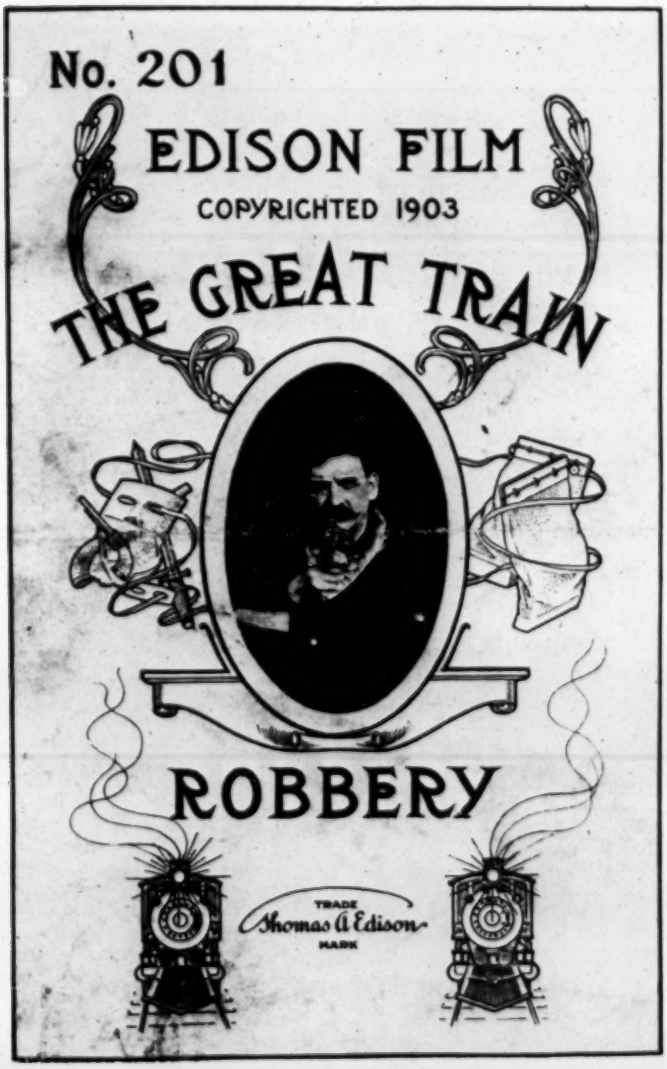
Thomas A Edison Papers

A Guide to

MOTION PICTURE CATALOGS
by American Producers and Distributors, 1894–1908: A Microfilm Edition



Cover photograph: *Cover of Edison catalog for THE GREAT TRAIN ROBBERY, 1903. (Courtesy of the George Eastman House)*

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Rutgers, The State University of New Jersey
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Thomas Edison with his projecting kinetoscope, c. 1900. (Courtesy of the Edison National Historic Site)

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INTRODUCTION

This guide is an introduction to the six-reel microfilm edition of American motion picture catalogs published between 1894 and 1908. The earliest documents were those printed in 1894 by the sales agents for Thomas Edison's kinetoscope. Their appearance coincided with the advent of commercial moving pictures. By the end of 1908, when the Motion Picture Patents Company was formed under Edison's auspices, motion picture catalogs were playing a less prominent role in the industry because trade journals had proliferated and were offering synopses, reviews, and advertisements. The catalogs that were distributed between 1894 and 1908 advertised films, equipment, and related posters, slides, lectures, and phonographs. They ranged from complete multipage listings of a distributor's stock to one-page synopses of a production company's latest product. After more than three-quarters of a century, a comparatively small number of such catalogs remain. Some are fragmentary or incomplete; most are unique; and all are fragile. In a few cases only photocopies of the originals survive.

The Thomas A. Edison Papers undertook publication of these materials for several reasons. Edison's key role in the early industry, growing scholarly interest in the early years of commercial cinema, and increased use of motion picture catalogs were powerful considerations. A substantial number of the catalogs from this period were those of Edison or Edison-related companies. Many of these important documents, along with catalogs from some competing companies, survive in the archive of the Edison National Historic Site. They are thus a notable, although small, part of Edison's extant papers. However, some motion picture catalogs that were originally published by the Edison Manufacturing Company and by other relevant companies are scattered throughout the United States. Because film catalogs have been increasingly heavily used, with inevitable degeneration of quality and completeness, they pose a special problem for the academic and archival communities. The degeneration of the materials, their ephemeral nature, and their importance for film research combined to make preparation of a microfilm edition an urgent task. Further, the project was expanded to include a much broader range of catalogs because Edison materials alone would have provided an incomplete picture of the industry, and only a small additional effort was required to search for and include catalogs from the entire American industry.

After its Brighton conference on early cinema in 1978, the Fédération Internationale des Archives du Film (FIAF) called for the microfilming of catalogs in the holdings of its member archives. In England the British Film Institute (BFI) undertook such a project from its extensive holdings. In the United States the situation was more complicated because documents existed in many different institutions across the country. Only three of these institutions—the Museum of Modern Art, the Library of Congress, and the George Eastman House—were FIAF members. Responding to the call of the FIAF, Charles Musser, film historian and catalog editor for this edition, conceived and initiated the project.

As with the films of this era, many more catalogs were originally issued than now survive. Consequently this microfilm edition includes a significant but not a complete set of catalogs. It includes all known catalogs distributed in the United States by American producers, by European producers through their American offices, and by domestic agents for American and European films. This edition is focused on films that received significant distribution in the United States by either American or European companies. Catalogs by companies without American outlets were not included; but unique British catalogs in American collections were identified for BFI by Charles Musser, microfilmed by University Publications of America, and made available to the BFI for an addendum to its main edition published by World Microfilms.

In a few instances important European catalogs were found that met neither the criteria for selection in this edition nor in that of the BFI. This problem was posed to members of the edition's advisory board. Following their advice, the editors included the Lumière catalogs in this edition. Moreover, a group of 1909 Lubin catalogs was added in order to retain the integrity of a four-volume collection in the Margaret Herrick Library at the Academy of Motion Picture Arts and Sciences. At the same time, the material in Kemp Niver's *Biograph Bulletins: 1896–1908* and Eileen Bowser's *Biograph Bulletins: 1908–1912* was not included because those catalogs were already available in published form.

This edition presents a portrait of the films and equipment generally available to exhibitors and audiences in the United States. It includes substantial runs of catalogs published by seven of the ten producer/distributors that eventually joined the Motion Picture Patents Company. However, American Vitagraph Company and Kalem Company are represented by only a few catalogs. No materials were found for the Essanay Company, the only member of the Motion Picture Patents Company not represented in this edition. Other significant companies for which materials could not be located include those of Edward H. Amet, located in Waukegan, Illinois, during the late 1890's; Paley and Steiner, producers of Crescent Films, active in New York City in 1904–05; and numerous "independents" that were active in 1907 and 1908. Among the latter were the Crawford Manufacturing Company in St. Louis and the Goodfellow Manufacturing Company in Detroit. Additional information about these companies can be found in American trade publications, particularly *The Phonoscope, The New York Clipper, Variety, Views and Film Index, Moving Picture World, Billboard, The New York Dramatic Mirror,* and *Show World.*

The catalogs for this edition were gathered from museums, libraries, federal archives and records centers, historical societies, and private individuals. On-site searches were made at institutions in London, Paris, Philadelphia, Washington, Los Angeles, San Francisco, New York, Rochester, Boston, Chicago, St. Louis, and Columbus (Ohio). Many institutions in other cities were queried by letter. The outstanding cooperation of archivists, curators, and collectors allowed the assembly of original catalogs and photocopies for microfilming.

The efforts of individuals at many different institutions brought this cooperative venture to a successful conclusion. The members of the Advisory Board provided key encouragement and assistance. In addition, John Kuiper, George Pratt,

and Jane Baum were especially accommodating in making available documents from the George Eastman House Collection. Samuel Gill of the Academy of Motion Picture Arts and Sciences went to considerable trouble to escort materials to the East Coast for microfilming. Gladys I. Breuer greatly aided in the identification and filming of materials in the C. Francis Jenkins Collection at the Franklin Institute. Paul Spehr of the Library of Congress, Division of Motion Pictures, Broadcasting and Recorded Sound, made available photocopies of crucial documents. Dorothy Swerdlove of the New York Public Library facilitated filming of original documents in the Billy Rose Theater Collection at Lincoln Center. Barbara McCandless of the Harry Ranson Humanities Center at University of Texas in Austin provided timely assistance so that important material could be included in this edition. Greg Pano and Florence Bartoshesky at the Baker Library at Harvard University, Janice McNeill at the Chicago Historical Society, Burt Logan at the Wyoming Historical and Geological Society (Wilkes-Barre, Pa.), and James Bell and Wendy Shadwell of the New-York Historical Society were also generous in their assistance. William L. Cumiford and Craig Black of the Los Angeles County Museum of Natural History made important materials available for filming. Joel Buchwald and Peter W. Bunce of the Federal Archives and Records Centers in Bayonne and Chicago made exceptional efforts that made original documents under their control available for this edition. At the Museum of Modern Art, Clive Philpot, Janice Ekdahl, Charles Silver, and Eileen Bowser collected and, in some cases, restored documents in order to make them available for this edition. Several individuals generously allowed microfilming of catalogs from their private collections: Charles Hummel of the Charles Edison Fund, Donald Malkames, and Anthony Slide, a researcher and historian long associated with the Academy of Motion Picture Arts and Sciences.

This project is especially indebted to the staff of the Edison National Historic Site for providing facilities, original materials, and cooperation in the preparation and filming of the edition. Particular acknowledgment is due Roy Weaver, Edward Pershey, Mary Bowling, Leah Burt, and Reed Abel.

The microfilming of documents for this project presented a number of unusual complications for the publisher, University Publications of America. Especially helpful in the publication process were John Moscato, Robert Lester, and Cynthia Hancock. Andrew Raymond and Ann Russell of the Northeast Document Conservation Center also provided special assistance in microfilming original documents from the Museum of Modern Art. Others who assisted the project in various ways include Jon Gartenberg, Carol Nelson, Joan Richardson, Andre Gaudreault, and Susan Schultz.

The financial support for the project was provided by a special grant from the National Endowment for the Arts and by funding from the Geraldine R. Dodge Foundation, Alfred P. Sloan Foundation, National Park Service (Edison National Historic Site), and Rutgers, The State University of New Jersey.

Two people whose names do not appear on the title page but whose contributions and dedication have truly made this project possible are the project's administrative assistant, Helen Endick, and its secretary, Grace Kurkowski.

CATALOGS AND THE EARLY MOTION PICTURE INDUSTRY

Motion picture catalogs played an important role in the early years of cinema. Early motion picture companies, following a common American business practice, made extensive use of catalogs as a means of listing and promoting their products. They also provided exhibitors with information for use in attracting customers as well as with narrative material and musical suggestions to accompany film presentations. While devices that create the illusion of movement had attracted attention in the United States and throughout the world since early in the 19th century, the commercial introduction of modern motion pictures dates from the summer of 1893 when many visitors to the World's Columbian Exposition in Chicago paid to view short films in Edison's peephole kinetoscope. From that time until 1908, the American film industry experienced growth and diversification. Printed film catalogs reflect the development of the early motion picture industry from their introduction in 1894 until the formation of the Motion Picture Patents Company at the end of 1908, and therefore present readers today with a rich resource for understanding these formative years.

The early motion picture industry adopted two markedly different exhibition formats. Motion pictures were either shown to individual spectators through small viewing devices such as the Edison peephole kinetoscope or to large audiences through theatrical projection. Ancestors of both modes of exhibition were popular before modern motion picture technology became available. The peephole kinetoscope and the mutoscope, which used a series of flip cards, allowed a single viewer to see pictures with the illusion of movement. These were preceded by the stereoscope, which enabled individual spectators to see photographs with the illusion of depth. Photographic images were also projected "life-size" during the second half of the 19th century by means of the magic lantern, a forerunner of the modern slide projector. Magic lantern exhibitors used slides to create elaborate screen entertainments. These exhibition formats readily incorporated motion pictures. The commercialization of motion pictures represented not simply the beginning of a new industry but also the continuation and transformation of established practices. Although individual viewing appeared first, projected motion pictures became the significant cultural form.

The Peephole Kinetoscope

The brief glimpse of motion pictures that Thomas Edison offered fair-goers at the Columbian Exposition was the culmination of five years of thinking and experimentation. From conception to final execution, Edison and his staff benefited from a world-wide context of technological achievements.[1] Edison's kinetoscope also reflected the inventor's determination to do "for the eye what the phonograph does for the ear." He hoped to duplicate the commercial

success of his phonograph, which was then attracting patrons who paid a nickel to hear a brief recording through a set of earphones. By 1892 Edison and his colleague, William Kennedy Laurie Dickson, had invented a camera or "kinetograph" to take motion pictures and a peephole kinetoscope for individualized viewing of the moving images. In December 1892 Edison began construction of a motion picture studio near his West Orange laboratory. This production facility, which became known as the Black Maria, was completed in February 1893. Manufacture of kinetoscopes, however, experienced many delays. The first twenty-five machines were finally completed in January 1894 and were offered for sale in April at $250 a machine. The first kinetoscope parlor opened in New York City on the 14th of April and similar debuts in other American cities soon followed.[2]

Edison centralized most of his film-related activities in the Edison Manufacturing Company and engaged sales agents to market his kinetoscopes and films. Raff & Gammon sold Edison films and apparatus in the United States and Canada through their New York-based Kinetoscope Company. Their customers included proprietors not only of specialized kinetoscope parlors but also of phonograph parlors, arcades, hotels, bars, and restaurants. In order for these kinetoscope owners to function effectively as exhibitors, they needed film subjects to keep their own patrons entertained. By the end of 1894 Raff & Gammon had published a one-page film list, and by mid-1895 they had expanded their catalog to a four-page brochure.[3] Maguire & Baucus handled the European market through their Continental Commerce Company, which had offices in New York and London.[4]

Edison was not the sole producer of films and kinetoscopes. By early 1895 Charles Chinnock was making and selling films and marketing his own version of the kinetoscope.[5] Robert W. Paul was similarly occupied in London. At first, manufacturers of the kinetoscope believed that its individualized format for viewing, similar to that of the nickel-in-the-slot phonograph, would yield substantial, long-term income. Edison's profits from the sale of kinetoscopes alone totaled $75,000 by March 1895,[6] but soon the demand for kinetoscopes receded and profits from machine sales vanished. By November 1895 Raff & Gammon were ready to sell their business. But just when the motion picture industry seemed on the verge of collapse, projection technology introduced new commercial opportunities.

Early Projection

During 1895 several inventors sought to adapt Edison's moving pictures to the magic lantern. The Latham family in New York City developed their own camera and a primitive projecting machine, the eidoloscope. Early in 1895 they exhibited films that met with some commercial success.[7] The eidoloscope, like the peephole kinetoscope, lacked a mechanism for intermittently stopping each frame of the film in front of the lens. Therefore, the resulting projected image was small, blurred, and shaky. Other projectors, such as the Lumière cinematographe, included the crucial intermittent mechanism that was needed to generate a quick succession of momentarily stationary images and thus to create the illusion of movement. The Lumière family, French makers of pho-

tographic plates and films, built a motion picture camera, photographed several subjects, and exhibited them publicly. C. Francis Jenkins and Thomas Armat, aspiring young inventors living in Washington, D.C., also built a projector with an intermittent mechanism. They called it the phantascope.[8]

Armat and Jenkins opened a small theater at the Cotton States Exposition in Atlanta, Georgia, during October 1895. There they showed Edison films to a paying audience. Because few people patronized these showings, the inventors lost money and then separated on bad terms. Representing the invention as his own, Armat approached Raff & Gammon, who had been searching for such a machine to rescue their floundering business. After delicate negotiations, Raff & Gammon won Edison's consent to expand their motion picture business. In January 1896 Raff & Gammon formally contracted with Armat to market his phantascope, and Edison agreed to manufacture the machine and to provide films for the new undertaking.

Raff & Gammon renamed the projecting machine "The Edison Vitascope" and formed the Vitascope Company to sell exclusive exhibition rights for specific territories. They published their brochure, "The Vitascope," and directed it to prospective purchasers of these exhibition rights.[9] Raff & Gammon sold territories to several would-be entrepreneurs even before the premiere of the vitascope at Koster and Bial's Music Hall on 23 April 1896. The vitascope was well received, and soon they were promoting it further by printing and circulating a collection of "Press Comments" that quoted laudatory reviews.[10] Raff & Gammon's strategy was to lease projectors and sell films to owners of exhibition rights.[11] Because the number of owners was small, formal bulletins and announcements of new films were deemed unnecessary.

The shift from individualized peephole viewing to projection for a group resulted in a sharp change in exhibition patterns. The owners of exhibition rights offered a complete exhibition service that included a selection of films, a projector, and a projectionist. Their customers were vaudeville theaters such as Keith's in Boston and Philadelphia, Hopkins's in Chicago, and Proctor's in New York; amusement parks such as Coney Island; and legitimate theaters that showed films between acts of plays. In a few instances, films were exhibited in phonograph and kinetoscope parlors such as Talley's in Los Angeles. These exhibition services also showed films in local opera houses or in converted storefront theaters. Such outlets provided cinema's principal venues for the next ten years.

The Rise of Competition

As the Vitascope Company enjoyed its initial success, C. Francis Jenkins, Armat's former partner, sought to protect his commercial interest in the phantascope and to establish his claim to being the projector's sole inventor. Using borrowed Edison films, Jenkins demonstrated moving pictures at the Franklin Institute, and this Philadelphia technical society honored him with a medal for his invention.[12] Jenkins also arranged with the Columbia Phonograph Company to market the phantascope and his films. Columbia was one of Edison's rivals in the phonograph industry. Most of the company's films were "dupes"

or duplicate prints that were made from Edison's uncopyrighted films.[13] The Columbia Company sold projectors and films primarily to independent exhibitors associated with neither Raff & Gammon nor the other major companies then entering the field. This business met with modest success.[14] Late in 1896, however, Jenkins sold his share in several phantascope patent applications to Armat, forcing the Columbia Phonograph Company to abandon its motion picture business.

The Vitascope Company faced more serious competition from other sources. The Lumières established a New York agency and began exhibiting films in American vaudeville theaters in mid-1896. Their projection system yielded a better image and their film subjects offered audiences much greater variety.[15] The American Mutoscope Company used its biograph projector for its first commercial film exhibition late in the summer of 1896. With its large-format, 60mm film, the biograph surpassed even the cinematographe in image quality and quickly won public approval. The development of the biograph camera and projector owed much to Edison's former assistant William K. L. Dickson, who had left the Edison laboratory in April 1895. The business also had strong financial backing.[16] Both the Lumière Agency and American Mutoscope Company initially provided exhibition services to vaudeville theaters and other establishments. Because they did not sell their films or projectors, these companies published few catalogs. In order to attract new customers for their services, they generally placed modest ads in trade journals such as the *New York Clipper.*

By the end of 1896, competition in the motion picture business intensified. Raff & Gammon hoped to control the business through contracts with Armat and through vaguely expressed "understandings" with Edison. However, Charles Webster and Edmund Kuhn formed the International Film Company in October 1896. Webster had been employed by the Vitascope Company and Kuhn had worked for the Edison Company in the manufacture of vitascope projectors. At first they sold dupes of Edison films, but soon they were making their own 35mm subjects and selling them to independent exhibitors.[17] In response to this competition, Edison also began to sell films on the open market and sought to protect his films from unwanted duplication by copyrighting each subject as if it were a single photograph. The Edison Manufacturing Company sold these films domestically, both directly and through sales agents such as Maguire & Baucus and F. M. Prescott.[18] By the end of 1896, the influence of Raff & Gammon's Vitascope Company had waned, but the company continued operating until 1898.

Throughout the period between 1894 and 1908, New York was the center of the motion picture industry. Raff & Gammon, the Lumière Agency, the American Mutoscope Company, Maguire & Baucus, The International Film Company, and many others were all based in the country's entertainment capital. By the end of 1896, three businesses located in two other cities began to challenge this hegemony. In Philadelphia, Sigmund Lubin, an optician, began to manufacture his cineograph projector, to dupe Edison subjects, and to produce and sell his own films. In the Chicago area, Edward Amet manufactured and sold his magniscope projector and 35mm films. William Selig, who had

worked as a traveling showman, surreptitiously acquired specifications for the Lumière cinematographe and used them to build a projecting machine. Soon he was running an exhibition service from his Chicago office.[19]

While the first film companies both produced films and provided exhibition services, by early 1897 many firms were concentrating in one area or the other. The Lumière agency withdrew its American exhibition service because of customs difficulties but continued to make films in France into the early 1900s. Edison refrained from providing exhibition services. Having severed formal relations with the Vitascope Company, his company manufactured its own projecting machine, the projectoscope or projecting kinetoscope, and placed it on the market in late February 1897.[20] These Edison projectors were purchased by showmen such as Albert Smith and J. Stuart Blackton, who added a selection of motion pictures to their lyceum entertainments presented for church groups.

Edison was granted a key American patent on his motion picture camera in August 1897. He then sought to establish a monopoly by suing rival producers, their selling agents, and even those independent exhibitors who used non-Edison films. His first suits for patent infringement were directed at The International Film Company and Maguire & Baucus, who had been distributing International and Lumière films.[21] Both companies withdrew from business rather than contest the suits. Likewise, F. M. Prescott, who sold films made by Sigmund Lubin, was sued in 1899 and withdrew.[22] However, when Edison sued the American Mutoscope Company (soon to become the American Mutoscope & Biograph Company) in 1898, the defendant contested the suit, and the case began to work its way through the courts.

The Emergence of Biograph and its Rivalry with Edison

Competition between the Edison Company and the Biograph Company (as the Edison Manufacturing Company and the American Mutoscope & Biograph Company were generally called) did much to shape the American film industry between 1898 and 1909. By 1898 Biograph's mutoscopes were replacing Edison's peephole kinetoscopes, providing the company with significant income for many subsequent years.[23] At the same time its large-format biograph projectors were used in the leading vaudeville theaters across the country. This strong exhibition base supported ambitious production undertakings. The Biograph Company employed several cameramen to take pictures and obtained additional subjects from sister companies operating overseas. In 1898 a Biograph cameraman went to Cuba, where he filmed events that led to the Spanish-American War.[24] Dickson traveled to Rome where he filmed the Pope, and then he went to South Africa where he filmed the Boer War.[25]

Edison's film production depended not only on company employees but also on individuals and companies working under license. After William Paley, Albert Smith, and J. Stuart Blackton had been prosecuted for patent infringement and had acknowledged the inventor's claims, Edison allowed them to continue their operations as licensees.[26] The Edison Company sent Paley, a licensed freelance photographer, to Cuba in March 1898 to prevent Biograph from acquiring an exclusive supply of "war films."[27] It later acquired films from Smith and Blackton, who had formed the American Vitagraph Com-

pany in New York City to make films and provide exhibition services. Their original subjects usually consisted of short comedies or local news events. The Edison Company generally acquired Blackton and Smith's negatives after Vitagraph had exhibited their film subjects exclusively for several months.

Edison used licenses as a stick as well as a carrot. With the encouragement of American Vitagraph, he sued Eberhard Schneider, a New York exhibitor and film producer.[28] Despite Schneider's repeated efforts to ingratiate himself with Edison Company executives, he failed to obtain a license, and Vitagraph acquired many of his exhibition outlets. Soon Blackton, Smith, and their new partner William Rock found themselves in a similar situation. After they disputed the accounting of their royalties in 1900, their license was revoked. As Edison's lawyers tried to put them out of business, the partners defiantly sold their films directly to exhibitors and published a small catalog to aid their efforts.[29] While a brief rapprochement occurred late in 1900, Vitagraph's license was again withdrawn in January 1901 because it had failed to pay a required royalty. Subsequent legal restrictions prevented the company from making its own films.

After cinema's initial novelty period, moving pictures were reintegrated into the tradition of screen entertainment. Exhibitors frequently combined colored lantern slides and black-and-white motion pictures to form a complex program that included narration, music, and sound effects. Several companies that had sold magic lantern equipment and slides in the early 1890s enlarged their catalogs with advertising for motion picture equipment and films. Many of these companies were based in Chicago and benefited from that city's important role as a distribution center for the Midwest. The Kleine Optical Company, specializing in magic lantern goods, became an Edison selling agent in 1899 and featured that company's films and equipment exclusively in early catalogs.[30] Although the Stereopticon and Film Exchange at first sold only equipment and films made by Edward Amet, it soon offered the projectors of several other manufacturers as well.[31] Sears, Roebuck & Company, also based in Chicago, operated a large mail-order business that included films and equipment manufactured by a variety of companies. The company directed its 1900 catalog to small-town and semi-professional exhibitors.[32]

In 1899 New York-based providers of 35mm exhibition services began to make long-term arrangements with vaudeville houses. These commitments guaranteed them steady business and resulted in an increased demand for new subjects. The Edison Company responded to this demand by building in New York City an indoor film studio that could operate all year. It thereby gained an advantage over the Biograph Company, which had only an open-air, rooftop studio. The new Edison studio opened in February 1901 under the management of Edwin S. Porter. He not only made many of the new films appearing in the 1901 Edison film catalog but also improved the company's projecting kinetoscope.[33]

Continued Legal Battles

Edison's control of the American industry reached its zenith on 15 July 1901, when Judge Hoyt Henry Wheeler ruled against the Biograph Company and in

favor of Edison's patent on the motion picture camera. Biograph appealed the decision and continued to produce news films for its exhibition service. The decision directly affected other producers. Sigmund Lubin followed the advice of his lawyers and left the country. The Selig Polyscope Company continued to operate its exhibition service and to film a few local actuality subjects. Edison did not sue this company, perhaps because its activities were considered too insignificant. As a result of his court victory, Edison had a virtual monopoly in film production within the United States, but its duration was brief.

Biograph's appeal of Judge Wheeler's decision proved successful in March 1902. As a result, Edison underwent the costly, time-consuming process of rewriting and retesting his patent. After its victory, Biograph offered two types of exhibition services—one with its large-format film and the other with Edison's standard 35mm gauge. It also pursued a dual business policy, retaining the newest and most popular films for its own exhibitions while selling older, less important films to other showmen. In 1902 it published a catalog listing many of the films that the company had made during the previous six years as well as the subjects that were made by its sister companies in Europe. Soon the company issued an April 1903 supplement and other promotional bulletins.[34]

Biograph's court victory freed 35mm exhibitors and producers from Edison's legal restrictions. Lubin quickly reopened his business and soon was selling original subjects as well as dupes of other companies' productions. Selig not only sold its films more openly but also placed its polyscope projector on the market. Selig catalogs from the immediate post-March 1903 period suggest that this company was becoming a significant factor in the American motion picture industry.[35] While Vitagraph resumed production of local news events, it concentrated on expanding its exhibition service. The Edison Company responded to this renewed competition in the spring of 1902 by making a series of story films, including JACK AND THE BEANSTALK and LIFE OF AN AMERICAN FIREMAN.[36] No other American motion picture company then had the resources and ambition to make films on this scale.

Edison's production activities were temporarily disrupted when Lubin began to dupe the company's principal subjects, thereby challenging its method of copyrighting films. Edison sought legal protection during 1902–03 but lost in the courts. Unable to protect his original films, he stopped all film production for several months early in 1903. Meanwhile, Lubin continued to produce his own films and to copy the work of rivals, a strategy evident in his comprehensive catalog of January 1903. Industry-wide turmoil was avoided when the U.S. Court of Appeals recognized Edison's method of copyrighting films in April 1903.[37] Soon Porter resumed production of Edison's story films with UNCLE TOM'S CABIN and THE GREAT TRAIN ROBBERY, but rival American companies were in hot commercial pursuit.[38]

American producers faced a high degree of legal uncertainty throughout this period. Thomas Armat further exacerbated the situation by suing Biograph and Edison for infringing on his projection patents. A 1901 catalog, published by the Armat Motion-Picture Company, presented Armat's position.[39] Although he won in a lower court, he failed to test further the validity of his patent,

correctly suspecting that his claims might not be upheld. Consequently, his claims remained in legal limbo throughout much of this period.

The legal battles that eliminated many American motion picture companies and adversely affected the survivors did not occur in Europe, where numerous producers rose to prominence: Georges Méliès, Pathé Frères, and Leon Gaumont in France; and James Williamson, G. A. Smith, and Cecil Hepworth in England. Faced with legal uncertainty, American producers preferred to dupe the popular films of European filmmakers rather than invest extensively in their own productions. Lubin, Selig, and Edison catalogs from 1903–04 listed many dupes of English and French productions and gave particular prominence to Méliès films such as BLUEBEARD and A TRIP TO THE MOON. In June 1903 Gaston Méliès, the filmmaker's brother, opened a New York office, from which he sold prints to exhibitors. He copyrighted their new "Star" films and thus prevented the duping of these productions. Gaston Méliès also published a catalog of his brother's films and provided supplements for later releases.[40] A few of their bulletins featured subjects by other European producers. The Paris-based Pathé Frères, facing similar problems in the American market, dispatched an agent to sell "authorized versions" of its films. At first he circulated catalogs published by Pathé's British subsidiary, the Cinematograph & Phonograph Company. Even before opening its New York office in August 1904, Pathé printed catalogs specifically for the American market.[41] Unlike Méliès, however, Pathé did not copyright its films. Although duping Pathé films became less lucrative, it remained legal, and several American producers, including Edison and Lubin, continued to copy these French films for the next few years.

The Rise of Story Films

Cinema was used primarily as a visual newspaper in the late 1890s and early 1900s, but as mid-decade approached it rapidly became a storytelling form. The shift to longer fictional story films was particularly abrupt at Biograph. In early April 1903 it lost many of its exhibition outlets to Vitagraph. Biograph programs then consisted primarily of brief travel subjects and topicals that were shot in the old 60mm format. Meanwhile Vitagraph, as its catalog "New Vitagraph Features!" indicates, favored American and European story films. Soon Biograph responded by opening a new indoor studio with electric lights, shifting its film production to story films, and switching entirely to a 35mm format. Because Biograph could show the productions of other companies as well as its own exclusive story films, the firm quickly regained many of its old venues.

By the summer of 1904, Biograph had become America's foremost producer. It made at least one story film a month.[42] Many of these films, notably THE ESCAPED LUNATIC and PERSONAL, were "hits" available only to theaters subscribing to Biograph's own exhibition service. Non-Biograph exhibitors desperately sought these subjects, but Biograph insisted on keeping them for its exclusive use. Percival Waters's Kinetograph Company, an exhibition service closely allied to Edison, encouraged the Edison Company to make subjects that were virtually identical. Waters received the first copies, and the films

were then sold on the open market and placed in Edison catalogs. Angered Biograph executives sued Edison for copyright infringement but lost because the courts ruled that they had not copyrighted the story as a literary property.[43] While Biograph took these precautions in the future, it also began to sell copies of its new productions to other exhibitors shortly after they were completed.

By late 1904 fictional narratives were the key commodity of the American film industry. Edison, Lubin, and Selig followed Biograph's lead by increasing their production of story films. Pathé had already moved in this direction. After the Edison Company lost its dominant position as a film producer, George Kleine found himself in an awkward position. Although his Kleine Optical Company continued to feature Edison films in its ads and catalogs, his customers wanted films by other producers as well. When he began responding to their demands, the Edison Company retaliated by withdrawing Kleine's special discount and opening a Chicago sales office. Kleine subsequently advertised the films of many different companies in his catalogs and soon became a major importer of European films.[44]

Important changes in distribution occurred as the story film gained the ascendancy. Instead of providing a complete exhibition service of films, projector, and operator to theaters, innovative exhibition companies simply rented films to theaters at a significantly lower cost. In vaudeville, theater electricians were trained as motion picture operators. The theater effectively became the exhibitor, while many old-line exhibition companies essentially became distributors. These companies, which purchased films from the manufacturers and then rented them to theaters, were commonly called "renters" or "exchanges" within the industry. Miles Brothers, with offices in San Francisco and New York City, and Waters's Kinetograph Company were in the forefront of this change. Lubin readily adapted while Vitagraph reluctantly followed. Biograph lost its exhibition contract with the Keith theaters to the Kinetograph Company, and Selig's exhibition service gradually lost customers, particularly to George Spoor's Kindrome exhibition service and to his National Film Renting Company. Neither company was able to establish an effective rental department. The shift in exhibition methods did not take place outside of urban centers. Traveling exhibitors, who generally showed films in small cities and towns, did not need to change their programs frequently and therefore continued to buy prints.[45]

The Early Nickelodeon Era

The shift to a rental system and the production of a substantial number of story films stimulated the rapid proliferation of storefront theaters that characterized the nickelodeon era. The nickelodeons were located in large urban centers and offered programs between ten minutes and one hour in length. By 1906 these "nickel theaters" were the industry's dominant exhibition outlets.[46] Programs at first changed twice a week, but soon many storefront theaters changed their shows every day. Two companies quickly realized that this new mode of exhibition required a rapid increase in film production. Vitagraph used its extensive exhibition service as a base and inaugurated full-scale production of story films. The firm began to sell them to old-line exhibitors and to the

newer exchanges in September 1905. By 1907 it had become the largest American production company.[47] Pathé relied on its international network of branch offices and, unhampered by the legal uncertainties that plagued the American industry, dominated the American market. Pathé made more than 35 percent of all films shown in the United States between 1906 and 1908.[48]

Biograph, Selig, and Lubin did not respond as quickly to the rising demand for films during 1906–07. Biograph's rate of production stayed constant. It was hampered by a loss of important production personnel. Some left in 1905 to join Edison while others departed at the end of 1906 to form a new company. Biograph's difficulties were then exacerbated by the nation's sharp financial crisis late in 1907. While the production levels of Selig and Lubin increased steadily, they did not keep abreast of the growing demand for new story films. Edison's renewed activities in the courts further complicated the situation. After the patent on his motion picture camera was reissued, Edison sued Pathé, Vitagraph, Méliès, Lubin, and Selig. These suits created financial uncertainty in the industry and deterred outside investment in film production. At the Edison Company complacency replaced uncertainty. It produced fewer story films in 1906 than in the previous year and did not increase its rate of production until it moved to a new studio in the Bronx in July 1907.[49]

The nickelodeon era began in the Midwest and soon benefited Chicago's motion picture companies. A prominent Chicago distributor estimated that Chicago companies commanded at least two-thirds of the American motion picture rental business during early 1907.[50] These film exchanges advertised in trade journals, mailed leaflets, and hired salesmen to win nickelodeon customers. They also distributed advertising materials provided by film producers and equipment manufacturers, who left space on their covers so that exchanges could stamp their names and addresses.[51] Although most exchanges did not publish elaborate promotional materials, Eugene Cline & Company and the Chicago Projecting Company issued catalogs that serviced this new clientele. The Cline company was a Chicago film exchange that rose to prominence renting to storefront theaters, and the Chicago Projecting Company was a mail-order company that usually catered to traveling exhibitors. Both advertised equipment and accessories that the company hoped to sell. Because many nickel theaters acquired one or two films in the event that rental prints were delayed in shipping, these catalogs also devoted a small amount of space to films that were for sale.[52]

Chicago distributors relied extensively on catalogs when catering to traveling and semi-professional exhibitors, who purchased rather than rented films. These catalogs suggest that showmen often relied on lantern slides as much as motion pictures for their screen programs. The Stereopticon & Film Exchange and Moore, Bond & Company published extensive listings of slides. Standardized programs that combined slides and films were featured in the catalogs of several mail-order companies. These included the Enterprise Optical Company, the Amusement Supply Company, and the Chicago Projecting Company.[53]

Traveling showmen, semi-professional exhibitors, and their suppliers were adversely affected by the proliferation of motion picture theaters, particularly

as they opened in smaller towns during 1907 and 1908. Rigid fire codes and insurance policies that were created in the wake of the nickelodeon era made it difficult if not impossible for the traveling exhibitor to function. When film producers agreed to lease rather than sell motion pictures, only a few short films of little value were exempted. This policy institutionalized the rental system and undermined the small-time traveling exhibitor. Reflecting this change, the 1908 catalog of the Chicago Projecting Company listed fewer film offerings. This company, like others, faced an uncertain future. Many, for example the Kleine Optical Company and the Amusement Supply Company, survived by moving into the rental business.

The nickelodeon boom stimulated projector sales. Between 1904 and 1908 sales of Edison's projecting kinetoscope increased nearly six hundred percent.[54] Likewise, Eberhard Schneider and Nicholas Power concentrated on equipment manufacture and prospered. The Viascope Manufacturing Company began to market its viascope projector in 1907 and also met with initial success. Vitagraph and Pathé withdrew from this area of business and concentrated on film production.

At the same time, the demand for new motion picture subjects encouraged people inside the industry to form new production companies. George Kleine of the Kleine Optical Company joined with former Biograph executives Samuel Long and Frank Marion to form the Kalem Company. It was known by the KLM acronym of the owners' initials.[55] George Spoor joined with G. M. Anderson to form the Essanay Film Manufacturing Company. Spoor was a prominent exhibitor and renter, and Anderson had acted or directed for Edison, Vitagraph, and Selig. Late in 1907 a number of owners of film exchanges started small production companies.[56]

The Motion Picture Patents Company

Established film producers feared excessive competition from these new firms. They also felt threatened by European productions that were being imported in increasing numbers from a growing number of sources. Anxious to secure their position, these producers hoped to form a trade association that would discourage potential competitors. While Edison was suing many of these companies for patent infringement, as a film producer he shared many of their problems. Furthermore, his patent infringement cases were meeting with only limited success in the courts. For example, in 1907 the courts upheld Biograph's camera patent. This allowed Biograph to operate without the threat of further Edison litigation. In this environment several industry leaders suggested that they form a trade association based upon an umbrella of Edison, Biograph, and Armat patents. The Edison and Biograph companies stood to benefit not only from the reduced competition but also from the substantial royalties that they would receive on their patents. Edison and Biograph executives could not, however, agree on the relative importance of their respective patents. Consequently, the industry split into two rival groups.[57]

The Edison licensees formed one group, consisting of Vitagraph, Selig, Lubin, Pathé, Méliès, Essanay, and Kalem. The Edison Company was not a licensee because it controlled the patents. The other group included the

Biograph Company and its licensees: Italian "Cines"; Great Northern Film Company; Williams, Brown & Earle; and Kleine Optical Company.[58] The first two were foreign producers with U.S. representatives, while the latter two were American importers of foreign films. A number of domestic producers were not licensed by either group.[59] Most of these unaligned production companies did not survive because film exchanges associated with the two dominant factions were prohibited from buying films from the independent companies.

By mid-1908 motion pictures were emerging as a form of mass entertainment. The Edison licensees standardized their release patterns. Each production company released its films on a specific day of the week. Exchanges customarily placed standing orders with a production company and agreed to purchase a given number of prints of each release. These films were then distributed to theaters at a price determined by the amount of time a subject had been on the market—the newer the film, the more costly the rental. Distribution thus became standardized and rationalized. Similar developments occurred in film production as methods utilized by large-scale industry were adopted. Methods of motion picture story-telling were also transformed.[60]

These changes in motion picture practices occurred within a context of commercial warfare between the Edison and Biograph interests. In late December 1908, after months of negotiation, the Edison and Biograph groups formed the Motion Picture Patents Company. This corporation licensed nine producers and one importer: Edison, Biograph, Vitagraph, Lubin, Selig, Pathé, Essanay, Kalem, Méliès, and the Kleine Optical Company. For a few months a monopoly seemed possible, then new commercial opposition arose outside the "trust."

The formation of the Motion Picture Patents Company serves as a suitable endpoint for this microfilm edition of catalogs. The new company transformed the commercial structure of the film industry. Simultaneous changes in production and story-telling methods also had an impact on the role that catalogs performed in the industry. Before 1909, motion picture catalogs not only promoted films but also provided exhibitors with suggestions for combining films into more complex programs and with information to use in accompanying these programs with a spoken lecture. In some cases, theater managers posted film bulletins outside theaters or distributed them as programs. After 1908, motion picture subjects were increasingly self-explanatory and the exhibitor's intervention became less necessary. As *Biograph Bulletins: 1908–1912* suggests, advertising circulars gradually dispensed with extensive plot summaries.[61] Increasingly, catalogs featured a company's star players, provided movie gossip, or suggested promotional schemes for the exhibitor to adopt.

As the industry became larger and more complex, catalogs became less important as a form of advertising. Before 1906, film producers and distributors had often advertised in trade journals such as the *The New York Clipper, The Phonoscope,* or *Billboard.* Yet, these journals covered many other areas of entertainment. During the nickelodeon era, the film industry supported not one but several journals addressed specifically to motion pictures. These included *Views and Film Index,* owned by Vitagraph and Pathé; *Moving Picture World,* which carried detailed synopses of films released in the United States; and

Moving Picture News. In addition, the *New York Dramatic Mirror* and *Variety* developed extensive coverage of the motion picture business. These new trade journals provided a wealth of information about the motion picture business that generally was not available earlier except in catalogs and handbills.

Although the motion picture catalog did not disappear in 1908, its character and role changed. These rare and fragile pieces of paper stand today as incunabula of an era before motion pictures became a form of mass entertainment and a big business. They document the rapid transformation of screen practices, the emergence of a new form of mass entertainment, and the creation of a new industry.

Footnotes

References in these notes to archives, museums, and other repositories employ the same abbreviations used to designate sources in the Reel Notes (see below). References to particular catalogs on the six reels of microfilm are given by citing the frame number (one or two uppercase letters followed by a hyphen and a three-digit number) where the item begins.

1. Gordon Hendricks, *The Edison Motion Picture Myth* (Berkeley: University of California Press, 1961).
2. Gordon Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966).
3. These materials are in the Raff & Gammon papers donated to MH-BA through Terry Ramsaye. Two one-page Kinetoscope Co. bulletins (A-003, A-004), used as scrap paper and attached to other documents, survive as fragments. A four-page brochure (A-005) included in a Raff & Gammon scrapbook is marred by heavy pen marks. It was reprinted in Terry Ramsaye's *A Million and One Nights* (New York: Simon & Schuster, 1926), 838–839.
4. See frame B-002, B-005 and B-008. Additional information about the Continental Commerce Company's activities can be found in John Barnes, *The Beginnings of the Cinema in England* (Newton Abbot, England: David & Charles, 1976), 12–14.
5. For information on Chinnock's activities, see Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966), 161–169.
6. Edison Manufacturing Company, Statements of Profit and Loss, 1893–1895, NjWOE.
7. The Lathams' early exhibitions are considered in George Pratt, "Firsting the Firsts," in Marshall Deutelbaum, ed., *"Image": On the Art and Evolution of the Film* (New York: Dover, 1979), 20–22.
8. Gene G. Kelkes, "A Forgotten First: The Armat-Jenkins Partnership and the Atlanta Projection," *Quarterly Review of Cinema Studies* 9, no. 1 (Winter 1984): 45–48.
9. This brochure (A-009) is part of the Martin Quigley Collection at DGU. Quigley, who published *Motion Picture Herald,* printed a facsimile edition

of the brochure to celebrate the 35th anniversary of the Vitascope's premiere at Koster and Bial's Music Hall.

10. This circular (A-023) was exhibited in *Vitascope Company v. Chicago Talking Machine Company,* U.S. Circuit Court, Northern District of Illinois (21 Aug. 1896), Equity No. 24,219, ICFAR. Although the Chicago Talking Machine Co. did not own Vitascope exhibition rights, it used the "Vitascope" trade name when showing films.
11. Armat-Raff & Gammon contract, 10 January 1896, exhibit in *Animated Projecting Company v. American Mutoscope Company,* U.S. Circuit Court, Southern District of New York (31 Dec. 1898), Equity No. 7130, NjBaFAR.
12. The cordial reception given to Jenkins encouraged him to donate his scrapbooks and catalogs (C-002, C-012) to the Franklin Institute. One of these catalogs was also used as evidence in *T. Cushing Daniels et al. v. Charles Francis Jenkins,* Supreme Court, District of Columbia (27 May 1896), Equity No. 17,416, MdSuFAR.
13. "Dupes" were prints made off a duplicate negative, usually by a company that did not make the original film. Print quality was poorer for dupes than original prints. The making of dupes also involved ethical issues since the "pirates" who made the dupes profited from the work and investment of others, usually commercial rivals.
14. Affidavit of Edward D. Easton, 24 December 1902, in *Armat Moving Picture Company v. Edison Manufacturing Company,* U.S. Circuit Court, Southern District of New York (Nov. 1902), Equity No. 8303, NjBaFAR.
15. Financing the Lumière motion picture enterprise is examined in Alan Williams, "The Lumière Organization and 'Documentary Realism'," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 153–161. Lumière films from this period are listed in the catalog beginning on frame D-021. For the history of early French companies, see Georges Sadoul, *Les Pioneers du cinéma (de Méliès a Pathé) 1897–1909* (Paris: DeNoël, 1948); and Jacques Deslandes and Jacques Richard, *Histoire comparée du cinéma* (Paris: Casterman, 1968).
16. Gordon Hendricks, *Beginnings of the Biograph: The Story of the Invention of the Mutoscope and the Biograph and Their Supplying Camera* (New York: The Beginnings of American Film, 1964). American Mutoscope Company was owned originally by Henry Marvin, Herman Casler, Elias Koopman as well as Dickson. Dickson, however, quickly sold his shares. Selected images of every Biograph film made between 1896 and 1904 are on frames H-146 through H-556. G. E. Van Guysling, treasurer of the Biograph Company for a brief period in 1907, donated a set of these photo catalogs to the CLCM. The descendents of Henry Marvin, vice-president of the company during much of its existence, recently gave another set to NNMOMA.
17. Dupes of Edison films as well as Webster and Kuhn's original subjects can be found in "International Photographic Films" (E-002).
18. See the catalogs beginning on B-011 and F-002.
19. Important new information on Sigmund Lubin can be found in Joseph P. Eckhardt and Linda Kowall, *Peddlar of Dreams: Sigmund Lubin and the*

Creation of the Motion Picture Industry 1896–1916 (Philadelphia: National Museum of American Jewish History, 1984). The only currently available information on Selig is Kalton C. Lahue, ed., *Motion Picture Pioneer: The Selig Polyscope Company* (South Brunswick, New Jersey: A.S. Barnes, 1973).

20. Promotional material for the projecting kinetoscope was published by Maguire & Baucus.
21. See the catalogs beginning on B-021 and B-034.
22. Edison's lawyers submitted a number of Prescott catalogs (see F-005, F-028, F-047) as evidence in *Thomas Edison v. F. M. Prescott,* U.S. Circuit Court, Southern District of New York (9 June 1899), Equity No. 7275 & 7276, NjBaFAR.
23. Several Biograph catalogs promoted the mutoscope (see H-557, H-566, H-574).
24. G. W. Bitzer, *Billy Bitzer: His Story* (New York: Farrar, Straus and Giroux, 1973).
25. William Kennedy Laurie Dickson, *The Biograph in Battle* (London: Unwin, 1901).
26. The activities of Edison licensees are examined in Charles Musser, "The Eden Musee in 1898: Exhibitor as Co-Creator," *Film and History* 11, no. 4 (December 1981): 73–83+; and Charles Musser, "American Vitagraph: 1897–1901," *Cinema Journal* 22, no. 3 (Spring 1983): 4–46. Paley continued to be an Edison-licensed producer into the early 1900s. During 1904–05 he and William Steiner produced and marketed "Crescent Films" through the firm Paley and Steiner. The only surviving catalog material for this company is an excerpt in Ramsaye's *A Million and One Nights* (New York: Simon & Schuster, 1926), 423–424.
27. When Blackton and Smith duped Paley's films in the spring of 1898, Edison sued for copyright infringement and submitted a catalog (see G-013) listing Paley's war films as evidence; *Thomas A. Edison v. J. Stuart Blackton and Albert Smith,* U.S. Circuit Court, Southern District of New York (12 July 1898), Equity No. 6989, NjBaFAR.
28. A Schneider company brochure (see R-002) is an exhibit in *Thomas A. Edison v. Eberhard Schneider*, U.S. Circuit Court, Southern District of New York (21 Dec. 1898), Equity No. 7125, NjBaFAR.
29. Edison's lawyers submitted this Vitagraph catalog (K-002) as evidence to prove that Blackton and Smith were continuing their independent film activities. *Thomas A. Edison v. J. Stuart Blackton and Albert Smith,* U.S. Circuit Court, Southern District of New York (12 July 1898), Equity No. 6990 & 6991, NjBaFAR.
30. The Kleine family had been involved in the magic lantern business for many years. When the Kleine Optical Company was incorporated, it was owned principally by Charles Kleine. His son George became general manager sometime before 1900. Edison films did not figure prominently in the company's earliest catalogs (see Y-002). Extensive records of the Kleine Optical Company exist in the Kleine Collection, Manuscript Division, DLC.

31. See the catalogs beginning on W-002 and W-006.
32. See the catalog beginning on AA-001. Some motion picture equipment was sold in regular Sears, Roebuck & Company catalogs.
33. See the catalogs beginning on G-082 and G-132. The activities of Edwin Porter and the Edison Company during 1901–03 are examined in Charles Musser, "The Early Cinema of Edwin S. Porter," *Cinema Journal* 19, no. 1 (Fall 1979); 1–38.
34. See H-002 and H-128 as well as Kemp R. Niver, ed., *Biograph Bulletins 1896–1908* (Los Angeles: Locare Research Group, 1971).
35. These Selig catalogs (see I-005, I-010, I-023, I-032) were acquired by Lyman H. Howe, a traveling exhibitor based in Wilkes-Barre, Pennsylvania. The widow of Robert Gillman, the last chief executive of the Lyman H. Howe Film Company, donated these and other papers to PWbH.
36. Extensive descriptions of these films appear in catalogs: see G-044 and G-290; also see Andre Gaudreault, "Detours in Film Narrative: The Development of Cross-Cutting," *Cinema Journal* 19, no. 1 (Fall 1979): 39–59.
37. One of the earliest surviving Lubin catalogs (see J-021) was an exhibit in this case, *Thomas A. Edison v. Sigmund Lubin,* U.S. Circuit Court, Eastern District of Pennsylvania (Apr. 1902), Equity No. 36, PPFAR.
38. Many of the Edison catalogs from this period were given to NR-GE by Eastman Kodak, which acquired them and a few Edison films for demonstration purposes during 1903. The January 1903 Edison supplement is at NNMOMA in the Merritt Crawford collection. Crawford's unrealized goal was to write a history of American cinema more accurate than Ramsaye's *A Million and One Nights.*
39. This document (see Q-002) survives in a small collection donated to CLCM by Thomas Armat. Other Armat materials were donated to NR-GE.
40. Eileen Bowser reports that the Méliès catalogs at NNMOMA were gathered by Iris Barry for the museum's first film programs in 1939. Paul Hammond, *Marvellous Méliès* (New York: St. Martin's Press, 1974), is particularly good on Méliès's American activities. An excellent bibliography is in John Frazer, *Artificially Arranged Scenes: The Films of Georges Méliès* (Boston: G. K. Hall, 1980).
41. For information on Pathé see Charles Pathé, *De Pathé Frères a Pathé Cinéma* (Monaco: hors commerce, 1940; reprinted in abridged form, Paris: Première Plan, 1970). The Pathé catalogs at NjWOE—as well as those by Méliès, Lubin, Biograph, and Nicholas Power—were gathered by Joseph McCoy, Edison's industrial spy, who acquired them for court cases involving patent infringement.
42. Biograph's film production is examined in Paul Spehr, "Filmmaking at the American Mutoscope and Biograph Company 1900–1906," *The Quarterly Journal of the Library of Congress* 37, no. 3–4 (Summer–Fall 1980): 413–421.
43. Edison's lawyers retained copies of the Edison supplement for September 1904, which advertised the Edison imitation of PERSONAL. A discussion of Edison's activities during this period can be found in David Levy, "Edison

Sales Policy and the Continuous Action Film, 1904–1906," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 207–222.

44. See the catalog beginning on V-268.
45. Carl Pryluck examines the role of the traveling exhibitor in "The Itinerant Movie Show and the Development of the Film Industry," *The Journal of the University Film and Video Association* 36, no. 4 (Fall 1983): 11–22. See also Edward Lowry, "Edwin J. Hadley: Traveling Film Exhibitor," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 131–143.
46. The early nickelodeon era is examined in Russell Merritt, "Nickelodeon Theaters 1905–1914: Building an Audience for the Movies," in Tino Balio, ed., *The American Film Industry* (Madison: University of Wisconsin Press, 1976), 59–82, and in Robert C. Allen, "Motion Picture Exhibition in Manhattan 1906–1912: Beyond the Nickelodeon," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 162–175. An alternate form of specialized film exhibition that became popular at this time, Hale's Tours, is examined in Raymond Fielding, "Hale's Tours: Ultrarealism in the Pre-1910 Motion Picture," in John Fell, ed., *Film before Griffith* (Berkeley: University of California Press, 1983), 116–130.
47. Jon Gartenberg considers Vitagraph's production activities during the 1905–08 period in "Vitagraph before Griffith: Forging Ahead in the Nickelodeon Era," *Studies in Visual Communication* 10, no. 4 (November 1984): 7–23.
48. This figure is derived from a survey taken by Joseph McCoy; see Joseph McCoy, Films being shown in New York Area Nickelodeons, Document File, 1908, NjWOE.
49. Edison catalogs for 1905 survive in copyright folders at NjWOE and in NNMOMA's collection of Edison material. Selig material at CLAc was donated by or through Charles Clark, who initially purchased part of the Selig collection. In 1949 he arranged for William Selig to receive a special Oscar. Selig subsequently donated the remainder of his collection directly to the Academy. Four bound volumes of Lubin materials from 1904–09 were located at the Hollywood Museum and later acquired by the Academy. Synopses and stills of Vitagraph films are in the *New York Clipper* and *Views and Film Index.*
50. *Billboard* (27 August 1907): 5.
51. G-515 has the imprint of Oscar Kleine (George Kleine's brother) on the cover and H-145 is stamped with Nicholas Power's name and address.
52. See the catalogs beginning on Y-002 and CC-343.
53. Many Chicago motion picture companies had interlocking ownerships. The Stereopticon & Film Exchange was owned in equal parts by I. R. B. Arnold, J. W. Bond, William B. Moore, and G. W. Bond—some of whom owned an interest in Moore, Bond & Company. After Alvah C. Roebuck left Sears, Roebuck & Company, he incorporated the Enterprise Optical Company in 1901. In October 1903 he began the Amusement Supply Company with Fred Aiken; see *Moving Picture World* (3 July 1909): 15. As an outgrowth of this business Aiken and Roebuck started several film exchanges with

Samuel S. Hutchinson, including the Theater Film Service, incorporated January 1907. The Chicago Projecting Company, a partnership owned by Edward D. Otis and N. M. Kent, was of sufficient prominence to be sued by Edison. See *Thomas A. Edison v. Edward D. Otis and N. M. Kent,* U.S. Circuit Court, Northern District of Illinois (1901), Equity No. 25,996, ICFAR.

54. Edison Manufacturing Company, Statements of Profit and Loss, 1904–08, NjWOE.
55. Kalem's promotional material from this period survives as exhibits in *Harper & Brothers, et al. v. Kalem Company and Kleine Optical Company,* U.S. Circuit Court, Southern District of New York, Equity No. 2160, NjBaFAR.
56. These included the Goodfellow Manufacturing Company in Detroit, the Great Western Film Manufacturing Company in Chicago, and the American Film Manufacturing Company in St. Louis.
57. The formation of the Motion Picture Patents Company is examined in Janet Staiger, "Combination and Litigation: Structures of U.S. Film Distribution, 1891–1917," *Cinema Journal* 23, no. 2 (Winter 1984): 41–72; Ralph Cassady, Jr., "Monopoly in Motion Picture Production and Distribution," in Gorham Kindem, ed., *The American Movie Industry* (Carbondale: Southern Illinois University Press, 1982), 25–68; and Michael Conant, *Antitrust in the Motion Picture Industry* (Berkeley: University of California Press, 1982).
58. Catalogs survive for Great Northern Film Company (P-002), Williams, Brown & Earle (E-002, E-011), and Kleine Optical Company (V-451).
59. One such company was the Centaur Film Company, run by David Horsley in Bayonne, New Jersey. A Centaur catalog (see O-002) was retained by the Motion Picture Patents Company as evidence for a possible patent suit.
60. Changes in story-telling methods are examined in Tom Gunning, "Weaving a Narrative," *Quarterly Review of Film Studies* 6, no. 1 (Winter 1981): 11–25.
61. Eileen Bowser, ed., *Biograph Bulletins: 1908–1912* (New York: Farrar, Strauss & Giroux, 1973).

MOTION PICTURE CATALOGS AS A RESOURCE

Early motion picture catalogs represent an important resource for a variety of researchers. Ranging in size from a single sheet to hundreds of pages, these commercial publications were prepared primarily to list and promote films and equipment. Besides their promotional purpose, they also served a number of subordinate functions that were specific to the changing needs of the motion picture industry during its initial fifteen years. In addition to providing a list of films and information about how to order them, they might also include a general characterization of each film, a detailed scene-by-scene description, specific text to be read in accompaniment with the film's exhibition, suggestions for creating or altering scene sequences, photographic reproductions of individual frames, or advertising copy for the exhibitor's use in local promotion of a feature. Because of the important information they contain, film catalogs have become objects of increasing interest to archivists, filmmakers, film scholars, and historians. The insights and understandings that such users have already begun to reap from them suggest the immense richness of this previously rare resource.

Users of Film Catalogs

Motion picture scholars have been the principal users of film catalogs. The first film histories, published in the 1910s and 1920s, however, were written by industry personnel who generally ignored these publications. Robert Grau and Terry Ramsaye generally relied on the self-interested memoirs of others, their own experience, and recollections of films they had seen many years before.[1] Not surprisingly, their histories often proved inaccurate. Although Ramsaye quoted a few catalog descriptions to provide colorful detail, he did not approach these resources analytically or systemically.

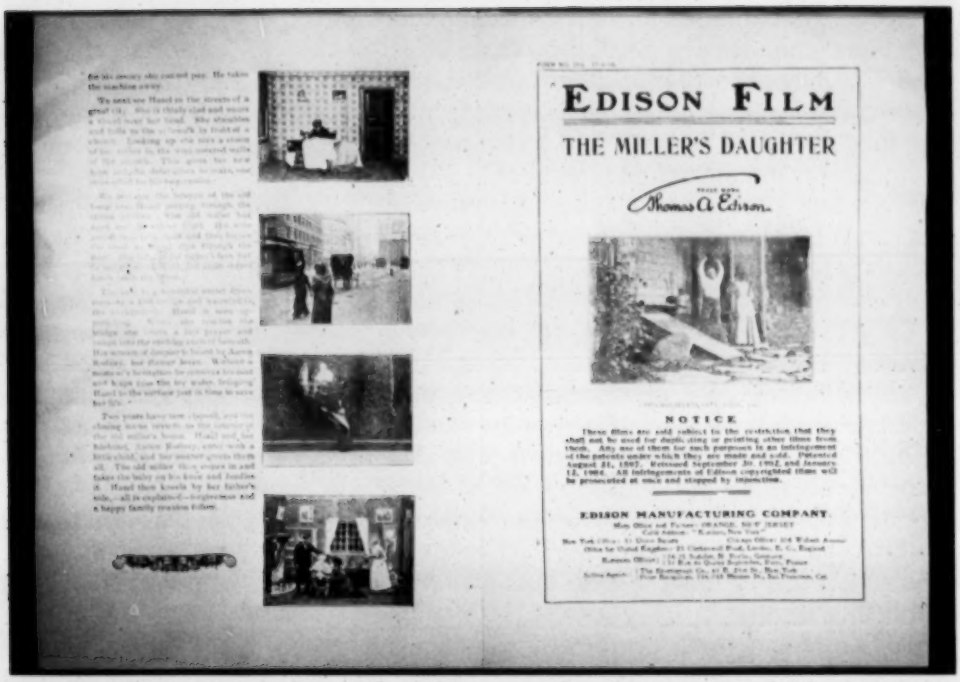
In the 1930s and 1940s, film historians such as Lewis Jacobs and Georges Sadoul became more concerned with documenting the films.[2] Because they were unable to view most early films, they relied on catalog descriptions, which they often reprinted in their books. Such an approach favored content and sociological analyses. In the 1950s and 1960s, however, the rise of "la politique des auteurs" or "the auteur theory" shifted film historians' preoccupation from content to cinematic form and the director's interpretation of a script. Film scholars increasingly based their histories upon an examination of films rather than upon the catalogs that provided the outlines of a story but little information about how the story was told. Correctly realizing that descriptions could not substitute for the films themselves, historians tended to dismiss catalog information entirely. Gerald Mast and William K. Everson, for example, took this approach.[3] Yet, many of the early films that they examined were either modernized, incomplete, or otherwise corrupted. Moreover, few early films were available for viewing. Consequently, this direction in film

scholarship encouraged an impoverished understanding of this formative period in motion picture history. Studies by Gordon Hendricks and George Pratt, which used a combination of manuscripts, films, and film catalog descriptions, were important exceptions to the general approach.[4] These historians, however, limited their areas of interest and preferred detailed empirical work to larger historical and theoretical perspectives.

By the late 1960s, film studies began to emerge as an established academic discipline. Increased funding for film preservation and restoration resulted in the availability of many more early motion pictures. The 1978 FIAF (Fédération Internationale des Archives du Film) conference in Brighton, England, focused on early cinema, exhibiting a large selection of fictional films that were made between 1900 and 1906. Such screenings at first seemed to epitomize the "film as self-sufficient text" movement, but attitudes were already changing. As archivists and scholars became more concerned with establishing the authenticity of specific film texts, they looked increasingly toward written records, including surviving film catalogs as a critical documentary resource. Frequently, information in film catalogs helped to provide historical frameworks for film analysis. Catalogs were no longer seen merely as an inadequate simulacrum for the films but as documents of a different type with their own historical integrity.[5]

Film archivists have used early catalogs to identify many of the motion pictures that are preserved in their collections. During much of the period from 1894 to 1908, producers did not attach titles to their films, and exhibitors often retitled individual films to their own tastes. The resulting confusion has beset a generation of film archivists. George Pratt, curator emeritus at the George Eastman House, relied on the catalogs in his museum's extensive collection to establish the title, date, and producer of many films. His efforts were frequently limited, however, by the lack of a comprehensive collection of such resources. Employing this microfilm edition of motion picture catalogs, archivists can readily gain access to most extant catalogs and enhance their knowledge of their collections. These catalogs can also aid in the restoration of films. When the Museum of Modern Art restored the early Edison films in their collection, it used catalog descriptions to assemble many of the film negatives in their proper order and to determine each negative's completeness. In the case of THE MILLER'S DAUGHTER, for instance, Edison Form No. 269 provided the only visual record of a missing scene. Easy access to catalog descriptions can also allow verification of previous identifications and evaluations.

The information in catalog descriptions will enable filmmakers and stock footage researchers to use footage with greater specificity. For example, the films listed in the catalog, "War Extra—Edison Films," survive in the paperprint collection at the Library of Congress. From this catalog one learns that BURIAL OF THE "MAINE" VICTIMS was photographed at Key West, Florida, on 27 March 1898. Such catalogs not only indicate the time and place of filming but often suggest the attitudes that were prevalent at the time of their intended use—in this case, the jingoistic mood. As a result, filmmakers can better understand the original material.



Back and front covers of a motion picture catalog that contains both descriptive texts and frame enlargements from THE MILLER'S DAUGHTER, 1905. The surviving film is incomplete. The second photograph on the left provides unique visual documentation of a lost scene. (Courtesy of the Edison National Historic Site)

Although scholars interested in business and economic history and in the history of technology have not made extensive use of these catalogs, researchers will find them a valuable resource for studying the economic and technological aspects of the motion picture industry. Equipment catalogs offer rich insight into the ways that projection technology adapted to the changing needs of the industry. Projecting machines from this period are rare and many pieces were modified after their initial purchase. While printed patents can provide invaluable information, they do not indicate whether an invention was adopted by the industry or in what form. Catalogs thus can serve as unique documentary resources for historians of technology. They can also be a principal source of information about business enterprises as well as about changes in the scale and commercial methods in the industry.

Motion picture catalogs can also serve as an important source for social and cultural historians. While researchers concerned with American life at the turn of the century have drawn upon motion pictures as a resource, they likely will turn increasingly to film catalogs for verbal and visual documentation of prevailing social and cultural attitudes. For example, the catalogs—like the films themselves—suggest the extent of ethnic, religious, and sexual stereotyping at the turn of the century.

Insights from Film Catalogs

A deeper understanding of early cinema is obtainable by researching both written records and films. With such an approach, film catalogs become a key resource. They not only feature the producers' and distributors' wares but sometimes suggest ways in which exhibitors combined the films into longer sequences and integrated them with magic lantern slides. As late as 1908 the Amusement Supply Company sold lantern slide programs that could incorporate comic motion picture vignettes at the exhibitor's discretion. The exhibitor's prerogatives were also apparent in the way Méliès sold THE BARBER OF SEVILLA. The purchaser could choose between the complete 1350 ft. copy or a shortened version with several scenes eliminated. Furthermore, he was encouraged to create his own version by adding to the short version one or more of the eliminated scenes. From such detailed information the film historian can learn how individual films were incorporated into turn-of-the-century motion picture practices.

Even after 1903, when editorial control was increasingly centralized within the production companies, the exhibitor's live narration remained an important part of many shows. Some catalogs provided text for incorporation into the showman's presentation. The catalog for Lubin's PASSION PLAY includes a model lecture that illustrates this common practice. The Biograph Company used its bulletins to provide nickelodeon managers with similar information. Increasingly, scholars have come to realize that early films were not usually viewed as self-sufficient texts, even when seen without a lecture.[6] Catalogs often indicated an explicit framework within which a film was expected to be understood. The promoters of Lubin's AN AFFAIR OF HONOR claimed that the film was based on a painting that "everybody knows." According to other film supplements, Edison's THE WHOLE DAM FAMILY AND THE DAM DOG was likewise based on a series of well-known picture postcards. Even when presenting an original story, exhibitors during the 1906–08 period frequently posted bulletins outside of theaters or reprinted them in local newspapers in order to acquaint spectators with the story in advance.

Catalog descriptions also underscored important representational strategies. Biograph's THE BURGLAR is described in its accompanying bulletin as being in "two continuous scenes." The action in one scene is continued into the next. A viewing of the film suggests that this concept of continuity, with its overlapping action, was very different from the linear continuity of the Griffith era or of modern cinema. In other instances, catalogs refer to the use of close-ups or the introduction of titles at the beginning of each scene. While some techniques—for instance, dissolves—are generally mentioned in these texts, others—for example, camera movements—are not. The historian must approach these descriptions critically and, whenever possible, in conjunction with the films themselves.

Catalogs often provide the only information about films that have not survived. The Biograph photographic catalogs, for example, provide several frame enlargements for every film produced by that company before 1905. These are complemented by detailed descriptions in Biograph's first printed catalog

of 1902. Because only a small number of the films cited in these catalogs are still available for viewing, the catalog resources plus the Biograph production records at the Museum of Modern Art are the principal resources for historians interested in this important company. Likewise, although very few Selig films survive, the company's catalogs suggest that the output of this Chicago company deserves more attention than it has received to date.

Catalogs and early films also provide important evidence about the social and cultural attitudes prevalent in American society at the turn of the century. For example, these resources clearly document the dominance of white males. From the beginning, blacks were portrayed in films in stereotypic terms: eating watermelon, stealing chickens, and dancing cake walks. The catalog descriptions for subjects like WATERMELON PATCH or FUN ON THE FARM reveal in verbal form the attitudes behind these films. The films of Sigmund Lubin are particularly interesting in this regard. Undoubtedly Lubin encountered anti-Semitic attitudes as he struggled to survive commercially in the late 1890s and early 1900s. Many of his later films treated Jewish characters in sympathetic terms. Yet, his films often mocked other minorities, particularly women trying to win the vote. His WHEN WOMEN VOTE suggests that the suffrage movement would lead to male enslavement.

While motion pictures profoundly transformed past cultural practices, many aspects of the cinema's subject matter tended to be conservative. Catalog descriptions of early films suggest a nostalgic searching for a lost, male childhood and longing for an earlier, more innocent, and pastoral America before the period of rapid industrialization and social change at the turn of the century. The anti-suffrage, misogynic tendencies of many early films reflect an industry and society that was controlled almost exclusively by men and a film audience that was itself largely male.

Many of the attitudes and assumptions about American life began to change with the advent of the nickelodeon era. By 1908, as women were attending the movies in growing numbers, this male hegemony began to diminish. As the star system emerged, the most popular early stars were women. Moreover, new film personnel came increasingly from the legitimate theater, where women historically were well-paid and held significant power. Actresses such as Mary Pickford, Gene Gauntier, and Helen Gardner achieved a stature in motion pictures similar to that of their counterparts in the theater. Their example and the characters they portrayed surely had a significant impact on the final success of the suffrage movement.

Early motion picture catalogs have already found a place in the work of archivists, filmmakers, students of film, and other historians. Yet, their use has been limited because these valuable materials are rare and widely scattered. Brought together in this microfilm edition, they offer users a wide range of opportunities for increased understanding of the first fifteen years of motion picture practice and of the socio-cultural context in which it emerged.

Footnotes

1. Terry Ramsaye, *A Million and One Nights* (New York: Simon & Schuster, 1926); Robert Gray, *The Theatre of Science* (New York: Benjamin Blom, 1914).
2. Lewis Jacobs, *The Rise of the American Film* (New York: Harcourt, Brace & Company, 1939); Georges Sadoul, *Les Pioneers du cinéma (de Méliès a Pathé) 1897–1909* (Paris: DeNoël, 1948).
3. Gerald Mast, *A Short History of the Movies* (Indianapolis, Ind.: Bobbs-Merrill Company, 1971); William K. Everson, *American Silent Film* (New York: Oxford University Press, 1978).
4. George Pratt, *Spellbound in Darkness* (Greenwich, Conn.: New York Graphic Society, 1973); Gordon Hendricks, *The Kinetoscope: America's First Commercially Successful Motion Picture Exhibitor* (New York: The Beginnings of the American Film, 1966).
5. Collections of recent essays on cinema before 1908 appear in Roger Holman, ed., *Cinema 1900–1906* (London: FIAF, 1982); Andre Gaudreault, ed. (special issue), *Iris* 2, no. 1 (Winter 1984); and *Afterimage*, no. 8/9 (Spring 1981).
6. Noel Burch, "Porter or Ambivalence," *Screen* 19, no. 4 (Winter 1978/9): 91–105.

NOTES ON ORGANIZATION

Arrangement. The catalogs in this edition are arranged on the microfilm by company. All catalogs issued by a given company, regardless of changes in its name, are collected under the company heading and are presented in chronological order by date of publication or issue, except in those few cases where difficulties in filming necessitated minor alterations in this order. On a more general level, the companies are grouped into four broad categories: 1) producers and agents primarily active before 1900, 2) producers active after 1900, 3) equipment manufacturers active after 1900, and 4) distributors active after 1900.

Reel Notes. The Reel Notes in this guide provide the reader with a complete list of descriptive entries for each catalog; these entries are in the same order as material appears on the film. Each entry contains the company name, catalog title and date, page length, any special information about the condition of the copy, and an indication of each institution that has the item in its collections. Each entry also gives the specific frame designation where the document begins.

Frame Identification. Each frame of the microfilm is uniquely identified by an alpha-numeric designation. Each company is assigned a unique letter-code, beginning with A, continuing through Z, and then running from AA to FF. All frames with material under a company heading are then continuously numbered from 001. The combination of letter-code and number constitutes the frame designation, e.g., A-002 or J-963. Using these frame designations, the reader of the Reel Notes can quickly identify the location of any catalog in the edition. These designations appear at the top of each frame on the microfilm. For the convenience of the reader, each frame also has a running head that identifies the company.

Targets. On the microfilm, the section for each company begins with a descriptive target that lists entries for each of that company's catalogs. The entries are in the same order as they appear on the film. The target entry for each catalog contains the same information as the entry in the Reel Notes, except that frame designations are not indicated. In some instances, however, the Reel Notes include corrections and additions made after the microfilming was done.

Catalog Entries. Both the Reel Notes and the targets list entries for each catalog that appears on the microfilm. Certain conventions are followed in presenting information in the entries. When the name of the company on the document differs from that under which it is listed, the variant name is included in parentheses in front of the catalog title. Where information has been editorially supplied, it is given in brackets. All institutions that hold copies of a particular catalog are cited, and each is identified by standard abbreviations (see the Key to Listings of Participating Museums, Archives, and Repositories). The institution that is listed first is the one that provided the catalog or photocopy used in this edition. In cases where an institution holds only a photocopy, its designation appears in brackets. In a few cases, an original could not be located for a particular catalog. In these cases, a photocopy was microfilmed, and in the entry for the catalog this is indicated by an asterisk that appears next to the institutional designation.

SUMMARY CONTENTS OF REEL NOTES BY COMPANY

Series One: Producers and Sales Agents: Active before 1900

Reel No. 1

A- Raff & Gammon
B- Maguire & Baucus, Limited
C- C. Francis Jenkins
D- Auguste & Louis Lumière
E- The International Film Company
F- F. M. Prescott

Series Two: Producers: Active after 1900

G- Edison Manufacturing Company

Reel No. 2

H- American Mutoscope & Biograph Company
I- The Selig Polyscope Company

Reel No. 3

J- Sigmund Lubin

Reel No. 4

K- American Vitagraph Company
L- Georges Méliès
M- Pathé Frères
N- Kalem Company
O- Centaur Film Company
P- Great Northern Film Company

Series Three: Equipment Manufacturers: Active after 1900

Q- Armat Motion-Picture Company
R- Eberhard Schneider
S- Nicholas Power
T- Viascope Manufacturing Company
U- Gaumont Company

Series Four: Distributors of Films, Equipment, and Accessories: Active after 1900

V- Kleine Optical Company

Reel No. 5

W- Stereopticon & Film Exchange
X- L. Manasse Company
Y- Eugene Cline & Company
Z- Moore, Bond & Company
AA- Sears, Roebuck & Company

Reel No. 6

BB- Enterprise Optical Company
CC- Chicago Projecting Company
DD- Amusement Supply Company
EE- Williams, Brown & Earle
FF- Hennegan & Company

KEY TO LISTINGS OF PARTICIPATING MUSEUMS, ARCHIVES, AND REPOSITORIES

CLAc	Academy of Motion Picture Arts and Sciences (Los Angeles)
CLCM	Los Angeles County Museum of Natural History
CUB	University of California at Berkeley
DGU	Georgetown University (Washington, D.C.)
DCL	Library of Congress (Washington, D.C.)
ICFAR	Federal Archives and Records Center (Chicago)
ICHi	Chicago Historical Society
MdSuFR	Washington National Records Center (Suitland, Maryland)
MH-BA	Harvard Business School, Baker Library, Raff & Gammon Collection (Boston)
NjBaFAR	Federal Archives and Records Center (Bayonne, New Jersey)
NjWOE	Edison National Historic Site (West Orange, New Jersey)
NN	New York Public Library
NNHi	New-York Historical Society, Bella Landour Collection (New York City)
NNMOMA	Museum of Modern Art (New York City)
NR-GE	George Eastman House (Rochester, New York)
PPFAR	Federal Archives and Records Center (Philadelphia)
PPS	Franklin Institute (Philadelphia)
PWbH	Wyoming Historical and Geological Society (Wilkes-Barre, Pennsylvania)
TxU-H	University of Texas at Austin, Harry Ransom Humanities Research Center, Gernsheim Collection
Hummel	Charles Hummel
Malkames	Donald Malkames
Slide	Anthony Slide

SERIES ONE: PRODUCERS AND SALES AGENTS: ACTIVE BEFORE 1900

Reel No. 1

frame

A- RAFF & GAMMON

A-002 (The Kinetoscope Company) Directions for Setting Up and Operating the Edison Kinetoscope, 1894, 1 p [photocopy]: NR-GE.

A-003 (The Kinetoscope Company) Bulletin No. 1 (fragment), [December] 1894, 1 p [photocopy]: MH-BA.

A-004 (The Kinetoscope Company) Bulletin No. 2 (fragment), January 1895, 1 p [photocopy]: MH-BA.

A-005 Announcement . . . Price List of Films, [after late-June 1895], 4 pp [photocopy]: MH-BA.

A-009 The Vitascope, [March 1896], 14 pp [reprint facsimile]: [NjWOE, NNMOMA], DGU.

A-023 The Vitascope, Press Comments, [May 1896], 4 pp [photocopy]: ICFAR.

B- MAGUIRE & BAUCUS, LIMITED

B-002 (Continental Commerce Company) Thomas A. Edison's Latest and Most Remarkable Invention: The Kinetoscope, 1894, 6 pp: NjWOE.

B-005 (Continental Commerce Company) Thos. A. Edison's Kinetoscope [1894], 4 pp: NjWOE.

B-008 (Continental Commerce Company) Thos. A. Edison's Kinetoscope: Edison's Masterpiece [1894], 4 pp: NjWOE.

B-011 Edison Films for Projecting Machines and Kinetoscopes, 20 January 1897, 8 pp: NN.

B-016 Preliminary Circular, Edison Perfected Projecting Kinetoscope, 16 February 1897, 2 pp: NN.

B-018 Edison "Projectoscope" or Projecting Kinetoscope, [1897], 4 pp: NN.

B-021 Catalogue: Edison and International Films, April 1897, 20 pp: NNMOMA.

B-032 (Fragment), [ca. summer 1897], 2 pp: NjWOE.

B-034 Lumiere Films, Edison Films, International Films, Fall Catalogue 1897, 20 pp [photocopy]: [NjWOE]*.

C- C. FRANCIS JENKINS

C-002 The Jenkins Phantascope, 26 April 1896, 18 pp: PPS, MdSuFR.

C-013 Life Motion Realism - The Phantascope, [July 1896], 18 pp: PPS.

D- AUGUSTE & LOUIS LUMIÈRE

D-002 (Société Anonyme des Plaques et Papiers Photographiques) Description of the Cinematographe of August and Louis Lumière, 1897, 34 pp: CLAc, TxU-H.

D-020 Price List of Cinematographe-Lumière, [ca. 1898], 1 p [photocopy]: TxU-H.

Reel No. 1

D-021 (Société Anonyme des Plaques et Papiers Photographiques) Catalogue Général des Vues Cinématographiques Positives de la Collection Lumière, [ca. 1901], 48 pp: NNMOMA.

E- THE INTERNATIONAL FILM COMPANY

E-002 International Photographic Films, [winter, 1897–98], 24 pp: NNMOMA.

F- F. M. PRESCOTT

F-002 Latest Edison Films for Projecting Machines, [June 1897], 4 pp [photocopy]: [DLC], NN.

F-005 Catalogue of New Films, [1899], 44 pp: NjBaFAR.

F-028 '99 Model Combined Cineograph and Stereopticon, [1899], 36 pp: NjBaFAR.

F-047 Supplement No. 3, New Films, 20 November 1899, 4 pp: NjBaFAR.

SERIES TWO: PRODUCERS: ACTIVE AFTER 1900

G- EDISON MANUFACTURING COMPANY

G-003 Edison Projecting Kinetoscope and Stereopticon Attachment, [1898], 12 pp: Hummel.

G-013 Supplement No. 4, War Extra - Edison Films, May 1898, 12 pp: NjBaFAR.

G-020 Catalogue of Edison-Lalande Batteries, Edison Motors and Fans, Edison Projecting Kinetoscopes, Edison X-Ray Apparatus, Edison Cautery Transformers, Edison Electro-Medical Appliances, [1898], 68 pp: NjWOE.

G-057 No. 94, Edison Films, March 1900, Complete Catalogue, 48 pp [photocopy]: CLCM.

G-082 No. 105, Edison Films, July 1901, Complete Catalogue, 100 pp [photocopy]: [DLC], NjWOE.

G-132 No. 107, Instructions for Setting Up and Operating the Edison Projecting Kinetoscope, [1901], 19 pp [photocopy]: CLCM.

G-142 No. 135, Edison Films, September 1902, 150 pp [photocopy]: [DLC], NjWOE.

G-216 No. 142, Edison Films, May 1902, Pocket Edition, 50 pp: NjWOE.

G-242 No. 162, Edison Films, October 1902, Pocket Edition, 62 pp: NR-GE.

G-273 No. 166, The Edison Universal Projecting Kinetoscope, 1 January 1903, 32 pp: NR-GE, CLAc.

G-290 No. 168, Edison Films, February 1903, Supplement, 24 pp: NR-GE.

G-303 No. 175, Edison Films, May 1903, Supplement, 40 pp: NR-GE.

G-324 Edison Film, Uncle Tom's Cabin, [1903], 8 pp [photographs]: NR-GE.

G-332 No. 185, Edison Films, October 1903, Supplement, 24 pp: NR-GE.

G-344 No. 192, Edison Film, Jack and the Beanstalk, 4 pp: NR-GE.

G-347 No. 200, Edison Films, January 1904, Supplement, 16 pp: NNMOMA.

Reel No. 1

G-356 No. 201, Edison Film, The Great Train Robbery, [1903], 7 pp [photographs]: NR-GE.

G-363 No. 210, Edison Projecting Kinetoscopes, 2 May 1904, 40 pp: NNMOMA.

G-386 Circular Letter No. 1, 18 April 1904, 2 pp: NR-GE.

G-388 Circular Letter No. 2, 20 April 1904, 1 p: NR-GE.

G-389 Circular Letter No. 3, 23 April 1904, 1 p: NR-GE.

G-390 Circular Letter No. 4, 25 April 1904, 1 p: NR-GE.

G-391 Circular Letter No. 5, 15 May 1904, 1 p: NR-GE.

G-392 Circular Letter No. 6, 15 May 1904, 1 p: NR-GE.

G-393 Circular Letter No. 7, 15 May 1904, 1 p: NR-GE.

G-394 No. 222, Edison Films, September 1904, Supplement, 16 pp: NjWOE.

G-403 No. 225, Edison Films to July 1, 1904, 68 pp: NjWOE.

G-438 No. 267, Edison Film, Poor Algy, 5 October 1905, 4 pp: NjWOE.

G-441 No. 268, Edison Film, Watermelon Patch, 24 October 1905, 4 pp: NjWOE.

G-444 No. 269, Edison Film, The Miller's Daughter, 6 November 1905, 4 pp: NjWOE.

G-447 No. 270, Edison Film, Down on the Farm, 2 November 1905, 4 pp: NjWOE.

G-450 No. 272, Edison Film, Everybody Works But Father, 15 November 1905, 1 p: NjWOE, NNMOMA.

G-451 No. 273, Edison Film, The Train Wreckers, 27 November 1905, 4 pp: NNMOMA.

G-454 No. 276, Edison Film, Life of an American Policeman, 12 December 1905, 4 pp: NjWOE, NNMOMA.

G-457 No. 288, Edison Films, July 1906, 114 pp: NjWOE.

G-515 No. 312, Edison Projecting Kinetoscopes, 2 January 1907, 4 pp [photocopy]: NNMOMA.

G-518 No. 315, Edison Films, January 1907, Pocket Edition, 76 pp: NjWOE.

G-556 No. 328, Edison Film, A Race For Millions, [1907], 1 p: NjWOE.

G-557 No. 335, Edison Projecting Kinetoscopes, 15 February 1908, 48 pp: NjWOE.

G-580 No. 355, Edison Film, The Cowboy and the Schoolmarm, 1 April 1908, 1 p: NjWOE.

G-581 No. 358, Edison Film, Nero and the Burning of Rome, 20 April 1908, 1 p: NjWOE.

G-582 No. 370, Important Notice - Edison Projecting Kinetoscopes, 1 June 1908, 4 pp: NjWOE.

G-585 No. 380, Edison Kinetoscopes, 1 September 1908, 9 pp: NjWOE, NNMOMA.

G-592 No. 410, Edison Projecting Kinetoscopes, 1 December 1908, 50 pp: NjWOE.

G-618 No. 415, Edison Kinetoscopes - Portable Gas-making Outfit, 8 December 1908, 4 pp: NjWOE.

G-621 (Kinetograph Dept.) Film Catalogue, [1905–14], 41 pp: DLC.

Reel No. 1

G-683 "The Whole Story about Walk-Over Moving Pictures," October 1908, 11 pp: NjWOE.

Reel No. 2

frame **H- AMERICAN MUTOSCOPE & BIOGRAPH COMPANY**

H-002 Picture Catalogue, November 1902, 251 pp: NNMOMA.

H-128 Film Catalogue, Supplement No. 1, April 1903, 30 pp [photocopy, missing pp 14–15]: [NNMOMA], Malkames.

H-142 Bulletin 33, The Escaped Lunatic, 10 October 1904, 1 p: NjWOE.

H-143 Bulletin 34, New English Subjects, 17 October 1904, 1 p: NjWOE.

H-144 Bulletin 36, The Lost Child, 26 October 1904, 1 p: NjWOE.

H-146 [Biograph Photo Catalog, Vol. 1], No.'s 1–499, 125 pp: NNMOMA, CLCM.

H-201 [Biograph Photo Catalog, Vol. 2], No.'s 500–1001, [missing No.'s 504–512 and 898–903 in both sets], 125 pp: NNMOMA, CLCM.

H-260 [Biograph Photo Catalog, Vol. 3], No.'s 1002–1502, 125 pp: NNMOMA, CLCM.

H-324 [Biograph Photo Catalog, Vol. 4], No.'s 1503–2002, 125 pp: NNMOMA, CLCM.

H-386 [Biograph Photo Catalog, Vol. 5], No.'s 2003–2502, 125 pp: NNMOMA, CLCM.

H-448 [Biograph Photo Catalog, Vol. 6], No.'s 2583–3002, [missing No.'s 2859–2958], 105 pp [some duplicate and out of sequence pages]: CLCM.

H-554 [Biograph Photo Catalog], No.'s 3171–3174, 3231–3234, 3271–3274, 3 pp [loose sheets]: CLAc.

H-557 The Mutoscope, [1897], 18 pp [photocopy]: CLCM.

H-566 The Mutoscope: A Money Maker, [November 1898], 8 pp [photocopy]: CLCM.

H-574 Commercial Features of the Mutoscope, [ca. 1898], 4 pp [photocopy]: CLAc.

H-578 (The International Mutoscope Syndicate) The Age of Movement, 1901, 44 pp: CLAc.

H-601 Directions for Operating and List of Parts, Type E Mutoscope, [ca. 1905], 8 pp: CLCM.

I- THE SELIG POLYSCOPE COMPANY

I-005 July Supplement of New Films, July 1902, 8 pp: PWbH.

I-010 Special Supplement of Colorado Films, November 1902, 24 pp: PWbH.

I-023 February Supplement of New Films, 2 February 1903, 16 pp: PWbH.

I-032 1903 Complete Catalogue of Films and Moving Picture Machines, 52 pp: PWbH, CLAc.

I-058 Films of the Passion Play, 8 pp: CLAc, CLCM, DGU.

I-063 Naval Battles Between the Russian and Japanese Fleets at Port Arthur and Chemulpo, [1904], 4 pp: CLAc.

I-066 Tracked by Bloodhounds, [1904], 2 pp [photocopy]: CLCM.

I-068 The Serenade, [ca. 1904], 2 pp [photocopy]: CLCM.

I-070 The Hold-up of the Leadville Stage, [1905], 8 pp [photocopy]: CLCM.

Reel No. 2

I-075 The New Bullfight, [1905], 2 pp: CLAc.

I-077 Supplement No. 15, Special Series of the Columbia River, [1905], 6 pp: CLAc.

I-081 No. 17, Tracked by Bloodhounds, 8 pp: CLAc.

I-085 Samoa and the Fiji Islands, [1905], 8 pp: CLAc.

I-091 Special Roosevelt Circular, [March 1905], 2 pp: CLAc.

I-093 The Gay Deceiver, [ca. 1906], 2 pp: CLAc.

I-095 No. 44, Hale's Tours Films, August 1906, 4 pp: CLAc.

I-098 No. 47, The Female Highwayman, November 1906, 6 pp: CLAc.

I-101 No. 49, The Tramp Dog, December 1906, 6 pp: CLAc, CLCM.

I-104 No. 52, The Girl From Montana, March 1907, 4 pp: CLAc.

I-107 No. 56, The Masher, June 1907, 4 pp: CLAc.

I-112 No. 57, Western Justice, June 1907, 4 pp: CLAc, CLCM.

I-115 No. 58, The Bookworm, July 1907, 4 pp: CLAc.

I-118 No. 59, Matinee Idol, July 1907, 4 pp: CLAc.

I-121 No. 60, The Onion Fiend, July 1907, 4 pp: CLAc.

I-124 No. 62, All's Well That Ends Well, August 1907, 4 pp: CLAc.

I-127 No. 64, A Life for a Life, September 1907, 4 pp: CLAc.

I-130 No. 66/67, The Girl and the Judge/Motoring Under Difficulties, October 1907, 4 pp: CLAc.

I-133 No. 68, A Southern Romance, October 1907, 4 pp: CLAc.

I-135 No. 69, What A Pipe Did, November 1907, 4 pp: CLAc.

I-138 No. 70, Wooing and Wedding a Coon, November 1907, 4 pp: CLAc, CLCM.

I-141 No. 71, The Tin Wedding, November 1907, 4 pp: CLAc.

I-144 No. 72, Mike, the Model, November 1907, 4 pp: CLAc.

I-147 No. 74, The Eviction, December 1907, 4 pp: CLAc.

I-150 No. 75, The Two Orphans, December 1907, 4 pp: CLAc.

I-153 No. 76, The Four Footed Hero, December 1907, 4 pp: CLAc.

I-156 1907 Catalogue of The Selig Polyscope and Library of Selig Films, 1907, 144 pp: CLAc.

I-230 No. 77/78, The Financial Scare/The Newly-Wed's First Meal, January 1908, 4 pp: CLAc.

I-233 No. 79, The Irish Blacksmith, January 1908, 4 pp: CLAc.

I-236 No. 82, Monte Cristo, January 1908, 4 pp: CLAc.

I-239 No. 83/84, Just His Luck/A Leap Year Proposal, February 1908, 4 pp: CLAc.

I-242 No. 88, The French Spy, March 1908, 4 pp: CLAc.

I-245 No. 90/91, Friday the 13th/Swash-Buckler, 19 March 1908, 4 pp: CLAc.

I-248 No. 94, Mishaps of a Bashful Man, 9 April 1908, 4 pp: CLAc.

I-251 No. 96, The Holy City, 23 April 1908, 4 pp: CLAc.

I-254 No. 97, Rip Van Winkle, 30 April 1908, 4 pp: CLAc.

I-257 No. 98, The Blue Bonnet, 7 May 1908, 4 pp: CLAc.

I-260 No. 99/100, Troubles of a New Drug Clerk/Summer Boarders Taken In, 14 May 1908, 4 pp: CLAc.

I-263 No. 101, The Shadow of the Law, 21 May 1908, 6 pp: CLAc.

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I-266 No. 102/103, In the Nick of Time/Not Yet But Soon, 28 May 1908, 4 pp: CLAc.

I-269 No. 102/103, In the Nick of Time/Not Yet But Soon, May 1908, 4 pp: CLAc.

I-272 No. 104, East Lynne, 4 June 1908, 4 pp: CLAc.

I-275 No. 105, The Hidden Hand, 11 June 1908, 4 pp: CLAc.

I-278 No. 106, The Fighting Parson/The Multnomah Falls, 18 June 1908, 4 pp: CLAc.

I-281 No. 107, Damon and Pythias, June 1908, 4 pp: CLAc.

I-284 No. 108, The Spirit of "76," 2 July 1908, 4 pp: CLAc.

I-287 No. 109, An Indian's Gratitude, 9 July 1908, 4 pp: CLAc.

I-290 No. 110, A Tale of Two Cities/The Only Way, 16 July 1908, 4 pp: CLAc.

I-293 No. 111, Bobby White in Wonderland/Weary Waggles' Busy Day, 23 July 1908, 4 pp: CLAc.

I-296 No. 112, The Road to Ruin, 30 July 1908, 4 pp: CLAc.

I-299 No. 113, The Cowboy's Baby, 6 August 1908, 4 pp: CLAc.

I-302 No. 115, The Lion's Bride/A Hindoo's Ring, 13 August 1908, 4 pp: CLAc.

I-305 No. 117, Romance of the Old Mill/A Pair of Kids, 27 August 1908, 4 pp: CLAc.

I-308 No. 118, The Power of Labor, 3 September 1908, 6 pp: CLAc.

I-311 No. 119, The Cattle Rustlers, 10 September 1908, 4 pp: CLAc.

I-314 No. 120, Crazed by Jealousy, 17 September 1908, 4 pp: CLAc.

I-317 No. 121, A Great Wrong Righted/A Magical Tramp, 24 September 1908, 4 pp: CLAc.

I-320 No. 122, A Daughter of Erin, 1 October 1908, 6 pp: CLAc.

I-323 No. 123, The Ranchman's Love, 8 October 1908, 6 pp: CLAc.

I-326 No. 124, One of the Bravest, 15 October 1908, 6 pp: CLAc.

I-329 No. 125, The Fisherman's Rival, 22 October 1908, 6 pp: CLAc.

I-332 No. 126, Lights and Shadows of Chinatown, 29 October 1908, 4 pp: CLAc.

I-335 No. 127, The Actor's Child, 5 November 1908, 4 pp: CLAc.

I-338 No. 128, A Mountain Feud, 12 November 1908, 6 pp: CLAc.

I-341 No. 129, A Hidden Treasure, 19 November 1908, 4 pp: CLAc.

I-344 No. 130, On Thanksgiving Day, 26 November 1908, 4 pp: CLAc.

I-347 No. 131, A Dual Life/The Football Fiend, 3 December 1908, 4 pp: CLAc.

I-350 No. 132, The Queen of the Arena, 10 December 1908, 4 pp: CLAc.

I-353 No. 133, A Montana Schoolmarm, 17 December 1908, 6 pp: CLAc.

I-356 No. 134, The Duke's Motto, 24 December 1908, 4 pp: CLAc.

I-359 No. 135, In the Shenandoah Valley, 31 December 1908, 4 pp: CLAc.

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J-012 Unsolicited Testimonials Received by S. Lubin, [ca. 1901], 16 pp: NjWOE.

J-021 Catalogue No. 3, New Films made by S. Lubin, [1902], 12 pp [photocopy]: PPFAR.

J-028 Complete Catalogue . . . Lubin's Films, Jan. 1903, 98 pp: NR-GE, CLAc.

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J-079 Lubin's Films, June 1904, 26 pp: NNMOMA.
J-092 Illustrated Song Slides, 1905, 4 pp: NjWOE.
J-095 Lubin's Fire Proof Film Box, [ca. 1905], 4 pp: NjWOE.
J-098 Lubin's Films, 1905, 44 pp: CLAc.
J-119 Uncle Tom's Cabin, 16 pp: CLAc, NjWOE.
J-127 The Passion Play, 8 pp: CLAc, NjWOE.
J-131 Lecture of The Passion Play, 18 pp: CLAc.
J-141 The Holy City and other Illustrated Songs in Life Motion Pictures, 12 pp: CLAc, NjWOE.
J-147 Lubin's Films, May 1905, 36 pp: CLAc.
J-165 Bold Bank Robbery, 16 pp: NjWOE, CLAc.
J-173 "Meet Me at the Fountain," 12 pp: NjWOE, CLAc.
J-179 Lubin's Films, 24 pp: CLAc.
J-191 Life of an American Soldier, June 1905, 12 pp: CLAc, NjWOE.
J-197 The Kidnapped Child/His Master's Voice/His Master's Breath, 8 pp: CLAc.
J-201 Lubin's Films, 1905, 12 pp: CLAc.
J-207 The Counterfeiters, 1906, 12 pp: CLAc, NjWOE.
J-213 The Great Train Robbery, 12 pp: CLAc, NjWOE.
J-219 Five Songs Illustrated by Life Motion Pictures, 12 pp: CLAc, NjWOE.
J-225 Saved From a Watery Grave, 1905, 8 pp: CLAc, NjWOE.
J-229 Highway Robbery, 12 pp: CLAc.
J-235 Lubin's New Films, 8 pp: CLAc.
J-239 Through the Matrimonial Agency, 8 pp: CLAc.
J-243 Fun on the Farm, 8 pp: CLAc.
J-247 Lubin's Films, 32 pp: CLAc.
J-263 A Night Off, 8 pp: CLAc.
J-267 The Great Mail Robbery, 4 pp: CLAc.
J-269 Lubin's New Films, [1906], 8 pp: CLAc.
J-273 Rescued by Carlo, 8 pp: CLAc.
J-277 How to Keep Cool or Our Ice Supply, 1 p: CLAc.
J-278 Good Night, 1 p: CLAc.
J-279 Whale Hunting, 1 p: CLAc.
J-280 The Bank Defaulter, 8 pp: CLAc.
J-284 The Secret of Death Valley, 4 pp: CLAc.
J-286 The Wreckers of the Limited Express, 8 pp: CLAc.
J-290 Machine Catalogue, [1906], 16 pp: CLAc.
J-298 Directions For Setting Up and Operating the "Marvel" Cineograph with Stereopticon Combined, [1906], 8 pp: CLAc.
J-302 Unsolicited Testimonials about Lubin's Cineograph Combined with Stereopticons and Films, 24 pp: CLAc.
J-313 Illustrated Song Slides, 4 pp: CLAc.
J-315 Tents for the Exhibition of Moving Pictures, 4 pp: CLAc.
J-317 Posters, Tickets, Window Cards, etc., 8 pp: CLAc.
J-322 Lubin's Films, 1907, 140 pp: CLAc, CLCM.
J-392 Life Motion Pictures, 1907, 64 pp: CLAc.

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J-424 Machine Catalogue, 1907, 28 pp: CLAc.
J-439 The Parson of Hungry Gulch, 4 pp: CLAc.
J-441 Harbor Pirates, 2 pp: CLAc.
J-442 Moses Sells a Collar Button, 2 pp: CLAc.
J-443 The Scheme That Failed, 2 pp: CLAc.
J-444 Grandpa's Vacation, 2 pp: CLAc.
J-445 Neighbors Who Borrow, 2 pp: CLAc.
J-446 Cohen's Bad Luck, 2 pp: CLAc.
J-447 Caught With The Goods, 4 pp: CLAc.
J-449 Wanted: A Husband, 4 pp: CLAc.
J-451 A Breeze from the West, 2 pp: CLAc.
J-452 Smuggled into America, 2 pp: CLAc.
J-453 John D____ and the Reporter, 4 pp: CLAc.
J-455 Only Kids, 1 p: CLAc.
J-456 New Films, 8 pp: CLAc.
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J-462 The Actor Annoys the Boarders, 1 p: CLAc.
J-463 Who's Boss of the House? 2 pp: CLAc.
J-464 Seven Short Films, 8 pp: CLAc.
J-468 Oh Me! Oh My! 2 pp: CLAc.
J-469 Lucky Jim, 1 p: CLAc.
J-470 "A Thrilling Detective Story," 4 pp: CLAc.
J-472 Oyster Industry, 4 pp: CLAc.
J-474 Snake Hunting, 1 p: CLAc.
J-475 A Family Outing, 4 pp: CLAc.
J-477 The Kidnapped Child, 4 pp: CLAc.
J-479 The Blacksmith's Daughter, 2 pp: CLAc.
J-480 A Misunderstanding, 1 p: CLAc.
J-481 Jamestown Naval Review, 1 p: CLAc.
J-482 Mother's Dream, 4 pp: CLAc.
J-484 Too Much Mother-in-Law, 8 pp: CLAc.
J-488 Now Ready - The following Imported Films are now ready for delivery, 2 pp: CLAc.
J-489 And the Dog Came Back, 4 pp: CLAc.
J-491 The New Apprentice, 2 pp: CLAc.
J-492 When Women Vote, 4 pp: CLAc.
J-494 Gypsy's Revenge, 4 pp: CLAc.
J-496 An Indian's Friendship, 4 pp: CLAc.
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J-499 How Brown Saw the Base Ball Game, 2 pp: CLAc.
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J-506 The Foundling, 2 pp: CLAc.
J-507 An Interrupted Outing, 2 pp: CLAc.

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J-508 A Winter Day in the Country, 4 pp: CLAc.
J-510 Bargain Sales, 2 pp: CLAc.
J-511 The Pay Train Robbery, 2 pp: CLAc.
J-512 The Making of a Modern Newspaper, 2 pp: CLAc.
J-513 Such a Good Joke, But - Why don't he laugh? 2 pp: CLAc.
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J-517 Directions For Setting Up and Operating the "Marvel" Cineograph with Stereopticon Combined, 8 pp: CLAc.
J-521 Price List of Parts and Accessories Pertaining to Lubin's "Marvel" Cineograph Combined with Stereopticon, 4 pp: CLAc.
J-524 Through Darkness to Light, 4 pp: CLAc.
J-526 The Fatal Card, 2 pp: CLAc.
J-527 Have You Seen My Wife? 2 pp: CLAc.
J-528 Bachelor's Wedding Bells, 2 pp: CLAc.
J-529 The Ringmaster's Wife, 2 pp: CLAc.
J-530 The Count Of No Account, 2 pp: CLAc.
J-531 Where's That Quarter? 2 pp: CLAc.
J-532 The Blind Boy, 2 pp: CLAc.
J-533 See The Point? 1 p: CLAc.
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J-543 After the Celebration! 1 p: CLAc.
J-544 The Mountaineers, 2 pp: CLAc.
J-545 Neighborly Neighbors, 2 pp: CLAc.
J-546 The Parents Devotion, 2 pp: CLAc.
J-547 The Little Easter Fairy, 2 pp: CLAc.
J-548 Something on His Mind, 2 pp: CLAc.
J-549 The Wrong Overcoat, 2 pp: CLAc.
J-550 Willie's Party, 1 p: CLAc.
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J-552 The Amateur Hypnotist, 1 p: CLAc.
J-553 Oh, My Feet! 2 pp: CLAc.
J-554 Beg Pardon! 1 p: CLAc.
J-555 The Bride's Dream, 1 p: CLAc.
J-556 Stop That Alarm! 2 pp: CLAc.
J-557 The Mysterious Phonograph, 1 p: CLAc.
J-558 The Great Jewel Robbery, 2 pp: CLAc.

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J-559 The Great Jewel Robbery, 1 p: CLAc.
J-560 The "Merry Widow" Hats, 1 p: CLAc.
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J-562 The Cause of All the Trouble, 1 p: CLAc.
J-563 The Tale of a Pig, 1 p: CLAc.
J-564 The Circus Boy, 1 p: CLAc.
J-565 Why He Signed the Pledge, 1 p: CLAc.
J-566 The Near-Sighted Professor, 1 p: CLAc.
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J-568 The Magnetic Eye, 2 pp: CLAc.
J-569 The Greed for Gold, 1 p: CLAc.
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J-574 Mephisto's Affinity/Adventures of Mr. Troubles, 1 p: CLAc.
J-575 Romance in a Gypsy Camp/The Old Maid's Parrott, 1 p: CLAc.
J-576 Held For Ransom, 1 p: CLAc.
J-577 Student's Prank or a Joke on his Parents/Philadelphia, The Cradle of Liberty, 1 p: CLAc.
J-578 Outwitted by His Wife/The New Maid, 1 p: CLAc.
J-579 A Western Romance, 1 p: CLAc.
J-580 Two Little Shoes, 1 p: CLAc.
J-581 The Robbery of the Citizen's Bank, 1 p: CLAc.
J-582 "Captain Molly"/Dr. Curem's Patients, 1 p: CLAc.
J-582 Battle of Monmouth, 2 pp: CLAc.
J-583 Dick's Sister, 1 p: CLAc.
J-584 A Fatal Likeness, 1 p: CLAc.
J-585 The White Chief, 1 p: CLAc.
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J-590 The Crushed Tragedian/Wanted: An Artist's Model, 1 p: CLAc.
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J-602 The Suicidal Poet/In the Nick of Time, 1 p: CLAc.
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J-604 The Masqueraders/Wanted: - A Military Man, 1 p: CLAc.
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J-608 The Bloodstone, 1 p: CLAc.
J-609 For His Sister's Sake, 1 p: CLAc.
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J-615 The Cotton Industry of the South, 4 pp: CLAc.
J-616 The Janitor Falsely Accused, 1 p: CLAc.
J-617 Madam Flirt and Her Adopted Uncle/Through an Orange Grove, 16 November [1908]//The Engineer, 19 November [1908], 2 pp: CLAc.
J-618 A Pair of Spectacles/The Dirigible Airship, 23 November [1908]// The Thanksgiving Turkey/Persistency Wins, 26 November [1908], 2 pp: CLAc.
J-619 The Sexton of Longwyn/Weary Willie's Revenge, 30 November [1908]// Hobo's Dream/Lady Barbers, 3 December [1908], 2 pp: CLAc.
J-620 The Lighthouse-Keeper's Daughter, 7 December [1908]//Dick's Aunt/Charlie's Ma-in-Law, 10 December [1908], 2 pp: CLAc.
J-621 The Face in the Window/Button, Button, Where is the Button? 14 December [1908], 2 pp: CLAc.
J-622 On the Stroke of Twelve, 17 December [1908], 2 pp: CLAc.
J-623 Christmas Eve at Sunset, 21 December [1908]/Restored by Repentance, 24 December [1908], 2 pp: CLAc.
J-624 The House at the Bridge/The Forgotten Watch, 31 December [1908]//A New Year/A New Year's Gift, 28 December [1908], 4 pp: CLAc.
J-626 [Lubin's Films], 86 pp [cover missing]: CLAc.
J-668 Machine Catalogue, 1908, 32 pp: CLAc.
J-684 Machine Catalogue, 1908, 36 pp: CLAc, NR-GE.
J-702 Price List of Parts and Accessories Pertaining to Lubin's "Marvel" Cineograph Combined with Stereopticon, 4 pp: CLAc.
J-704 Unsolicited Testimonials about Lubin's Cineograph Combined with Stereopticon, 26 pp: CLAc.
J-717 A Bitter Lesson/The Old Maid's Dream, 4 January [1909]//Two Orphans of the G.A.R./Leo's Air-rifle, 7 January [1909], 4 pp: CLAc.
J-719 (Lubin Manufacturing Co.) When Lips are Sealed, 11 January [1909]//Troubles of a Stranded Actor/How Happy Jack Got His Meal, 14 January [1909], 4 pp: CLAc.

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J-721 (Lubin Manufacturing Co.) Love's Sweet Melody, 18 January 1909, 2 pp: CLAc.

J-722 (Lubin Manufacturing Co.) The Wrong Burglar/The Fighting Parson, 21 January 1909, 2 pp: CLAc.

J-723 (Lubin Manufacturing Co.) A Suit Case/Who Stole Jones' Wood? 25 January 1909, 2 pp: CLAc.

J-724 (Lubin Manufacturing Co.) The New Mirror/Love Germs, 28 January 1909, 2 pp: CLAc.

J-725 (Lubin Manufacturing Co.) Aunt Emmy's Scrap Book, 1 February 1909, 2 pp: CLAc.

J-726 (Lubin Manufacturing Co.) The Blind Musician/Willie's Water Sprinkler, 4 February 1909, 2 pp: CLAc.

J-727 (Lubin Manufacturing Co.) The Silver Dollar/The Unlucky Horseshoe, 15 February 1909, 2 pp: CLAc.

J-728 (Lubin Manufacturing Co.) A Broken Heart/The Pass Key, 18 February 1909, 2 pp: CLAc.

J-730 (Lubin Manufacturing Co.) No. 5874, 8 February 1909, 2 pp: CLAc.

J-732 (Lubin Manufacturing Co.) The Bank Messenger/A Secret, 11 February 1909, 2 pp: CLAc.

J-734 (Lubin Manufacturing Co.) The New Governess, 22 February 1909, 2 pp: CLAc.

J-737 (Lubin Manufacturing Co.) Love Me, Love My Dog/A Game of Chess, 25 February 1909, 2 pp: CLAc.

J-739 (Lubin Manufacturing Co.) A Dime Novel Detective, 1 March 1909, 2 pp: CLAc.

J-742 (Lubin Manufacturing Co.) The Last Call/I'll Only Marry a Sport, 4 March 1909, 2 pp: CLAc.

J-744 (Lubin Manufacturing Co.) The Stowaway, 8 March 1909, 2 pp: CLAc.

J-747 (Lubin Manufacturing Co.) The Little Rag Doll/Which Was the Happiest Time in Your Life? 11 March 1909, 2 pp: CLAc.

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J-751 (Lubin Manufacturing Co.) Reforming a Husband/Uncle Reuben's Courtship, 18 March 1909, 2 pp: CLAc.

J-754 (Lubin Manufacturing Co.) The Day of the Dog/Our Ice Supply, 22 March 1909, 2 pp: CLAc.

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J-768 (Lubin Manufacturing Co.) Forcastle Tom/The Escaped Melody, 8 April 1909, 2 pp: CLAc.

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J-783 (Lubin Manufacturing Co.) Boys Will Be Boys/The House of Terror, 29 April 1909, 2 pp: CLAc.

J-786 (Lubin Manufacturing Co.) The Falling Arrow/Puzzle-Mad, 3 May 1909, 2 pp: CLAc.

J-789 (Lubin Manufacturing Co.) The Old Hall Clock, 6 May 1909, 2 pp: CLAc.

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J-803 (Lubin Manufacturing Co.) A Bride Won By Bravery, 27 May 1909, 2 pp: CLAc.

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J-814 (Lubin Manufacturing Co.) Through Jealousy/Professor Weise's Brain-Serum Injector, 10 June 1909, 2 pp: CLAc.

J-817 (Lubin Manufacturing Co.) Through Shadow to Sunshine/Curing a Jealous Husband, 14 June 1909//Flossie's New Peach-Basket Hat, 17 June 1909, 4 pp: CLAc.

J-823 (Lubin Manufacturing Co.) The Story of Two Lives, 21 June 1909/Saved By His Sweetheart, 24 June 1909/The Hypnotic Cure, 28 June 1909, 4 pp: CLAc.

J-828 (Lubin Manufacturing Co.) The Oysterman's Gold/Mary Jane Visits Her Country Cousin, 28 June 1909//The Old Army Chest, 1 July 1909, 4 pp: CLAc.

J-834 (Lubin Manufacturing Co.) A Great Wrong Righted, 5 July 1909//The Sideboard Folding-Bed/Roommates, 8 July 1909, 4 pp: CLAc.

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J-839 (Lubin Manufacturing Co.) Driven From Home, 12 July 1909/Two Cousins, 15 July 1909/Lubin's 1910 Marvel, 4 pp: CLAc.

J-843 (Lubin Manufacturing Co.) A Nugget of Gold, 19 July 1909//Hiring a Girl/ Mexican Bill, 22 July 1909, 4 pp: CLAc.

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J-853 (Lubin Manufacturing Co.) When the Flag Falls, 2 August 1909//His Little Girl/She Would Be an Actress, 5 August 1909, 4 pp: CLAc.

J-858 (Lubin Manufacturing Co.) The Drunkard's Child/The Newest Woman, 9 August 1909/The Unexpected Guest, 12 August 1909, 4 pp: CLAc.

J-863 (Lubin Manufacturing Co.) How Brown Got Married/The Hungry Actor, 16 August 1909//Measure for Measure, 19 August 1909, 4 pp: CLAc.

J-868 (Lubin Manufacturing Co.) Before the Dawn/Wifey Away, Hubby at Play, 23 August 1909//Midnight Sons/Nearsighted Mary, 26 August 1909, 4 pp: CLAc.

J-874 (Lubin Manufacturing Co.) The Doctor's Bride, 30 August 1909//The Woman Hater/The Haunted Hat, 2 September 1909, 4 pp: CLAc.

J-880 (Lubin Manufacturing Co.) The Call of the Heart/Our Country in Arms, 6 September 1909//A True Patriot/Glimpses of Yellowstone Park, 9 September 1909, 4 pp: CLAc.

J-887 (Lubin Manufacturing Co.) Her Face Was Her Fortune, 13 September 1909//The Fortune Hunter/All on Account of a Letter, 16 September 1909, 4 pp: CLAc.

J-896 (Lubin Manufacturing Co.) When Woman Hates, 20 September 1909/The Conquering Hero, 23 September 1909, 4 pp: CLAc.

J-901 (Lubin Manufacturing Co.) A Fish Story/Old Love Letters, 27 September 1909//The Judge's Ward, 30 September 1909, 4 pp: CLAc.

J-908 (Lubin Manufacturing Co.) Lubin Films Released During the Month of October 1909, 16 pp: CLAc.

J-933 (Lubin Manufacturing Co.) Lubin Films Released November 1 to 15, 1909, 8 pp: CLAc.

J-942 (Lubin Manufacturing Co.) Lubin Films Released from November 15th to 25th, 1909, 8 pp: CLAc.

J-953 (Lubin Manufacturing Co.) Lubin Films Released from November 29th to December 16th, 1909, 12 pp: CLAc.

J-963 (Lubin Manufacturing Co.) Lubin Films Released from December 20th to December 30th, 1909, 12 pp: CLAc.

Reel No. 4

frame **K- AMERICAN VITAGRAPH COMPANY**

K-002 List of New Films, American and Imported. Boer War, Comedy and Mysterious Subjects, [1900], 6 pp: NjBaFAR.

K-006 New Vitagraph Features! [ca. 1903–04], 16 pp [photocopy]: CLAc.

K-013 (The Vitagraph Company of America) Indian Bitters, 28 April 1908, 4 pp [photocopy]: CLCM.

L- GEORGES MÉLIÈS

L-003 Complete Catalogue of Genuine and Original "Star" Films (Moving Pictures) Manufactured by Geo. Méliès of Paris, [1903], 30 pp: NjWOE, NNMOMA.

L-020 Bulletin No. 1, Choicest "Charles Urban's" Films, [1904], 2 pp: NjWOE.

L-022 Bulletin No. 2, Choicest "L. Parnaland's" Films/Choicest "L. Gaumont's" Films, [1904], 2 pp: NjWOE.

L-024 Bulletin No. 3, Choicest "Charles Urban's" Films, [ca. August 1904], 8 pp: NjWOE.

L-028 Supplement Nos. 1, 2, & 3, The Enchanted Well/The Inn Where No Man Rests/etc., [1903], 4 pp: NjWOE, NNMOMA.

L-031 Supplement No. 5, Fairyland, [1903], 8 pp: NjWOE, NNMOMA.

L-035 Supplement No. 6, The Infernal Caldron and the Phantasmal Vapors/The Apparition, or Mr. Jones' Comical Experience with a Ghost, 2 pp: NjWOE, NNMOMA.

L-037 Supplement No. 7, Jupiter's Thunderbolts; or, the Home of the Muses/Ten Ladies in One Umbrella/Jack Jaggs and Dum Dum, 4 pp: NjWOE, NNMOMA.

L-040 Supplement No. 8, Bob Kick the Mischievous Kid/Extraordinary Illusions, 2 pp: NjWOE, NNMOMA.

L-042 Supplement No. 9, Alcrofrisbas, the Master Magician, 2 pp: NjWOE, NNMOMA.

L-044 Supplement No. 10, Jack and Jim/The Magic Lantern/The Ballet-Master's Dream, 2 pp: NjWOE, NNMOMA.

L-046 Supplement No. 11, The Damnation of Faust, 2 pp: NjWOE, NNMOMA.

L-048 Supplement No. 12, The Terrible Turkish Executioner, or "It Served Him Right"/A Burlesque Highway Robbery in "Gay Paree"/A Moonlight Serenade, or "The Miser Punished," 2 pp: NjWOE, NNMOMA.

L-050 Supplement No. 13, Tit for Tat, or a Good Joke with my Head/A Wager Between Two Magicians, or "Jealous of Myself"/etc., 3 pp: NjWOE, NNMOMA.

L-052 Supplement No. 14, The Bewitched Trunk/The Fugitive Apparitions/etc., 2 pp: NjWOE.

L-054 Supplement No. 15, The Imperceptible Transmutations/A Miracle under the Inquisition/etc., 2 pp: NjWOE, NNMOMA.

L-056 Supplement No. 16, Faust and Marguerite, 8 pp: NjWOE, NNMOMA.

L-061 Supplement No. 17, The Fake Russian Prophet/Tchin-Chao, The Chinese Conjurer/The Wonderful Living Fan, 2 pp: NjWOE, NNMOMA.

L-063 Supplement No. 18, The Cook in Trouble/The Devilish Plank, 2 pp: NjWOE, NNMOMA.

L-065 Supplement No. 19, The Impossible Dinner/The Mermaid/etc., 2 pp: NjWOE, NNMOMA.

L-067 Supplement No. 20, The Barber of Sevilla or, The Useless Precaution, 8 pp: NjWOE, NNMOMA.

Reel No. 4

L-072 Supplement No. 21, The Animated Costumes/Simple Simon's Surprise Party/etc., 2 pp: NNMOMA.

L-074 Supplement No. 22, An Impossible Voyage, 12 pp: NjWOE, NNMOMA.

L-082 Supplement No. 23, The Wandering Jew/The Firefall/The Grotto of Surprises, 2 pp: NNMOMA.

L-083 Supplement No. 24, The Christmas Angel, 4 pp: NNMOMA.

L-085 Supplement No. 25, The Living Playing Cards/The King of Sharpshooters/etc., 2 pp: NNMOMA.

L-086 Supplement No. 26, A Mesmerian Experiment/Mr. Dauber and the Whimsical Picture/etc., 2 pp: NNMOMA.

L-087 Supplement No. 27, Palace of Arabian Nights, 10 pp: NNMOMA.

L-093 Supplement No. 28, A Crazy Composer/The Tower of London, 2 pp: NNMOMA.

L-094 Supplement No. 29, An Adventurous Automobile Trip, 8 pp: NNMOMA.

L-098 Supplement No. 31, The Angler's Nightmare or a Policeman's Troubles/Life Saving up-to-date/etc., 2 pp [bound with backside facing out]: NNMOMA.

L-099 Supplement No. 32, Chimney Sweep/Professor Do-mi-sol-do/etc., 10 pp: NNMOMA.

L-103 Supplement No. 33, A Desperate Crime, 8 pp: NNMOMA.

L-109 Complete Catalogue of Genuine and Original "Star" Films, 1 June 1905, 150 pp: NNMOMA, DLC.

M- PATHÉ FRÈRES

M-003 (The Cinematograph & Phonograph Co.) Alcohol and its Victims, Supplement for May 1902, 8 pp: NjWOE.

M-008 (The Cinematograph & Phonograph Co.) Ali-Baba and the forty Thieves, Supplement for August 1902, 10 pp: NjWOE.

M-013 (The Cinematograph & Phonograph Co.) The Sleeping Beauty, Supplement for January 1903, 16 pp: NjWOE.

M-022 (Compagnie Générale de Phonographes Cinématographes et Appareils de Précison) Cinématographes Films, May 1903, 96 pp: NjWOE.

M-073 (The Cinematograph & Phonograph Co.) The Adventures of the ingenious hidalgo Don Quixote, Supplement for August 1903, 16 pp: NjWOE.

M-082 (The Cinematograph & Phonograph Co.) Supplement for September and October 1903, 16 pp: NjWOE.

M-091 (The Cinematograph & Phonograph Co.) Supplement for November 1903, 16 pp: NjWOE.

M-100 (The Cinematograph & Phonograph Co.) Supplement for January 1904, 16 pp: NjWOE.

M-109 (The Cinematograph & Phonograph Co.) Supplement for February 1904, 12 pp: NjWOE.

M-116 Christopher Columbus, [March 1904], 10 pp: NjWOE.

M-123 Supplement for March and April 1904, 12 pp: NjWOE.

M-130 Supplement for May–June 1904, 12 pp: NjWOE.

Reel No. 4

M-137 Annie's Love-story, [May 1904], 10 pp: NjWOE.
M-144 The Strike, [July 1904], 8 pp: NjWOE.
M-149 Supplement for August 1904, 12 pp: NjWOE.
M-156 Indians and Cow-Boys, [August 1904], 12 pp: NjWOE.
M-163 Joseph Sold by his Brethren, [August 1904], 12 pp: NjWOE.
M-170 (Pathé Cinematograph Co.) Pathé Films, [ca. 1904], 1 p [oversize]: NjWOE.
M-171 (Pathé Cinematograph Co.) Pathé Films, April 1906, 24 pp: NNMOMA.
M-185 Bargain Sale, 20 September 1908, 4 pp: NjWOE.
M-188 (Pathé Frères, Film D'art) Assassination of the Duke of Guise, [17 February 1909], 12 pp: NjWOE.

N- KALEM COMPANY

N-002 Ben Hur, [1907], 2 pp: NjWOE.

O- CENTAUR FILM COMPANY

O-002 The Dollmaker, November 1908, 4 pp: NjWOE.

P- GREAT NORTHERN FILM COMPANY

P-002 Special, December 1908, 4 pp: NjWOE.

SERIES THREE: EQUIPMENT MANUFACTURERS: ACTIVE AFTER 1900

Q- ARMAT MOTION PICTURE COMPANY

Q-002 Armat Motion Picture Company, [1901], 18 pp [photocopy]: CLCM.

R- EBERHARD SCHNEIDER

R-002 (The American Miror-Vitae Company) Animated Pictures, [September 1899], 4 pp: NjBaFAR.
R-004 (American Cinematograph & Film Company), Miror Vitae, [1902], 36 pp: NNMOMA, NN.
R-022 Eberhard Schneider's Miror Vitae, [1908], 20 pp: NjWOE.

S- NICHOLAS POWER

S-002 (New York Film Exchange) The Cameragraph, [ca. 1904], 4 pp: NjWOE.
S-005 (New York Film Exchange) Power's "Triumph" Fireproof Magazine, [ca. 1904], 4 pp: NjWOE.
S-009 (Nicholas Power Company) Power's Cameragraph No. 5, 1908, 40 pp: NR-GE.

T- VIASCOPE MANUFACTURING COMPANY

T-002 F. H. Richardson, Operator's Hand Book: A Book of Practical Hints and Instructions for the Owner and Operator, 1907, 34 pp: NR-GE.
T-021 Catalogue of Viascope Moving Picture Machines, [ca. 1908], 32 pp: NR-GE.

Reel No. 4

U- GAUMONT COMPANY

U-002 Catalogue of Moving Picture Apparatus and Accessories/The Chrono Moving Picture Machine, [ca. 1909], 32 pp: NR-GE.

SERIES FOUR: DISTRIBUTORS OF FILMS, EQUIPMENT, AND ACCESSORIES: ACTIVE AFTER 1900

V- KLEINE OPTICAL COMPANY

V-002 Complete Illustrated Catalogue of Moving Picture Machines. Stereopticons, Magic Lanterns, Accessories and Stereopticon Views, June 1902, 138 pp: NjWOE.

V-074 [Complete Illustrated Catalogue of Moving Picture Machines. Stereopticons, Magic Lanterns, Accessories and Stereopticon Views], 1903, 164, 22 pp [cover missing]; [bound with] Illustrated Song Slides, 4 pp: NNMOMA.

V-171 Complete Illustrated Catalog of Moving Picture Machines. Stereopticons, Slides, Views, October 1904, 168, 24 pp: NR-GE.

V-268 Complete Illustrated Catalog of Moving Picture Machines, Stereopticons, Slides, Films, November 1905, 364 pp: NR-GE.

V-451 Eighteenth Illustrated and Descriptive General Catalogue and Price List of Motion Picture Machines, Stereopticons, Magic Lanterns, Talking Machines, Views and Supplies, 1908, 144 pp: NjWOE.

Reel No. 5

frame

W- STEREOPTICON & FILM EXCHANGE

W-002 A New Light: Amet's Ozo-Carbi, [1897], 8 pp [photocopy]: CLCM.

W-006 Stereopticons, Lantern Slides, Moving Picture Machines, [1901–02], 227 pp [paginated nonconsecutively through page 259]: ICFAR.

W-122 Stereopticons, Lantern Slides, Moving Picture Machines, 1906, 402 pp [paginated nonconsecutively through page 460]: NNHi.

X- L. MANASSE COMPANY

X-002 Stereopticons and Slides, Moving Picture Machines, Films and Other Apparatus, 1905, 136 pp: NNHi.

Y- EUGENE CLINE & COMPANY

Y-002 Catalogue of Magic Lanterns, Stereopticons, Moving Picture Machines, Films, Views and Slides, 1906, 26 pp: ICHi.

Z- MOORE, BOND & COMPANY

Z-002 Stereopticons, Lantern Slides, Moving Picture Machines, [ca. 1907], 476 pp [paginated nonconsecutively through page 616]: NR-GE.

Reel No. 5

AA- SEARS, ROEBUCK & COMPANY

AA-002 Public Exhibition Outlets . . . Moving Picture Machines, Talking Machines, [1900], 128 pp: CLAc.

AA-069 Motion Picture Machines and Stereopticons: Catalogue of Motion Picture Machines, Magic Lanterns and Stereopticons. Slides, Films and Supplies, [1907], 168 pp: Slide.

Reel No. 6

frame **BB- ENTERPRISE OPTICAL COMPANY**

BB-002 Instructions and General Information for Motion Picture Exhibitors and Stereopticon Lecturers who use Enterprise Instruments and Outfits, 1906, 38 pp [photocopy]: NR-GE.

CC- CHICAGO PROJECTING COMPANY

CC-002 Catalogue of Stereopticons, Motion Picture Machines, Lantern Slides, Films Accessories and Supplies for the Optical Projection Trade [Catalogue No. 120], [1907], 335 pp [paginated nonconsecutively through page 535]: NR-GE.

CC-173 "General" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Complete Outfits, Accessories and Supplies for Traveling Motion Picture Exhibitors [Catalogue No. A123], [1907], 333 pp [paginated nonconsecutively through page 535]: NNHi.

CC-343 "Special" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Accessories and Supplies for Motion Picture Theatres [Special Catalog No. 15], [1908], 139 pp [paginated nonconsecutively through page 191]: NNMOMA.

CC-415 "General" Catalog of Motion Picture Machines, Stereopticons, Talking Machines, Complete Outfits, Accessories and Supplies for Traveling Motion Picture Exhibitors [Catalogue No. A124], [1908], 328 pp [paginated nonconsecutively through page 535]: ICHi, CUB.

DD- AMUSEMENT SUPPLY COMPANY

DD-002 Amusement for Profit, 1908, 344 pp [paginated nonconsecutively through page 535]: NR-GE, NN.

EE- WILLIAMS, BROWN & EARLE

EE-002 Abridged Price List of Material and Apparatus for Use of Moving Picture and Cinematograph Exhibitors, [ca. 1908], 16 pp: NNHi.

EE-011 Abridged Price List of Material and Apparatus for Use of Moving Picture and Cinematograph Exhibitors, [1908], 16 pp: Hummel.

FF- HENNEGAN & COMPANY

FF-002 [Catalogue of Stands, Streamers, Posters, Window Show Cards, Heralds, Tickets, Novelty Folders], [ca. 1905], 8 pp [photocopy]: [NNMOMA]*.

Information regarding purchase of this microfilm edition and its accompanying guide may be obtained by writing to:

University Publications of America, Inc.
44 North Market Street
Frederick, MD 21701

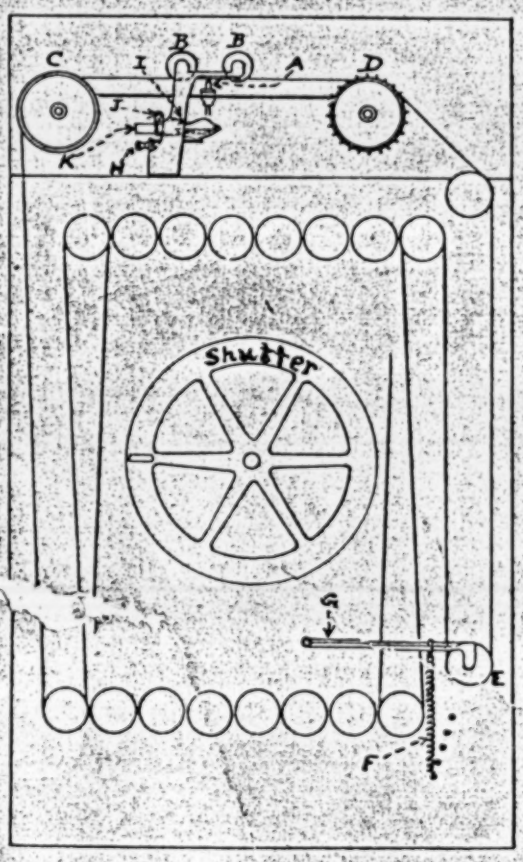
Information regarding interlibrary loan of this microfilm edition may be obtained by writing to:

Reference Desk
Special Collections and Archives
Rutgers University Libraries
New Brunswick, NJ 08903

A- RAFF AND GAMMON

(The Kinetoscope Company) Directions for Setting Up and Operating the Edison Kinetoscope, 1894, 1 p [photocopy]	NR-GE
(The Kinetoscope Company) Bulletin No. 1 (fragment), [December] 1894, 1 p, [photocopy]	MH-BA
(The Kinetoscope Company) Bulletin No. 2 (fragment), January 1895, 1 p, [photocopy]	MH-BA
Announcement .... Price List of Films, [after late-June 1895], 4 pp [photocopy]	MH-BA
The Vitascope, [March 1896], 14 pp [reprint facsimile]	[NjWOE, NNMOMA], DGU
The Vitascope, Press Comments, [May 1896], 4 pp [photocopy]	ICFAR

DIRECTIONS FOR SETTING UP AND OPERATING THE EDISON KINETOSCOPE.



Open top and right hand side of Cabinet, take sheet iron shutter from side and drop it over centre shaft of Kinetoscope mechanism at point "A."

Place sheet iron shutter on centre shaft of Kinetoscope mechanism with marked side down, tighten the nut (with washer *under* the nut) and screw down temporarily.

TO PLACE THE PHOTOGRAPHIC STRIP.

Place a sheet of clean paper on the floor on right hand side of Cabinet, then open the tin box containing the film, loosen and take out the tin tube, which will leave a film loop in your hand. Great care must be taken to avoid scratching of Photographic strip during this operation.

Unwind the film entirely and keep the end in your *left hand, dull side up*—the head of each picture pointing towards the right.

Pass the film under top cross piece of Cabinet and temporarily over reels "BB," while the film is brought over reel "C," this with particular care, avoiding bending or cracking of the film. Now pass the film under "BB" and over "D."

Return to the left and bring film down and up over each reel, as shown.

When all the reels are filled, hook on the spiral string "F" to tension lever "G" and bottom screw, and if there is too much tension, take the next screw.

Great judgment should be exercised in avoiding *over strain* or *slackness* of film, as both are equally bad—when too tight the film is apt to tear, when too slack the film is apt to ride up on reel edges and tear, besides, being liable to slip on reel "C" which would [illegible] the [illegible] ich automatically stops the machine from operating.

TO [illegible] CORRESPOND WITH PICTURES.

[illegible] d by means of the shutter (under no circumstances [illegible] e picture fits the opening exactly, then loosen shutter an[illegible] er is at centre of picture, and then tighten shutter nut [illegible]

TO SET LAM[illegible]

Loosen reflector nut "H," which lowers the reflector, g[illegible] np into socket "I," then loosen screw on lamp holder "J" and see that the carbon spiral of lamp is in the [illegible] ing. Then raise up reflector to lamp as close as possible without touching same.

Connect your battery wires to binding posts in battery compartment, and [illegible] the machine. Now adjust the lamp by turning the lamp tube "K" until the best light is obtained.

A further adjustment can be had by moving up or down the reflector. During this operation the picture should be viewed through lens.

Now place cone shaped funnel, *small end down* over the square hole.

Should the picture show an edge of the next, the shutter must be reset, a very little ahead or back according to which edge of picture appears.

Light and speed of motor can be controlled by putting in more or less resistance in lamps or motor circuit—in other words, by changing the position of the brass contact strip from under the wire resistance coil.

As soon as the light and speed commence to go down, immediately detach the leading wires from binding posts, and have batteries recharged.

In oiling, care must be taken to avoid getting any oil on film. Oil each oil hole, also worm wheels and centre worm shaft.

Machines should be oiled before shutter is put on, in order to reach the centre worm shaft.

Belt should not be too tight nor too loose. In case of the belt getting too slack, cut out a small piece of same and rewire it as before.

Oil up motor and wipe off commutator with oily cloth or vaseline to prevent brushes from cutting.

Should the brushes spark, see that they are set exactly opposite each other vertically, and that the tension is not too great, (pressure of brushes on commutator).

Binding posts for the connection of battery are set in top of battery closet next to door hinge. Heavy insulated wire should be used for this purpose.

THE KINETOSCOPE COMPANY.

894.

OPE COMPANY,

Y, NEW YORK.

e in the United States and Canada.

(Subjects for Exhibition.)

NAME OF SUBJECT.	FILMS EACH.
LADY FENCERS, (With Foils,)	$12.50
THE PICKANNINIES, (3,) Dance from "The Passing Show,"	12.50
LUIS MARTINETTI, Gymnast and Contortionist performing on Flying Rings,	12.50
SKIRT DANCE DOG, } Prof. Tschernoff's from "Koster & Bial,"	12.50
SUMMERSAULT DOG, } Prof. Tschernoff's from "Koster & Bial,"	12.50
TOYOU KICHI, The Marvellous and Artistic Japanese Twirler and Juggler,	12.50
BUCKING BRONCHO, An out of door Scene, The men and horse of this subject are from "Buffalo Bill's Wild West."	15.00
ANNIE OAKLEY, the "Little Sure Shot," of the "Wild West." Exhibition of Rifle Shooting at Glass Balls, etc.,	15.00
MLLE. CAPITAINE, ("The Perfect Woman,") Exhibiting Trapese Performance,	15.00
THE CARNIVAL DANCE, by 3 Dancers from "The	

BULLETIN No. 2, JANUARY, 1895.

THE KINETOSCOPE COMPANY,

POSTAL TELEGRAPH BUILDING,

253 BROADWAY, - NEW YORK.

Sole Agent for The Edison Kinetoscope in the United States and Canada.

PRICE LIST OF FILMS. (Subjects for Exhibition.)

Name of Subject.	Films Each.	Name of Subject.	Films Each.
Sandow, (The Modern Hercules,)	$10.00	Mlle. Capitaine, ("The Perfect Woman,") Exhibiting Trapeze Performance,	$15.00
The Cock Fight,	10.00	The Carnival Dance, by 3 Dancers from "The	
The Barber Shop, "A Lightning Shave,"	10.00		

Announcement.

REDUCTION IN PRICE OF KINETOSCOPES AND KINETO-PHONES.

We take pleasure in announcing that, in consequence of advantageous arrangements having been made with the manufacturers, the price of Kinetoscopes hereafter will be $250.00 per single machine ; former price, $350.00. In lots of four or more, $225.00 each ; former price, $325.00.

The Kineto-phone, which reproduces both music, articulate speech and moving figures and objects (this being Mr. Edison's own combination of the Kinetoscope and Phonograph), we now offer at $300.00 ; former price, $400.00.

The marvelous earning power of the Kinetoscope has been fully demonstrated by practical tests, and the new Edison Combination has fully doubled the receipts of some of the parlors in which it has been shown. Mr. Frank Harrison, of Atlanta, Ga., says : "I have the Phonographic Attachments in. They are working nicely and giving perfect satisfaction, and my receipts have run up to more than three times what they were before." The Kineto-phone (the new combination machine) is indeed a wonder and a marvel. The exhibition of Kinetoscope subjects in conjunction with appropriate music makes the Kineto-phone a complete and most attractive exhibition device.

One of the new machines is now in operation in the Company's office. The film is the First Act of "The Milk White Flag," and as the band is seen coming into view in the Kinetoscope, the music bursts forth with a volume and melody that is truly wonderful and realistic.

While those heretofore listening to the Phonograph have been compelled to draw upon their imaginations in forming an idea of the artist or specialist who rendered the music or dictation listened to, and while those looking at the Kinetoscope have seen the figures acting in pantomime only, this combination machine reproduces both the sounds and motions of the subject in a life-like manner.

(1)

Price List of Films

(SUBJECTS FOR EXHIBITION.)

This List cancels all previously issued by this Company.

Name of Subject.	Films, Each.
THE COCK FIGHT	$12 50
WRESTLING MATCH, "Pettit and Kessler"	12 50
BERTOLDI, The Marvellous Lady Contortionist and Acrobat	10 00
THE BOXING CATS (Prof. Welton's) A very interesting and amusing subject.	10 00
THE WRESTLING DOG (Wrestles with his trainer)	10 00
CAICEDO, The "King of the Wire" in his marvellous Slack Wire Performance	10 00
LAYMAN, The Man of 1,000 Faces	12 50
GLENROY BROS., Boxing Bout (Burlesque)	15 00
GLENROY BROS., Farcical Pugilists in Costume	15 00
WALTON AND SLAVIN, "The Long and Short of it" Comical and mirth exciting Burlesque Boxing Contest from Rice's "1492."	15 00
LADY FENCERS (with Foils)	12 50
THE PICKANINNIES (3), Dance from "The Passing Show"	12 50
LUIS MARTINETTI, Gymnast and Contortionist, performing on Flying Rings	12 50
SKIRT DANCE DOG } Prof. Tschernoff's, from	12 50
SUMMERSAULT DOG } Koster & Bial's	12 50
BUCKING BRONCHO, An out-of-door Scene The men and horse of this subject are from "Buffalo Bill's Wild West."	15 00
ANNIE OAKLEY, The "Little Sure Shot," of the "Wild West," Exhibition of Rifle Shooting at Glass Balls, etc.	15 00
MLLE. CAPITAINE ("The Perfect Woman"), Exhibiting Trapeze Performance	15 00
THE CARNIVAL DANCE, by 3 Dancers from the "Gaiety Girl" Company, of London Said to be among the best dancers in the world in this line.	15 00
PAS SEUL, No. 1 (Dance), by Miss Murray of the "Gaiety Girl" Company	15 00

Name of Subject.	Films, Each.
PAS SEULS No. 2 (Dance), by Miss Lucas of the "Gaiety Girl" Company	$15 00
TOPACK AND STEELE (Lively Political Debate, Representing Cleveland and Harrison)	15 00
THE RIXFORDS, Acrobatic Feats	12 50
THE RIXFORDS, Acrobatic Feats (Head Balancing, a difficult and interesting feat)	15 00
THE RESCUE SCENE, Showing Fine Smoke Effects, and Uniformed Firemen in Action	15 00
FINALE of 1st Act Hoyt's "Milk White Flag," Showing 34 Persons in Costume. The largest number ever shown as one subject in the Kinetoscope	15 00
BAND DRILL. Hoyt's "Milk White Flag"	15 00
DANCE. Frank Lawton and Misses Williamson and France. Hoyt's "Milk White Flag"	15 00
ELSIE JONES, No. 1, "The Little Magnet." Buck Dance	15 00
IMPERIAL JAPANESE DANCE. Three Japanese Ladies in the Costumes of their Country	15 00
ROBETTA AND DORETTO. Chinese Laundry Scene. Pursuit of Hop Lee by Policeman	15 00
ROBETTA AND DORETTO. Chinese Opium Den	12 50
GRUNDY AND FRINT. Breakdown, from "South Before the War"	15 00
IN THE DENTIST'S CHAIR, Administering Gas and Extracting a Tooth Dr. Colton, who first used gas for extracting teeth, is shown administering the gas in this film.	15 00
NEW BARBER'S SHOP (The old negative having worn out, we have had a new one taken which is superior to the old one)	12 50
BUFFALO BILL, The noted proprietor of "The Wild West"	15 00
INDIAN WAR COUNCIL, Showing seventeen different persons—Indian warriors and white men—in Council	15 00
SIOUX GHOST DANCE (A very interesting subject, full of action and true to life)	15 00
VINCENTE ORE PASSO, Champion Lasso Thrower. (This shows the wonderful skill attained by the subject, and is exceedingly interesting and popular)	15 00
PEDRO ESQUIREL AND DIONECIO GONZALES—Mexican Duel. (Full of action, exciting and interesting)	15 00

(over)

(3)

Name of Subject.	Films, Each.
JOHN W. WILSON AND BERTHA WARING, "Little Christopher Columbus," Eccentric Dancers...	$15 00
JAMES GRUNDY, Buck and Wing Dance	15 00
JAMES GRUNDY, Cake Walk	15 00
From "South Before the War." These are the best negro subjects yet taken, and are amusing and entertaining.	
ROB ROY. A Burlesque Scotch Dance by Richard Carroll and the Janies, from the Whitney Opera Co. A success. Full of life and action	15 00
PADDLE DANCE by Fiji Islanders, with Barnum & Bailey's "Greatest Show on Earth".....	15 00
DANCE OF REJOICING, by Samoan Islanders, with Barnum & Bailey's "Greatest Show on Earth"	15 00
SILVER DANCE, by Cingalese, in Native Costumes, from Barnum & Bailey's Show.....	15 00
SHORT STICK DANCE, by Natives of India, from Barnum's Show.....	15 00
HINDOOSTAN FAKIR AND COTTA DWARF, from Barnum & Bailey's "Greatest Show on Earth."	15 00
PROFESSOR ATTILLA. The World Famous Athlete and Strong Man Trainer.....	15 00
YOUNG WEBER. The Champion Light-weight Dumb Bell Lifter of the World—pupil of Attilla.	15 00
NEW BLACKSMITH SHOP	12 50
NEW BAR ROOM, Showing a Quarrel in a Bar Room and a Policeman Taking a Glass of Beer on the Sly.....	12 50
HORNBACKER AND MURPHY. Five Round Glove Contest to a finish. Price per set of 5 films, each showing one round.....	100 00
Or single rounds, each.....	20 00
BILLY EDWARDS AND THE UNKNOWN, Boxing Bout in 5 rounds. (This well-known and prominent pugilist, with an antagonist scienced and skillful, gives one of the most, if not the most, spirited and exciting exhibitions of sparring ever taken for the Kinetoscope. Price for each round.....	25 00

We can furnish specially selected Musical Records for use on the Kineto-phone for nearly all of the films in the foregoing list Price, each..... $1 50

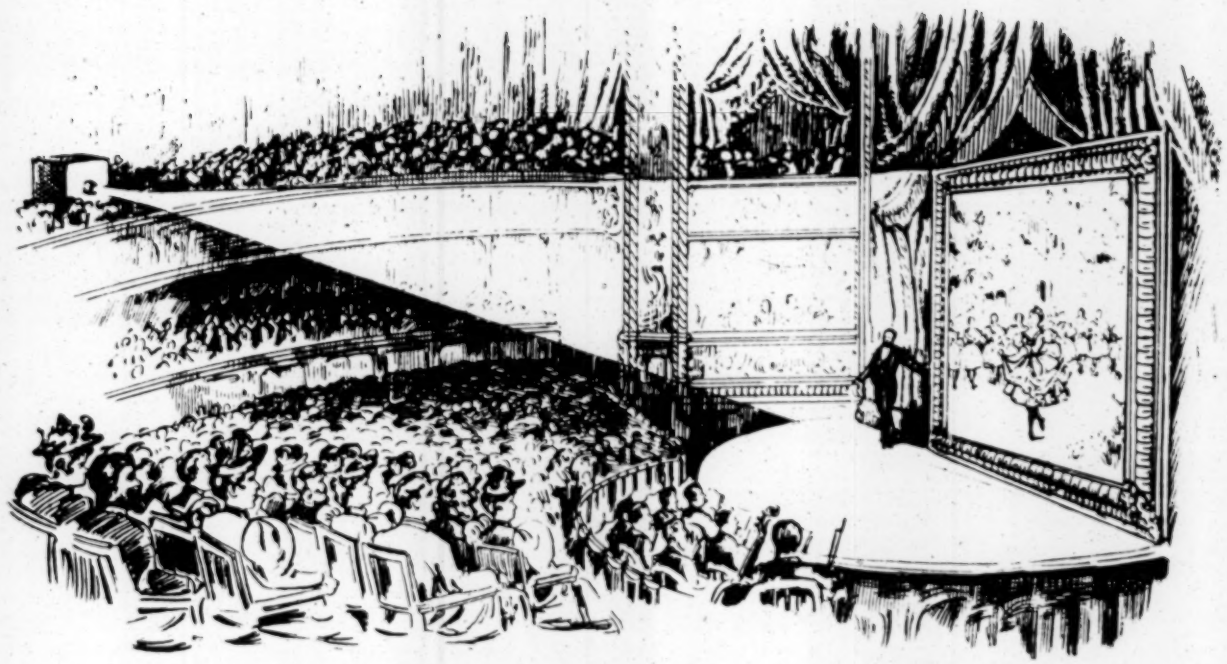
In remitting to us, you can avoid exchange charges and facilitate shipments by sending N. Y. Exchange instead of personal checks.

The Vitascope

RAFF & GAMMON

Organizers of the Kinetoscope Co.

253 Broadway . New York



The Vitascope being Exhibited in a Theatre or Public Hall.

(The machine can be just as successfully exhibited in vacant store-rooms, etc.)

THE LATEST MARVEL

THE "Vitascope"

A NEW MACHINE is now ready to be exhibited to the public, which is probably the most remarkable and startling in its results of any that the world has ever seen. Several marvels of inventive genius have, in past years, gone forth from the Edison Works, located at Orange, New Jersey. "The Wizard of Menlo Park" has conceived and in due course perfected the Phonograph, the Kinetoscope and the Kinetophone, each of which in turn, has excited the wonder and amazement of the public and, from a practical standpoint, opened up opportunities for exhibition enterprises, many of which are paying handsomely to this day.

THE NEW MACHINE

which is now to be launched upon the waye of public curiosity, promises to be a greater marvel and to bring larger material results to exhibitors than any of its predecessors which have been constructed at the Edison Works . . . . . .

This latest scientific wonder has been named the "VITASCOPE," as it projects apparently living figures and scenes upon a screen or canvas before an audience. In bringing this machine to its present state of perfection, many months of experiment and expert labor, as well as large outlays of money have been devoted to the work . . . . . .

The new machine will be made by the Edison Manufacturing Company, where the Phonograph and Kinetoscope are made. ***Several years ago Mr. Edison conceived the idea*** of projecting moving figures and scenes upon a canvas or screen, before an audience . . . . . .

WING to pressure of his extensive business, he could not fully develop his inventive ideas at the time. However, he put his experts to work upon a machine which should reproduce moving figures upon a small scale, and the Kinetoscope was the result . . . .

After perfecting the Kinetoscope, Mr. Edison turned his attention to his original plan of inventing a machine capable of showing the moving figures and scenes, life-size, and before a large audience. His ideas soon took practical form, and as long ago as last summer a very creditable result had been obtained; but Mr. Edison was unwilling to give his unqualified approval until the highest practicable success had been achieved. Since then, Mr. Edison's experts have been putting his ideas and suggestions to practical test and execution and, in addition, some of the original ideas and inventive skill of Mr. Thomas Armat (the rising inventor, of Washington, D. C.) have been embodied in the "Vitascope," the final result being that to-day it can almost be said that the *impossible has been accomplished*, and a machine has been constructed which *transforms dead pictures into living moving realities* . . . .

Milton, Pa.

GRAND VITAGRAPH FEATURE AT THE BIJOU DREAM

Milton Evening Standard

"The Song Bird of the North," a Civil war story featuring Ralph Ince as Abraham Lincoln, today only at the "Palace of Pleasure" on Broadway. "All on Account of a Portrait," a good Edison comedy, presents Mary Fuller in the leading role. Kalem offers a good western, "Raiders From Double L Ranch." "Over the Rio Grande," an Essanay western, will be substituted in place of Pathe's weekly today, but starting next week the weekly will be every Thursday and Saturday. The musical program includes selection from "Two Little Brides" and patriotic airs for the war drama. Don't miss the free street parade and band concert in front of the theatre tonight at 6:30 sharp. Call early and avoid the crowd. Admission always five cents.—adv. July, 19, 1913

~~Edison Movie~~

The Vitascope shows human beings instinct with vitality, and with every detail of changing expression and movement. every feature of costume and accessory, every surrounding object, figure and scene standing out from the canvas, startlingly distinct, an exact representation or reproduction of nature—in fact, we might almost say, nature outdone . . . . . .

The Vitascope is simple in construction and easy of operation. Even the first crude machine produced most gratifying results on private exhibition in New York recently. The perfected machines for exhibitors are being made with great care and we predict a sensation when publicy shown.

THE FIGURES *adapted to this machine can be shown life-size. There is an absence of annoying and distinct wavering motion, and other defects which would detract from a highly satisfactory production. In short, when the machine is started by the operator,* **the bare canvas before the audience instantly becomes a stage, upon which living beings move about, and go through their respective acts, movements, gestures and changing expressions,** *surrounded by appropriate settings and accessories—the very counterpart of the stage, the field, the city, the country—yes, more, for these reproductions are in some respects more satifactory, pleasing and interesting than the originals. The "Vitascope" can be placed from fifty to seventy-five feet distant from the canvas or screen, and the most excellent results be assured.*

IT WILL BE
READILY SEEN
THAT

a large audience can thus be
accommodated between the machine
and the canvas upon which
the subjects are projected

A Subject

can be shown for ten or fifteen minutes if desired, although four or five minutes is better

THEREFORE

It is apparent that the field covered by the "Vitascope" is vastly greater than that of the Kinetoscope, in which the length of exhibition of a subject is practically limited to about one minute **Almost any happening or occurrence; any subject having motion of living beings or other objects**, singly or in groups, in city or country, in-doors or out, and in any part of the world, will, in our judgment, be within the scope of the new machine, and **can be reproduced, true to life in size, movement and every detail**, before an audience, however large We need not dilate upon the **tremendous possibilities** which these facts involve, although they may be even more far-reaching, scientific and advantageous to mankind than any of us now imagine, to say nothing of their practical benefit and their . .

promise of large profit to those who control the exhibition of the "Vitascope"

Musical Accompaniments

MUSIC CAN BE VERY APPROPRIATELY AND EFFECTIVELY RENDERED SIMULTANEOUSLY WITH THE EXHIBITION OF MANY VITASCOPE SUBJECTS.

ALL SUBJECTS MADE UP OF DANCING, MARCHING, OR OTHER ACTS AND SCENES WHERE MUSICAL SELECTIONS IN TIME WITH THE MOVEMENT ARE IN PLACE, CAN BE MADE MORE INTERESTING AND REMARKABLE BY THE ADDITION OF MUSIC.

THE EDISON . . . . PHONOGRAPH

CAN THUS BE UTILIZED TO RENDER BAND AND ORCHESTRA SELECTIONS. A PIANO; A GROUPE OF MANDOLINS OR GUITARS; A COMBINATION OF VIOLINS AND WIND INSTRUMENTS, OR EVEN AN ORCHESTRA OR BAND (WHERE THE EXHIBITION IS GIVEN IN A THEATRE OR LARGE HALL) WILL, IN EITHER CASE, ADD MATERIALLY TO THE NOVELTY AND ATTRACTIVENESS OF THE VITASCOPE.

The · Electric · Current is used directly to run the machine, without the interposition of storage batteries . . . . . .

The films used at present are of the Standard Kinetoscope type . . . . . .

Each outfit is complete in every particular, and nothing is lacking to a creditable and thoroughly satisfactory exhibition, save the purchase of the desired film subjects. The machine and all its accessories are compactly encased in a handsome oak box, so constructed as to be readily and easily transported from place to place . . . . . .

Owing to the active and, in some instances, unfair competition in the Phonograph and Kinetoscope business, it has been decided to adopt the territorial plan in connection with the "Vitascope." The man who invests a considerable sum in securing territory, and exhibition outfits, and devotes his time and experience to the business, wants to feel assured that his plans and efforts will not be counteracted or entirely set at naught by the itinerant exhibitor who has little or nothing invested, yet who cuts prices, gives an inferior exhibition, and brings the business into disrepute . . . . . .

THERE IS ONLY ONE WAY OF EFFECTUALLY PREVENTING THIS

AND THAT IS · · · · ·

By leasing the Machines and restricting their use within stated and agreed-upon limits of territory

THE "VITASCOPE" will, therefore, be **LEASED, BUT IN NO INSTANCE SOLD.** The title of every machine thus remains in us, and we are able to legally restrict its use, by written agreement, to territory contracted for. We have set a low price upon the respective states, compared with the price which has heretofore been fixed for exclusive rights to other famous exhibition machines. We will be pleased, on application, to furnish information as to our terms for any unsold state, as well as other details of the business. Each purchaser of territory will enter into a contract, by virtue of which he will acquire **the sole and exclusive right to exhibit,** and otherwise handle, the "Vitascope" within the state which he secures. Patents upon the "Vitascope" have been applied for, through high-class patent attorneys, and no machines will be leased by us without a clear and specific limitation as to the territory in which they may be placed on exhibition; so that each owner of exclusive rights can feel assured

that none of the machines will be leased within his territory, except upon his own order, or with his express consent and approval.

THE PURCHASER OF THE RIGHT IN ANY STATE

can *under this plan be more certain than under any other plan, of deriving all the profit there is to be secured in his state from "Vitascope exhibitions*, free from the annoyance, the division of the profit and the frequent demoralization of business, incident to the unrestricted exhibition of machines which are sold without limitation : : : : :

IN OUR JUDGMENT A CHARGE OF TWENTY-FIVE OR FIFTY CENTS

can successfully be made for each exhibition of the "Vitascope." *From three to six subjects, each lasting four or five minutes, will make a very satisfactory exhibition.* Thus, many exhibitions can be given in a day and evening, each at stated periods or hours, and the audience on each occasion need only be limited by the size of the room or hall :

THE MONEY-MAKING CAPACITY OF THE "VITASCOPE"

thus becomes apparent, and when its novelty, the remarkable variety of its subjects and the marvelous character of the exhibition itself are considered, all experienced and successful phonograph and kinetoscope exhibitors will, we are confident, agree with us that *no machine has ever been invented which can compare with the "Vitascope" in its large possibilities of money-making* : : : : :

The Rental Price of each Complete Outfit

will be from twenty-five to fifty dollars per month, depending somewhat upon the place, extent of use, length of lease and other conditions and circumstances. The cost of running is so small that it need hardly be taken into consideration. Film subjects can, by a very convenient arrangement, be changed inside of a minute or two, thus insuring an almost continuous exhibition of different subjects, if desired . . . . . .

We are able to furnish 15 or 20 appropriate subjects

at once, and from time to time we propose to secure *the most novel, timely and attractive subjects within reach*, aiming always to meet and *satisfy the public curiosity and admiration* in the range of subjects which we secure and supply to exhibitors. Exhibitors, by paying a small exchange fee, can return films to us after exhibiting for a time, and secure in return different subjects.

Apropos of film subjects for the Vitascope

we are prepared to announce the successful

COLORING OF FILMS.

We are able to supply Vitascope Exhibitors with colored films, from the start. The result of exhibiting these films upon the canvas is startlingly realistic. With the life tint upon face, hands, arms and other features, and with vivid coloring of costume and accessory, the subjects stand out from the canvas like living men and women, and the effect is so vivid and so remarkably life-like as to excite the wonder and enthusiastic comment of all beholders.

V

We control the
"Vitascope"
FOR THE ENTIRE WORLD

and are ready to negotiate
for rights in any country
which may be named

ALTHOUGH we have persistently kept an announcement and description of the new machine from the newspapers, and although we have not done a line of advertising, nor issued a circular hitherto, yet we are already in receipt of a large number of applications for territory, and we anticipate a rapid disposition of the states after public announcement by circular and press notices. We would, therefore, respectfully suggest that those who contemplate the purchase of exclusive rights should act promptly, in order that they may secure the territory they desire, and get into the field with their exhibitions at the outset, and *while public curiosity is at its height* over the latest sensation from the Edison Works . . . . . .

A complimentary exhibition of the "Vitascope" to the Press of New York, will be given, at the Edison Works within a week or two. After that, the new machine will become public and be a popular subject for newspaper articles throughout the country.

RAFF & GAMMON

253 BROADWAY

. . . POSTAL . . . . . .
TELEGRAPH BUILDING NEW YORK CITY

Exhibit A.

THE VITASCOPE

FIRST PUBLIC EXHIBITON AT KOSTER & BIAL'S
NEW YORK
ON THURSDAY NIGHT
APRIL 23, 1896

FILED
AUG 13 1896
S. W. BURNHAM,
CLERK.

NEW YORK, APRIL 30, 1896.

We predicted that the Vitascope would create a sensation when publicly exhibited. The actual result has exceeded our predictions, as will be manifest by the following

RAFF & GAMMON, 43 West 28th Street.

PRESS COMMENTS

(Editorial in Brooklyn Eagle, April 24).

ONE OF EDISON'S DEVICES.

It is a dull week in Menlo Park when Edison does not spring some new invention or modification of an old one upon an expectant public. He is such an alert person that the ordinary mind finds it difficult to keep tab upon the chronological sequence of his devices. They tread upon one another's heels so rapidly that it is only the more striking effects that impress themselves upon the public mind. He has recently made an adaptation of the kinetoscope which seems to open a wide horizon for possibilities in the application of electricity and photography to panoramic effects. Pretty nearly everybody is familiar from actual inspection with the curious kinetoscope pictures. It gives one a weird sensation to look through a peephole and see a succession of scenes where the figures act just as if they were alive. One set showed a boxing match between well-known champions; another exhibited a cock fight which displayed every feature of the genuine struggle. Another exhibited the ordinary citizen in the different phases of existence incident to a visit to a barber's shop, and still another showed Carmencita dancing. The strange thing about the kinetoscope panorama was the movement of the figures. They were taken from life while the originals were in motion, and by an application of electricity the successive pictures were moved across the field of vision so rapidly that they seemed to be in muscular activity. It was inevitable that this principle of invention, which was at first a toy, should be developed to larger purposes, and that seems to have been accomplished in some degree in this new adaptation of the kinetoscope device.

The invention consists in projecting the kinetoscopic pictures upon a large screen, after the manner of a magic lantern exhibition. That this should be done is not to be wondered at, but the possibilities which it opens for the adaptation of what might be called electric photography to literature and art when united for the amusement and instruction of the public are worth thinking about. For years the students of chemistry and photography have been striving to take photographs that should show the natural colors of the subject, whether a landscape, a vase of flowers, or a group of people. The problem has proved to be an exceedingly difficult one, and only a very limited degree of actual progress has been made. The new device of Edison will be entirely independent of natural color photography, for it is just as easy to color the kinetoscope pictures as it is to tint a lantern slide. Therefore, it will be perfectly feasible to throw upon the screen a picture tinted in the colors of nature and at the same time to show the figures in action.

The uses to which this device can be put for amusement or instruction are almost infinite. Suppose an elocutionist desires to give readings from Shakespeare accompanied with illustrations. Instead of using lantern slides which gave representations of certain set scenes as has been the custom, he can give kinetoscope pictures, showing the action of the play from the first scene to the last. While he is reading the lines of "Hamlet" the characters in action can be exhibited on the screen. To secure the views it will be only necessary to take a series of kinetoscopic pictures of the play as it is acted before the camera. By the use of this device it would be possible for Mr. Black to show the characters in a picture play moving about the room and conversing while he reads the dialogue. There might be limitations to the portrayal of street scenes, but by the use of a big gallery, with well painted scenery and suitable appointments, it would be possible to overcome even that difficulty. The explorer would thus be enabled to reproduce living views from the photographs taken during his trip through some unknown corner of the globe. Indeed, the possibilities are almost endless for the reproduction of actual scenes with moving figures and with all the appurtenances of real life. One man will be able to give a whole play if he is a skillful elocutionist. The account of the device as exhibited in New York says that one of the pictures showed an angry surf breaking on a sandy beach near a stone pier. The spectators saw the movement of the waves as they tumbled in furiously against the masonry, while the spray dashed high in the air. It was just as if you were looking out of a window upon the actual scene, and all that was lacking was the sound of the breaking surf and the swish and hiss of the spray. The movement was all there. If it is possible to reproduce such a scene as that it will be possible to do a great deal more when the invention shall be perfected. Of course, now it is only an enlarged kinetoscope, the adaptation of a toy to the requirements of actual life, but that is just what was done with the telephone. Once that was a curious toy, now with it you can talk with a man in Chicago and recognize the tones of his voice. It will not be safe to decry the possibilities of the new living panorama. Edison is a mighty ingenious fellow—and electricity in its application to the arts is in its infancy.—Brooklyn Eagle, April 24.

(New York Herald, April 24).

WONDERFUL IS THE VITASCOPE.

Such Was the Verdict of the Audience Which Saw Edison's Invention

IT BEATS THE KINETOSCOPE.

Pictures, Life Size, Lifelike and Full of Color, Thrown on a Screen.

MAKES A THRILLING SHOW.

The features of the programme last evening at Koster & Bial's Music Hall was the first public exhibition ever given of Edison's vitascope.

This invention has already been described in the Herald. It has been called an enlarged kinetoscope, because it works somewhat on the principle of that machine, but in the case of the latter one must look into it to see reproductions of pictures about three inches in size, whereas, in the case of the vitascope, these same pictures are thrown through a lens and appear on a screen magnified 600 diameters. Moreover, the vitascope reproduces all the colors of a picture.

The vitascope was the seventh number on the programme last night, and it was nearly 10 o'clock when it was reached. The house was packed, and as picture after picture was thrown on the screen the applause was tremendous.

REALISTIC PICTURES.

The first picture shown was that of two dancers. It seemed as though they were actual-

ly on the stage, so natural was the dance, with its many and graceful motions. Next came a picture of a tumbling surf on the Jersey shore. The waves were high and boisterous as they dashed after one another in their rush for the sandy beach, over which they ebbed and flowed. The white crests of the waves and the huge volume of water were true to life. Only the roar of the surf was needed to make the illusion perfect.

A boxing bout between a long, thin man and a short, stout one was the next picture. The boxers were photographed in their bout some time ago by the kinetoscope. Every move and step and blow of the boxers was faithfully reproduced on the screen last night. A scene from "The Milk White Flag" was next shown. It was an animated picture, which elicited loud cries of "Bravo!"

JOHN BULL AND UNCLE SAM.

"The Monroe Doctrine" was the title of the next picture. At first John Bull was shown bombarding a South American shore, supposed to represent Venezuela. John was getting the better of the argument when the tall, lang figure of Uncle Sam emerged from the back of the picture. He grasped John Bull by the neck, forced him to his knees and made him take off his hat to Venezuela. This delighted the audience, and applause and cheers rang through the house, while somebody cried, "Hurrah for Edison!"

The "skirt dance" was the last picture shown and its success equaled that of the others. When the dancer disappeared from view there was a long burst of applause, and everybody agreed that the vitascope was "wonderful."—New York Herald, April 24.

New York Sun (Morning), April 24.

FIGURES IN THE THEATRE.

An exhibition of Thomas A. Edison's Vitascope.

Vaudeville took in a brand-new item last evening, the fact being made clear by the first public showing at Koster & Bial's of Thomas A. Edison's "vitascope." Its sub-title in the programme was the "projecting kinetoscope," and it was in effect a development of the kinetoscope that produced the pictures in life size. The producing apparatus was located in the second balcony, where the spaces back of two of the semi-circular sections of the balcony front were built up in turret form to a height of six feet. In the front of each turret were two holes a few inches in diameter, through which the light was cast upon a drop curtain. In the centre of this curtain there was a painting of a huge picture frame that inclosed a white cloth. When the music hall was darkened and all was ready to begin, a whirring noise was audible from one of the upstairs turrets, and simultaneously the two holes in it were brightly lighted. In a few seconds there appeared on the white space of the curtain a picture of two short-skirted dancers, who held a big umbrella in front of them. They kept up nimble dancing, changing the position of the umbrella from time to time, so that one second their faces were in sight and the next all that could be seen of them was their twinkling feet. The movements could be followed just as closely as if the dancers were in view in flesh and blood, and colors were in evidence in the costumes. Even more surprising than this was the second showing, which was a view of waves tumbling in upon a beach. At one side a stone pier ran out into the water, and along this the surf rolled, each wave hugging the stones and seeming to gather force till it broke in spray at the front of the pictures. By the time the foam-topped water receded another big roller would come sidling along the pier and dash into white fragments as had its fellow. The succession of waves included billows of different sizes, and when a big one would come rolling in its top would become higher and steeper, a little ripple would come at the crest, and then the whole bank would fall forward, and the irregular masses of foam would go tumbling on up the sands in the manner that sends beach promenaders scattering for dry spots. It was the next thing to seeing the real damp article and a closer copy than would have seemed possible.

It was so realistic that the only safe successor for it was a comic picture, and the selection was a burlesque bout of boxing between a very tall man and a short one. The contest included frequent knock-downs and many comical antics on the part of both sluggers. It simply threw upon the curtain a familiar form of exercise by knock-about variety pairs, and their punishing practices were copied exactly, from the long, swinging side blows to the kicks that were the fallen man's portion. Next came a picture that included a score of persons. There was a gayly dressed brass band, a group of women in the scanty attire of stage spectacles, and others in ornate costumes. The band marched in from the centre, dividing in two columns, one turning to each side. Then the others formed in line in an orderly manner, and a vocalist stepped out before them. Just after she bowed the screen was blank for a fraction of a second, and the band's march began again. The final item was a serpentine dance, which was shown quite as naturally as the other matters had been. The waving of the skirts was continuous, various colors were shown in them, and the legion of dancers tripped about over the space of canvas after the Loie Fuller manner.

The whole display was thoroughly novel, and it was greeted in a way to satisfy those persons that complain of the manner in which home talent is received in comparison to the greetings of entertainers from over seas. It seemed to be only a beginning and one that opened up almost unlimited possibilities, while it at the same time presented several pictures, the waves particularly, that were very fine.—N. Y. Sun (Morning), April 24.

(New York Daily News, April 24).

AMUSEMENTS.

Edison's Vitascope Shown at Koster & Bial's.—Nature Imitated with Wonderful Realism.—What Will You See Next Week?

What was announced as the first exhibition of Edison's vitascope took place at Koster & Bial's Music Hall last night. The vitascope is simply an apparatus by which the pictures of the kinetoscope are projected upon a screen, life size. This is the result Mr. Edison predicted more than two years ago, when the kinetoscope was first introduced.

The apparatus for the projecting of the pictures was located just above the second tier of boxes, in a little turret-like structure, built above two of the middle boxes. In these turrets were the machines, which are combinations of the kinetoscope and the magic lantern. Two holes opening toward the stage were the only visible evidences of the purpose of the turrets one could get from a casual examination. On the stage, when it was ready to show the invention, a big drop curtain was lowered. It had a huge picture frame painted in the centre, with its inclosed space white. The band struck up a lively air, and from overhead could be heard a whirring noise that lasted for a few moments; then there flashed out upon the white screen the life-size figures of two dancing girls, who tripped and pirouetted and whirled an umbrella before them. The representation was realistic to a degree. The most trifling movements could be followed as accurately as if the dancers had been stepping before the audience in proper person. Even the waving undulations of their hair were plainly distinguishable. The gay coloring of the costumes was also effectively shown. Owing to the speed with which the films upon which the pictures are produced are run through the machine, it is impossible to use the ordinary method of coloring the pictures, and for a long time this stood in the way of successfully showing the invention. The inventor has hit upon a process, however, of coloring the films without painting them—a method wherein the coloring matter is absorbed by the film instead of remaining on the surface merely, and its success is assured. The exhibition was a decided novelty, and the large audience burst into uproars of applause, as, with a sputter and whirr, the dancers faded from sight. If the first picture aroused enthusiasm, the second one fairly carried the audience into raptures. The scene represented was a bit of shore, with the sea in the background, and an old stone pier running out for some distance into the water. The whirr of the machine brought to view a heaving mass of foam-crested water. Far out in the dim perspective one could see a diminutive roller start. It came down the stage, apparently, increasing in volume, and throwing up little jets of snow-white foam, rolling faster and faster, and hugging the old sea wall, until it burst and flung its shredded masses far into the air. The thing was altogether so realistic and the reproduction so absolutely accurate, that it fairly astonished the beholder. It was the closest copy of nature any work of man has ever yet achieved.

This was followed by a burlesque boxing bout, in which the contestants were a very tall, thin man and a very short, stout one. The little fellow was knocked down several times, and the movements of the boxers were well represented. A scene from "A Milk White Flag" was next shown, in which soldiers and a military band perform some complex evolutions. A group representing Uncle Sam, John Bull, Venezuela and the Monroe Doctrine got a good welcome from the patriotic. The last picture was a serpentine dancer. The color effects were used in this, and it was one of the most effective of the series.

The display was decidedly the most novel New Yorkers have been treated to this season, and the possibilities of the enterprise are beyond conjecture. As yet there are many minor things that are not in a state of absolute perfection about the performance, but it is already an assured success, and promises to be one of the drawing cards of the Summer. More ambitious representations will follow, and we may soon have reproductions on a larger and more complex scale, with a phonograph attachment which will furnish sound for the scene as well as the vitascope furnishes movement.—New York Daily News, April 24.

(New York Times, April 24).

Edison's Vitascope Cheered.

"Projecting Kinetoscope" Exhibited for First Time at Koster & Bial's.

The new thing at Koster & Bial's last night was Edison's vitascope, exhibited for the first time. The ingenious inventor's latest toy is a projection of his kinetoscope figures in stereopticon fashion upon a white screen in a darkened hall. In the centre of the balcony of the big music hall is a curious object, which looks from below like the double turret of a big monitor. In the front of each half of it are two oblong holes. The turret is neatly covered with the blue velvet brocade which is the favorite decorative material in this house. The white screen used on the stage is framed like a picture. The moving figures are about half life size.

When the hall was darkened last night a buzzing and roaring were heard in the turret, and an unusually bright light fell upon the screen. Then came into view two precious blonde young persons of the variety stage, in pink and blue dresses, doing the umbrella dance with commendable celerity. Their motions were all clearly defined. When they vanished, a view of an angry surf breaking on a sandy beach near a stone pier amazed the spectators. The waves tumbled in furiously and the foam of the breakers flew high in the air. A burlesque boxing match between a tall, thin comedian and a short, fat one, a comic allegory called "The Monroe Doctrine;" an instant of motion in Hoyt's farce, "A Milk White Flag," repeated over and over again, and a skirt dance by a tall blonde completed the views, which were all wonderfully real and singularly exhilarating. For the spectator's imagination filled the atmosphere with electricity as sparks crackled around the swiftly moving, lifelike figures.

So enthusiastic was the appreciation of the crowd long before this extraordinary exhibition was finished that vociferous cheering was heard. There were loud calls for Mr. Edison, but he made no response.—New York Times, April 24.

(New York Recorder, April 24).

Vitascope's Successful Debut.

The first public exhibition of Thomas A. Edison's wonderful vitascope was given last evening at Koster & Bial's, and was a great success. The vitascope is an improvement on the kinetoscope, and adds life and vitality to the figures shown upon a life-size scale. The electrical apparatus was arranged in two adjoining balcony boxes, and the apparatus was operated by one of Mr. Edison's experts. The wizard was not present, and the management announced that he was too modest to witness the success of his latest invention.

Lights were arranged to throw the figures upon a canvas on the stage, which was framed to resemble a picture. When the theatre was darkened, life-size pictures were projected upon the canvas, and were so real and the motions were so nautral that it was hard to realize that they were not actually alive.

Among the exhibitions given were the Leigh Sisters in their umbrella dance; a soldiers' march, from "The Milk White Flag"; a skirt dancer, with the beautiful colors, light and shade; an animated argument over the Monroe Doctrine between Uncle Sam and John Bull; an amusing prize fight, and a section of the Jersey Coast in a heavy storm. The breakers in the latter scene were so natural that everybody felt like running away when they came dashing toward the front of the stage, seemingly mountain high.

Every scene was an exact reproduction in color, size and action, and a message of congratulation was sent to Mr. Edison. The audidience was delighted, and no feature of the attractive programme was greeted more warmly. The vitascope will be shown every evening and on Saturday, and to-night a fire scene will be shown. It is said to be the most realistic effect Mr. Edison has obtained.—New York Recorder, April 24.

(New York World, April 24.)

EDISON'S VITASCOPE TESTED.

Successful Exhibition of His Latest Invention Last Evening.

The first public exhibition of Edison's latest invention, the vitascope, or projecting kinetoscope, was given at Koster & Bial's last night.

The vitascope projects a series of kinetoscope life-size pictures upon a screen, reproducing motion and color with marvelous effect. The figures have every appearance of life, and the orchestral accompaniment to the pictures heightens the realism of the scenes. The new machine worked smoothly and the illusion was practically perfect.

The vitascope showed the Leigh Sisters in their Triby dance, Walton and Slavin in a buslesque boxing match, a scene from "A Milk White Flag"; a humorous exposition of the Monroe Doctrine and a serpentine dance. Most beautiful and realistic of all was the picture of a surf scene. This was loudly applauded. The vitascope is an entertaining and interesting novelty.—New York World, April 24.

(New York Journal, April 24.)

EDISON'S VITASCOPE SEEN.

First Public Exhibition of the Wizard's Wonderful Invention.

The first public exhibition of Edison's vitascope was given at Koster & Bial's last night, and it created a great sensation. Life-size photographs projected upon a screen went through movements so natural that it was difficult to believe they were not living persons.

The Leigh Sisters were seen in their famous "Triby" dance, with all the colors of their costumes faithfully reproduced. The Dover Pier was shown, with huge waves dashing upon the beach, the water being so natural that it looked at times as though the waves were about to deluge the orchestra. A burlesque boxing scene, the march in "A Milk White Flag" and "The Monroe Doctrine" were cleverly executed. In the latter series of pictures John Bull and Venezuela were shown fighting. Uncle Sam appears, separates the combatants and knocks John Bull down.

The exhibition concluded with a serpentine dance, in which the colored draperies were waved naturally as life, and awakened the greatest enthusiasm. The photographs in the original state are smaller than a postage stamp, and are taken at the rate of forty-six a second. Powerful machinery is necessary to move the strip of pictures before the magnifying glasses with sufficient rapidity to give the natural lifelike movements.—New York Journal, April 24.

(New York Advertiser, April 24.)

Koster & Bial's.

The sixth week of Albert Chevalier begins tomorrow, and still the town is flocking to see this incomparable artist. Edison's latest and greatest marvel, the vitascope, which has just been exhibited at this house, is baffling analysis and delighting immense audiences.—New York Advertiser, April 24.

(New York Telegram, April 24.)

Vitascope at Koster & Bials.

Edison's vitascope, which may be loosely described as a kinetoscope with a stereopticon attachment, was given its first public exhibition at Koster & Bial's Music Hall last night. Half a dozen different subjects, ranging from breaking waves on the Jersey shore to an example of Loie Fuller's dancing, were thrown on the big screen that occupied the stage. In all instances the objects were of apparently natural size, and their varying movements were given with a wonderful approach to the actual. In some of the scenes, as for example, that of a boxing bout, there was a fluttering effect now and then that marred the illusion of continuous action somewhat. But in the breaking waves, in spite of the fact that there was no attempt at calm, the effect was impressively real. Loie Fuller's dancing, with its added charm of a very close approximation to the alternating colors, that make for so much in her system, was also beautifully and marvelously reproduced. The display was the hit of the evening with the big audience, barring only Chevalier's singing.—N. Y. Telegram, April 24.

(N. Y. Sun Evening, April 24.)

CHEVALIER HAS A RIVAL.

Edison's Vitascope,

which made its debut at Koster & Bial's last night, is likely to make some inroads on his laurels. As a scientific novelty it is bound to draw; and yet it cannot be regarded as entirely new, for a vitascope in rather cruder form was one of the standard attractions on the Bowery, Coney Island, all last Summer.

In plain English, the vitascope is an animated magic lantern. The figures thrown upon the screen move, dance and walk like ordinary human beings. Last night a skirt dancer danced, two bruisers fought a bout, there was an exhilarating little pantomime between Uncle Sam and John Bull about the Venezuelan question, and a scene was acted from the "Milk White Flag."

The marine view made the greatest hit, however. It showed the waves rolling in upon the beach with such realism that all the baldheaded women in the front row ducked their heads instinctively to keep them from getting wet.—N. Y. Sun (evening) April 24.

(New York Mail and Express, April 24.)

FIGURES ON A SCREEN.

Edison's New Vitascope at Koster & Bial's Last Night.

It looked for a few minutes last night as though the ocean waves which tumbled in apparently from 35th street would completely flood the stage of Koster & Bial's Music Hall and sweep the players in the orchestra out into the auditorium in a mass of fiddles, 'cellos and assorted new Spring millinery. Several people did move apprehensively in their seats when the faucet was turned on, so to speak, and the prettiest and most realistic exhibition of imitation water works seen for a long time, if indeed ever, began in full vigor.

All of this was because, for the first time in public, there was an exhibition of Mr. Thomas Edison's latest invention, the vitascope. It would, perhaps, be more proper to call it his development of one of his own old inventions, the kinetoscope, for this is really what it is. In the vitascope the figures of the kinetoscope are projected, enlarged to life size, upon a screen in much the same manner as ordinary, everyday stereopticon images.

But these are figures and images which are full of life and action, and naturally so, because they were the result of a combination of instantaneous photographs. The apparatus from which these pictures were produced was in the second balcony, and consisted of two turrets, in each of which there were pierced holes, through which the light was thrown on the screen.

The first view showed two dancers holding between and in front of them an umbrella and dancing the while. The position of the umbrella was constantly changed, and every change was smooth and even, and the steps of the dancing could be perfectly followed.

Then came the waves, showing a scene at Dover pier after a stiff blow. This was by far the best view shown, and had to be repeated many times. As in the umbrella dance, there was absolutely no hitch. One could look far out to sea and pick out a particular wave swelling and undulating and growing bigger and bigger until it struck the end of the pier. Its edge then would be fringed with foam, and, finally, in a cloud of spray, the wave would dash upon the beach. One could imagine the people running away.

After this there was a mock prize fight, and a scene from "The Milk White Flag." There were a few hitches in the changes of both of these, but not enough to spoil them. In the latter there was a procession of chorus girls and a band. With an opera glass the fleeting expressions on the faces of the people could be distinctly seen. The photographs were admirable. Then came a serpentine dance in colors, and in this the changes were continuous. The vitascope proved a great success.—New York Mail and Express, April 24.

(New York Evening Post, April 24.)

Success of the Vitascope.

Edison's vitascope was exhibited for the first time at Koster & Bial's last night, and was received with great applause. It is a development of the kinetoscope, the pictures being colored and thrown on a white screen on the stage. Several views were shown, the best being the surf, an umbrella dance, serpentine dance, and a scene from a recent farce comedy. The most successful of all was the surf scene. It represents a long pier extending out into the ocean, with the waves beating against it and dashing on the coast. In the distance the breakers, covered with white caps, come rolling in toward the land; as they near the shore the mass of green water rises high, combs with sparkling green and white, and pounds upon the shingle; the white foam and spray fly into the air, the water rushes up the beach to recede and meet the next wave, while one instinctively listens for the roar of the sea-beach. It was a remarkable exhibition, indicative of the great possibilities of the vitascope. The dances were pretty, and it seemed as if the dancers were actually upon the stage.—New York Evening Post, April 24.

(New York World, Evening, April 24.)

GOSSIP OF THE THEATRES.

Edison's Vitascope Makes Its Debut

Edison's vitascope, the latest wonder of the New Jersey wizard, made its first impression on a New York audience at Koster & Bial's last night. Incidentally, it was also the first public exhibition of the new machine. Pullosophically considered, the vitascope is but the logical sequence to the telephone, phonograph and kinetoscope. But standing by itself it is a veritable marvel, and the possibilities of its further development are such as to fairly bewilder the thoughtful observer of its present work. The apparatus was located in the promenade gallery at Koster & Bial's, at the rear of the house. From the point, and from plates no larger than postage stamps, figures seven feet high were cast upon a screen on the big stage, and, by the arrangement made familiar through the kinetoscope, were made to go through the motions of actual life. Two girls in an umbrella dance were shown first. Then followed a view of the ocean surf, in which the effects of incoming breakers and the recoil of the waters were so accurately reproduced as to rouse the spectators to a furore of applause. Afterward there were a burlesque boxing match, a bit of John Bull, Venezuela and Uncle Sam pantomime, the march from "A Milk White Flag" and a serpentine dance a la Loie Fuller. The pictures were in the natural colors, flesh tints and all, and even the rapid changes in the Fuller dance were smoothly and faithfully reproduced. The vitascope scored a tremendous hit. There were loud calls for Mr. Edison, who was announced as overseeing the exhibition in person, but he did not respond.—New York World (Evening), April 24.

(New York Press, April 26.)

Edison's latest and greatest marvel is the vitascope, which is baffling analysis and delighting immense audiences because of its wonderful simulation of human beings in action.—N. Y. Press, April 26.

(New York Dramatic Mirror.)

EDISON'S VITASCOPE.

The latest invention of Wizard Edison, which he calls the vitascope, was placed on exhibition for the first time at Koster & Bial's on Thursday evening last.

The exhibition was a success in every way, and the large audience testified its approval of the novelty by the heartiest kind of applause.

The vitascope is nothing more or less than an enlarged kinetoscope. Those who are familiar with the workings of the kinetoscope will understand what the vitascope is when it is explained that the pictures are thrown upon a screen, and that the figures move as they do in the kinetoscope. They appear with all the colors of the original, too, which adds greatly to the effect.

The first picture shown was of the Leigh Sisters in their umbrella dance. The effect was the same as if the girls were there on the stage; all of their smiles and kicks and bows were seen. The second picture represented the breaking of waves on the seashore. The effect was simply marvelous. Wave after wave came tumbling on the sand, and as they struck, broke into tiny floods just like the real thing. Some of the people in the front rows seemed to be afraid they were going to get wet, and looked about to see where they could run to in case the waves came too close. The third picture showed a burlesque boxing match between Walton and Mayon, the long and short comedians. Then followed in quick succession a scene from Hoyt's "A Milk White Flag," in which a couple of dozen people appeared; a serpentine dance, with all the colored

calcium effects, and an amusing picture showing an argument between John Bull and Uncle Sam.

The vitascope is a big success, and Mr. Edison is to be congratulated for his splendid contribution to the people's pleasure.

—New York Dramatic Mirror.

(New York Dramatic News, May 2.)

VITASCOPE'S BIG HIT.

The vitascope, Edison's newest invention, has made such an extraordinary success at Koster & Bial's that the bidding for State rights is exceedingly active. W. A. McConnell has purchased the sole right to exhibit this extraordinary machine in two States, while other territory has been bought up for large sums.—N. Y. Dramatic News, May 2.

(New York Times, April 26.)

EDISON'S LATEST INVENTION.

With It He Will Show Us a Railroad Wreck and the Pope Saying Mass.

The vitascope, Thomas A. Edison's perfection of the idea that caused the world to marvel when he produced the kinetoscope, has been dividing triumph with Chevalier at Koster & Bial's since Thursday night, and "the Wizard of Menlo Park" promises that before many days he will need an entire stage for the screen on which his latest invention shows life and color, with speech and the noise of movement the only things lacking.

The vitascope differs from the kinetoscope in its size and the size of its pictures; it differs in that its effects are almost the acme of realism; it differs in its possibilities, which, theatrical managers say, are boundless.

When the inventor wanted a subject for portrayal in the kinetoscope he had celebrities go to his laboratory, and there, in a dark room, they went through their performances before a camera operated by electricity, in which was a film that was moved so swiftly that when the proof was put before the public the motion appeared continuous. The figures were miniatures when they were completed.

The vitascope begins its operations in broad daylight. It shows their perfection in a darkened theatre. Sunlight is necessary for the taking of the pictures, darkness for their showing. Figures appear a trifle over life-size on the screen, which is about 20 by 12 feet. On the film in the machine each picture is about half the size of a postage stamp. Minuteness, accuracy, and electrical speed combine to achieve the results that were greeted with cheers at the first exhibition, in Koster & Bial's, Thursday night.

The machines are in the second balcony of the music hall. There are two of them—one for use in case something goes wrong with the other. Double locks keep inquisitors away, for "The Wizard" is not yet satisfied that his success has been complete, and he is afraid lest somebody should steal his first principles, and have the train or the [illegible] come to beat him in the race. [illegible] few inches in diameter, but of strong magnifying power, throw the pictures on the screen. The film for the series now being given is 150 yards long, and the pictures go by the lens at the rate of 46 a second—2,760 per minute.

In only two of the pictures shown Thursday night were the colors brought out. The umbrella dancers seemed almost to be creatures of flesh and blood. Every movement was as natural as if living dancers were working their way toward salary day. Even blonde tresses, stirred by the vigor of the performer's exercise, streamed out as naturally as if a little breeze were toying them.

In the picture from "A Milk White Flag" the actors and actresses made their entrances and exits and went through the pantomime of their parts perfectly and naturally, but it was the waves tumbling in on a beach and about a stone pier that caused the spectators to cheer and to marvel most of all. Big rollers broke on the beach, foam flew high, and weakened waters poured far up the beach. The great combers arose and pushed each other shoreward, one mounting above the other, until they seemed to fall with mighty force and all together on the shifty sand, whose yellow, receding motion could be plainly seen.

The color effects shown last week are only the beginnings of what Mr. Edison hopes to accomplish. The tinting of the pictures is one of the most delicate tasks that confronts him, for, when one considers the size of the pictures on his film, there can seem to be no exaggeration in his statement that to make a pink cheek a pin-point touch of color is all that can be used, and that the black stocking of a dancer is only one-thirty-second of an inch in length.

CHARLES FROHMAN SAW THE PICTURES Thursday night, and the remarks he made about them put into the mind of Mr. Edison another possibility.

"That settles scenery," said Mr. Frohman. "Painted trees that do not move, waves that get up a few feet and stay there, everything in scenery we simulate on our stages will have to go. When art can make us believe that we see actual living nature, the dead things of the stage must go.

"And think what can be done with this invention! For instance, Chevalier comes on the screen. The audience would get all the pantomime of his coster songs. The singing, words fitted to gestures and movements, could be done from the wings or behind the curtain. And so we could have on the stage at any time any artist, dead or alive, who ever faced Mr. Edison's invention.

"That in itself is great enough, but the possibilities of the vitascope as the successor of painted scenery are illimitable."

Mr. Edison is working hard for the absolute perfection of his machine, and at the same time is arranging for the securing of pictures the like of which, in other than inertness, the public has never seen.

He has bought, for about $5,000, two ancient, but still serviceable, locomotives and several dozen flat cars. He has built about a quarter of a mile of railroad track in a secluded spot not far from his laboratory. In a few weeks he will start a train from each end of the track, and will run them to a crash. The engines and cars will be manned, just as trains are in active service, and all the incidents of a train wreck will be caught by machines stationed at short intervals near the track.

Machines have been sent to Rome, and in a short while the entire stage at Koster & Bial's will be occupied by a realistic representation of Pope Leo XIII. saying mass in the Sistine Chapel.—New York Times, April 26.

(The collision which is referred to occurs at Columbus, Ohio. No machine has yet been sent to Rome, but may be in future.)

(New York Dramatic News, May 2.)

SCIENCE IN KOSTER & BIAL'S.

Last Thursday night will be memorable in the annals of Koster & Bial's, for on that evening was presented for the first time in America Thomas A. Edison's latest development in continuous photography, the vitascope. The former invention, with its tiny pictures, is universally known, and the vitascope can best be described by saying that it is the kinetoscope magnified six hundred diameters and projected upon a screen, giving pictures of life size in place of the familiar three-inch views to which the earlier form has accustomed us. Mr. Edison has devoted much of his time to this device during the past three or four years, but the vibration of the film seemed a difficulty almost insurmountable. This was not so noticeable in the smaller views, but when the big ones were thrown upon a screen, they lacked continuity of action and the illusion was entirely destroyed, the image being blurred and indistinct. In the views shown last week this defect has been practically overcome, and by the end of this week will probably be done away with entirely. As it is the vibration is not marked enough to detract from the sense of motion, and the various subjects shown lacked only sound to be entirely lifelike. The marching scene from the "Milk White Flag" was shown, the figures moving with as much steadiness as the originals. The finish to a prize fight was faithfully gone through with. The Sisters Leigh, chubby as in life, and almost as natural, did their umbrella dance with hardly a hitch. The audience was generous in applause, and every series shown got a share, but the last of all, a sea scene, fairly brought down the house, and ringing cheers greeted the splendid view. At the left of the picture a stone pier was seen, and as the waves came thundering in, they would dash spray high against the wall, finally breaking on the beach and surging back again. The progress of the breakers could be watched far out on the ocean, and as an unusually heavy wave came rolling in, gaining volume in its progress until it struck the beach, throwing up great sheets of foam and spray, the audience redoubled its applause. It was a triumph for Mr. Edison, and for Koster & Bial as well. The possibilities of this device are apparently limitless. It uses the regular film, and there are several hundred subjects ready to draw from, while any scene within reasonable limits can be reproduced. The vitascope has come to stay, and it is probable that the craze for this form of entertainment will be as great here as it now is in London and Paris.—New York Dramatic News, May 2.

New York Dramatic News, May 2.)

Muddled on X Rays.

In one of the dramatic papers last week the rather startling announcement was made, in all seriousness, that the vitascope, now being shown at Koster & Bial's, is a combination of the kinetoscope and the X rays. As cathode rays do not possess luminosity, it is difficult to discern their usefulness in this connection, and an exposition of this statement would doubtless prove interesting to Mr. Edison, who is pretty well posted on the new "light," but who has not yet used it for stereopticon purposes. A vacuum tube is used in the kinetoscope and probably in the vitascope, but the X rays are not available. — New York Dramatic News, May 2.

(Troy, N. Y., Daily Times, April 27.)

The Latest Sensation in New York

was the first public exhibition of Edison's new invention, the vitascope, which was shown the other night for the first time at a popular music hall and is now attracting much attention. The vitascope in principle is much the same as the kinetoscope, which, as a nickel-in-the-slot machine, has been popular for a year or more. But the new invention shows pictures that are life-size, instead of only two inches in height. These pictures are thrown on the screen in their original colors, and the effect is so remarkable that the spectators are aroused to enthusiasm. Dancing scenes, a boxing bout and the reproduction of a scene from a popular burlesque appear on the canvas, the motions of the figures being so lifelike that it is really difficult to tell that they are not flesh and blood. But the gem of the pictures was one that showed a scene at the seashore. At one side a stone pier ran out into the water, and along this the surf rolled, each wave hugging the stones and seeming to gather force till it broke in spray at the front of the pictures. By the time the foam-topped water receded another big roller would come sliding along the pier and dash into white fragments as had its fellow. The succession of waves included billows of different sizes, and when a big one would come rolling in its top would become higher and steeper, a little ripple would come at the crest, and then the whole bank would fall forward and the irregular masses of foam would go tumbling on up the sands in the manner that sends beach promenaders scattering for dry spots. It was the next thing to seeing the real damp article, and a closer copy than this would have seemed impossible. Nothing was lacking except the roar of the surf, but Edison will probably supply even this want by recourse to his phonograph.—Troy (N. Y.) Daily Times, April 27.

The success of the Vitascope has been pronounced and universal. The machine made a decided hit and Mr. Edison was given an ovation on the first night of exhibition.

The press comments are reprinted verbatin, although there are a few inaccuracies scattered through the above clippings. On Vitascope business address:

THE VITASCOPE COMPANY, 48 West 28th St., New York City.

(RAFF & HAMMON.)

B- MAGUIRE AND BAUCUS

(Continental Commerce Company) Thomas A. Edison's Latest and Most Remarkable Invention The Kinetoscope, 1894, 6 pp	NjWOE
(Continental Commerce Company) Thos. A. Edison's Kinetoscope [1894], 4 pp	NjWOE
(Continental Commerce Company) Thos. A. Edison's Kinetoscope [1894], 4 pp	NjWOE
Edison Films for Projecting Machines and Kinetoscopes, 20 January 1897, 8 pp	NN
Preliminary Circular, Edison Perfected Projecting Kinetoscope, 16 February 1897, 2 pp	NN
Edison "Projectoscope" or Projecting Kinetoscope, [1897], 4 pp	NN
Catalogue .... Edison and International Films, April 1897, 20 pp	NNMOMA
(Fragment), [ca summer 1897], 2 pp	NjWOE
Lumiere Films, Edison Films, International Films, Fall Catalogue 1897, 20 pp [photocopy]	[NjWOE]*

THOMAS A. EDISON'S

Latest and most Remarkable Invention

THE KINETOSCOPE.

Marvellous "Living Pictures" of a New Order.

RECENTLY an exhibition was thrown open to the public in America and London, which roused the public curiosity, and added a new product of genius to the list of 19th century wonders, such as the world has not seen since the day when Edison first presented to the scientific and business world a machine which talked, sang, laughed, cried —in a word, reproduced with wonderful fidelity every sound which was given into the machine in question.

Thousands have since gazed into the window of the Kinetoscope with rapt attention, and have been impressed with new and almost startling evidence of the genius of the great Edison.

Not since the first days of the Phonograph has the wonder, admiration and intense curiosity of the public been so thoroughly awakened as by this new candidate for the world's favor.

Scientific men have watched and waited for the practical perfecting of the Kinetograph and Kinetoscope with keen interest and anticipation; but to the general public these machines are as yet an unexplained mystery. Therefore, a brief and simple description of Mr. Edison's latest inventions may not be out of place.

It will probably be remembered by many that while the World's Fair was in preparation, among the almost numberless attractions which were announced as a part of the great Exposition, a certain mysterious and marvellous invention of Mr. Edison's was much talked of among those who had heard or read about the experiments and new discoveries of the "Wizard," and who understood the results which the perfected machine would produce.

Mr. Edison had proven, in his laboratory, that the perfected Kinetograph and Kinetoscope were only a question of time, and he hoped to produce a practical exhibition

machine in time to exhibit at the great World's Columbian Exposition. Vague rumours of a new marvel emanating from Edison's inventive brain spread like wild-fire, and as a consequence, thousands of visitors to the Fair inquired daily at the Edison exhibits concerning the new machine, which was to reproduce moving figures and scenes before the eye, as the Phonograph reproduced sounds to the ear. But great inventions take long time, extended experiment, and large expense before reaching practical and practicable perfection, and thus it was that the Kinetoscope was not perfected in time for the great Fair, and the anticipations of numberless Americans and foreigners were for the time doomed to disappointment.

But after nearly a year of experiment, test and detail work, the Kinetograph has been perfected, and the marvellous Kinetoscope is now being exhibited for the first time to the American people.

THE KINETOGRAPH.

The Kinetograph bears the same relation to the Kinetoscope as the recording diaphragm of the Phonograph bears to the reproducing diaphragm.

The human eye is capable of detecting and separating a maximum of about forty distinct impressions per second of time. It is plain, therefore, that if more than forty distinct impressions or views are presented before the retina in a second of time, the eye will blend these separate impressions into one continuous impression or view. Now the Kinetograph is in part a photographic camera, so constructed with attachments and devices emanating from the fertile brain of Thos. A. Edison, that it records forty-six distinct and separate views of moving objects or scenes during each second of time. In other words, the Kinetograph takes forty-six separate and distant photographs of moving objects every second of exposure. These photographs are recorded on a long film, which is finished substantially as all photographs are finished, and is thus prepared for reproduction and exhibition by means of the Kinetoscope.

THE KINETOSCOPE.

This machine is in the shape of a handsome hard-wood cabinet about the size of a phonograph cabinet. This cabinet contains a mechanical device, operated by electricity, which is so constructed as to run the films (containing the views photographed by the Kinetograph) past a given point at a speed of about forty-six each second of time. The films pass over a series of rollers which hold them steady and secure accurate results.

In the top of the cabinet of the Kinetoscope is a small window covered with clear glass, and under which is a magnifying lens. The person who desires to witness the reproduction of the views, looks down through this window and the film passes before his eyes with such rapidity that he beholds one continuous view, which we will endeavour to explain in a practical and easily-understood way.

Perhaps the simplest method of explanation will be to describe an actual scene. Among many subjects thus far secured for the Kinetoscope is the interior of a

BARBER'S SHOP.

The beholder who is looking down through the window of the Kinetoscope cabinet, sees the interior of a Barber's Shop.

A man is reclining upon a barber's chair about to be shaved. The barber goes to his case, secures his cup, makes a lather with which he proceeds to lather the man's face.

Meanwhile, a coloured gentleman, who is probably acting in the capacity of porter, boot-black, and Jack-of-all-trades, is moving about the room. He picks up a newspaper and sits down to read it. Another customer comes in; pulls off hat and coat; *the smoke is plainly seen rising from his pipe;* picks up a paper to read and await his turn. The coloured gentleman aforesaid, finds something very funny in the newspaper he is reading, and thereupon he crosses the room and points out the amusing article to the waiting customer. *They both laugh and show every sign of amusement.*

Meanwhile the barber has been shaving his man, and both the "shaver" and the "shavee" have been going through many motions, the one plainly evincing his desire to hurry through the work of shaving and be ready for the "next." On the wall is seen the appropriate sign, "With or Without Chloroform," which we can readily understand after witnessing the torture of the man in the barber's chair.

Now, it should be understood that this is not an imaginary scene, emanating from the pencil or brush of some artist; but it is an *accurate photograph of a scene which has actually taken place.*

Every movement, from the walking of the man across the floor, to the sweep of the razor, is recorded, and is witnessed by the beholder through the window of the Kinetoscope. The smoke of the pipe which the man is smoking is blown across the face of the scene, and slowly disperses in the air—a most remarkable evidence of the fidelity to nature of the Kinetoscope reproductions.

This is only one of the many scenes which are now reproduced through the medium of the wonderful Kinetoscope. We may mention a few other scenes, as follows:

Blacksmith's Shop, Contortionist, Cock Fight, Highland Dance, Saloon (where a loafer raises a disturbance and is unceremoniously put out), Armand d'Ary (French chanteuse and danseuse, the latest Paris and New York "rage"), Wrestling Match, Prize Fight, Tumbler, Carmencita, Sandow, Reproduction of Buffalo Bill's Wild West Scenes, Prize Fights, &c.

Several of Koster & Bial's artistes and special performers have gone through their acts and specialities at the Edison Laboratory, and have there been photographed for the Kinetoscope.

Sandow is thus shown in his act. Every feature, every moving muscle, and firm compression of the lip (when straining to produce some tremendous force), *every movement of head, arm, leg, and body is reproduced before the beholder's rapt gaze,* with absolute fidelity to nature, and with marvellous distinctness, precisely as Sandow went through these movements before the camera of the Kintograph.

No more need be said here. Enough has been written to give a fair idea of what the Kinetograph and Kinetoscope are.

The possibilities of these marvellous machines can hardly be estimated. Views and scenes can be taken all over the world. *Anything in motion can be photographed and reproduced exactly true to nature.* From the effect produced by slowly rising clouds of smoke, to the falling of water at Niagara; from the rounds of a prize fight or the heats of a horse race, to the flashing of the lightning in the cloud-bedarkened heavens—nothing is beyond the reach of the Kinetograph, and in turn, a faithful reproduction by means of the Kinetoscope. Even a bullet, shot from a gun, has been photographed by the Kinetograph, so swift is its action.

What a Recorder of Scenes and Events! Hereafter, that which takes place in any part of the world can be recorded permanently, and be reproduced, just as it took place, in any other part of the world. Events which people now go hundreds, and even thousands of miles to see, can now be brought to their very doors.

Moreover, in due time, *the Phonograph will be brought into requisition as an adjunct to the Kinetoscope.* When the two machines are united in such a way as to make their operations together synchronous and practicable, the moving figures which are imbued with life by the Kinetoscope, will likewise be endowed with speech and song by the Phonograph, and thus the world will witness the reproduction of scenes in which the moving beings are not only brought before the eye in all the perfection of motion as the same originally took place, but also endowed with the attributes of speech and song—in a word, walking, moving and talking human

beings, just as we would see and hear them were we near the scene of their action.

This is not an imaginary and fanciful prospect: it is a consummation which has already been *proven practicable in the laboratory of Mr. Edison*, and our faith in his genius is so great that we have not a shadow of doubt that the results here hinted at will in the near future become a *fait accompli.*

A FEW OPINIONS from LEADING JOURNALS.

LONDON DAILY TIMES, *October 18th.*

THE latest and not the least remarkable of Mr. Edison's inventions is the Kinetoscope—of which a private demonstration was given last evening at 70, Oxford Street. This instrument is to the eye what Edison's Phonograph is to the ear, in that it reproduces living movements of the most complex and rapid character. To clearly understand the effect, it is necessary to explain the cause, but to appreciate the result, the working of the invention, it must be witnessed. The moving and apparently living Photographs in the Kinetoscope are produced in the following manner. Mr. Edison has a stage upon which the performances he reproduces are enacted. These performances are recorded by taking a series of forty-three photographs in rapid succession, the time occupied in taking them being one second only. Thus every progressive phase of every single action is secured, and the photographs are successfully reproduced on a film of celluloid the length required for a given scene. When this film is passed before the eye at the same rate of speed as that at which the photographs were taken, the photographically disjointed parts of a given action are united in one complete whole. Thus supposing a person to be photographed taking off his coat as is done in one case, the successive views representing the phase of action at every forty-third part of a second are joined up, and the complete operation of taking off the coat is presented to the eye as it would appear in reality. In other words, the Kinetoscope is a perfect reproduction of living action without sound. * * * One scene representing a Blacksmith's Shop in full operation, with three men hammering iron upon an anvil, and who stop in their work to take a drink. Each drinks in turn, and passes the pot of beer to the other. The smoke from the Forge is seen to rise most perfectly. In another view, a Spanish Dancer is shown going through her graceful evolutions, as is also Annabella in her Serpentine Dance. * * *

DAILY GRAPHIC, *October 18th.*

The spectator would find it hard to assure himself that he was not looking at an actual scene. The movements are so exact. There is no break in continuity. The smiles and gestures follow one another unbrokenly. In one machine a Cock Fight is presented, and the spectator even sees the feathers fly. In another, Carmencita, the Spanish Dancer, sways her graceful figure, and pirouettes with her whirl of flying skirts.

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LONDON STANDARD, *October 18th.*

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The pictures are all perfect in themselves, are magnified in the machine, and illuminated by electric light.

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The pictures are all perfect in themselves.

DUNDEE COURIER, *October 18th.*

The capabilities of the invention are appalling. A provincial audience by the combined use of the Telephone and Kinetoscope may listen to the voice of a statesman speaking at Westminster, and may witness every gesture and movement in which the speech was emphasised.

&c. &c. &c.

Machines in England and America are earning 1,000 per cent. on the investment.

Sole Agents for Thomas A. Edison in Europe, &c.—

THE CONTINENTAL COMMERCE CO.,

70, OXFORD STREET, LONDON, W.,

44, PINE STREET, NEW YORK, U.S.A.

THOMAS A. EDISON'S

Latest and most Remarkable Invention

THE KINETOSCOPE.

Marvellous "Living Pictures" of a New Order.

RECENTLY an exhibition was thrown open to the public in America and London, which roused the public curiosity, and added a new product of genius to the list of 19th century wonders, such as the world has not seen since the day when Edison first presented to the scientific and business world a machine which talked, sang, laughed, cried —in a word, reproduced with wonderful fidelity every sound which was given into the machine in question.

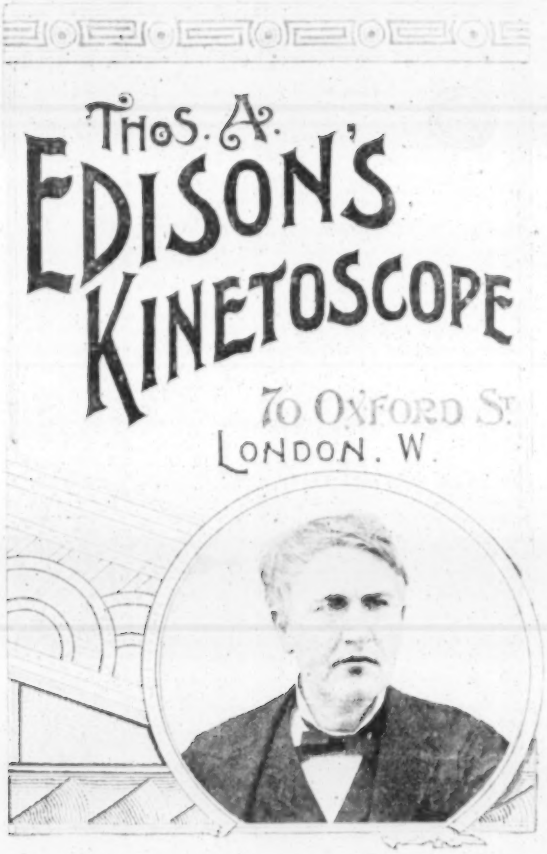
Thousands have since gazed into the window of the Kinetoscope with rapt attention, and have been impressed with new and almost startling evidence of the genius of the great Edison.

Not since the first days of the Phonograph has the wonder, admiration and intense curiosity of the public been so thoroughly awakened as by this new candidate for the world's favor.

Scientific men have watched and waited for the practical perfecting of the Kinetograph and Kinetoscope with keen interest and anticipation; but to the general public these machines are as yet an unexplained mystery. Therefore, a brief and simple description of Mr. Edison's latest inventions may not be out of place.

It will probably be remembered by many that while the World's Fair was in preparation, among the almost numberless attractions which were announced as a part of the great Exposition, a certain mysterious and marvellous invention of Mr. Edison's was much talked of among those who had heard or read about the experiments and new discoveries of the "Wizard," and who understood the results which the perfected machine would produce.

Mr. Edison had proven, in his laboratory, that the perfected Kinetograph and Kinetoscope were only a question of time, and he hoped to produce a practical exhibition


THOS. A.
EDISON'S
KINETOSCOPE
70 OXFORD ST.
LONDON. W.

THOMAS A. EDISON'S LATEST & GREATEST INVENTION

THE KINETOSCOPE.

All the London Press most enthusiastic in its praise.
A few Opinions from Leading Journals.

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&c. &c. &c.

SOLE SALES AGENTS
FOR EUROPE, &c.
CONTINENTAL COMMERCE Co
70 OXFORD St LONDON W.

1897

THOS. A. EDISON'S KINETOSCOPE

70 OXFORD ST.
LONDON. W.

EDISON'S MASTERPIECE.

THE KINETOSCOPE.

—:o:—

The Kinetoscope, the latest of the long series of marvellous inventions for which the world is indebted to Thomas A. Edison, performs the same offices for the eye, as one of Mr. Edison's former inventions, known throughout the world—the Phonograph—does for the ear. It reproduces motion as the Phonograph reproduces sound. Instead of lookingat a dull motionless picture, however artistic it may be, you are enabled by the use of this wonderful invention to look upon every motion in detail carried out with all the perfection of life itself. When one considers that he is not looking at genuine life, but at a picture to which life has been given—it is astounding.

In reproducing a Dancer, every movement and variation is seen with the eye, exactly as though the dance was given upon the stage before you. The first use to which all inventions are put is that of amusement, and in this the success of the Kinetoscope in America has been unlimited. Thousands who have seen it once through curiosity, have visited it again through genuine admiration and interest, but it is justly claimed for this invention that it posesses much more of permanent value than could be had, did it depend alone for life upon its amusing powers.

It is possible through its agency to reproduce to future ages, a living picture of any of the great leaders of the age, delivering an address, which a cunningly devised combination of the Phonograph with the Kinetoscope (upon which Mr. Edison is now working) will reproduce with not only every gesture and expression, but each word and intonation. Could we now reproduce in America, George Washington delivering his inaugural address, it would create the greatest interest, and who can estimate the satisfaction which would come could life and language be given to the great English Statesmen of past ages, or the gratification which will be derived by future generations in hearing and seeing the great men of this day, by that time but historical memories.

It is difficult to give a detailed description of the Kinetoscope, but that it does exactly what is claimed for it, none will doubt who is acquainted with the marvellous genius of Mr. Edison.

The main Office for its introduction to European countries has been established at No. 70, Oxford Street, W., where it will be on Exhibition for the moderate charge of One Shilling for a series of five machines, and where will be located the chief sales office for Europe. It is not only the most attractive feature of the amusement world, but is the scientific wonder of the age.

The entire newspaper press are enthusiastic in its comments on the Kinetoscope.

SOLE SALES AGENTS
FOR EUROPE, &c.
CONTINENTAL COMMERCE Co
70 OXFORD St LONDON. W.

EDISON FILMS

FOR

Projecting Machines and Kinetoscopes.

SOLD AT WHOLESALE
AND RETAIL BY.....

MACUIRE & BAUCUS, LIMITED,

44 Pine St., NEW YORK.

9 New Broad St., LONDON.

SUPPLEMENTARY CATALOGUE
ISSUED
JANUARY 20TH, 1897.

PRINTED IN AMERICA.

NEW SUBJECTS.

The following is a list of subjects which have been photographed since the issuance of our regular catalogue or which are of special merit and are worthy of particular mention. They have all been copyrighted by T. A. Edison, and are so marked. Beware of imitations!

Code Word.

134. MORNING FIRE ALARM. **Start.**

This shows the Fire Department leaving headquarters for an early morning fire. The scene is remarkable for its natural effect. The opening of the engine house doors, the prancing of the horses, and even the startled expression upon the faces of the spectators, are all clearly depicted.

135. GOING TO THE FIRE. **Going.**

This scene shows almost the entire Fire Department led by the Chief, responding to an alarm. The horses, said to be the finest of their kind in the country, present a thrilling spectacle as they dash rapidly by, flecked with foam, and panting from the exertion of their long gallop.

136. BURNING STABLE. **Stable.**

Shows a barn actually in flames, from which four horses and a burning wagon are rescued by firemen and stable hands. The scene is exciting, full of action from beginning to end, and all its details are clearly and sharply defined. Thick volumes of smoke pouring from the doors and windows of the stable add greatly to the realistic effect.

176. FIGHTING THE FIRE. **Ladder.**

Representing a fire engine in action. The black smoke rising from the engine stack and the firemen placing ladders and directing streams of water against a burning building serve to make a very interesting scene.

143. CADETS' CHARGE. **Cadets.**

Showing a squadron of cavalry (at the U. S. Military Academy, West Point, N. Y.), charging towards the camera at headlong speed. The flashing of their sabres in the sunlight as they are brandished aloft adds vim to the picture.

137. MOUNTED POLICE CHARGE. **Police.**

A troop of Mounted Police, in full dress uniform, are seen approaching the audience at full gallop; when within but a few yards of the camera they suddenly halt and each horse and rider appears full life size.

138. MOUNTED POLICE DRILL. **Drill.**

To the Left, Wheel and Forward!

139. MOUNTED POLICE DRILL. **Mount.**

Mount and Dismount!

The above two films present a full battalion of New York's famous Mounted Police, with Sergeant in command, drilling in preparation for the Annual Horse Show held at Madison Square Garden.

In ordering by Telegraph use Code Word which is set opposite Title.

181. GOVERNOR'S GUARD. **Guard.**

This subject, taken at Harrisburg, Pa., shows the Governor's Guard en route for the Capitol Grounds. Various manœuvres were executed while the pictures were being taken, all of which are distinctly shown. The scene is interesting, clear and sharp.

182. INFANTRY MANŒUVRES. **Infantry.**

This scene was also taken at Harrisburg, and shows the State Militia executing orders on "double-quick" time. The best subject of its kind yet produced.

168. BLACK DIAMOND EXPRESS. **Black.**

This scene presents the famous Lehigh Valley "flyer" emerging from a wood in the distance and approaching the camera under full head of steam. A section gang in the foreground, engaged in repairing track, wave their hats to the engineer, who is leaning out of the cab window. The snowy linen which the porters wave from the platform of the dining car adds to the effect produced. The **"Black Diamond"** is undoubtedly the handsomest and one of the fastest trains in America, and the subject is the only one in existence showing an express train making **seventy miles** an hour.

169. CHICAGO AND BUFFALO EXPRESS. **Lehigh.**

This scene shows the arrival at a station, and passengers alighting from and boarding the train, together with the usual bustling activity of the baggage men, etc. It is an interesting and impressive subject of its kind.

171. HURDLE RACE. **Hurdles.**

This scene, photographed at the Buffalo "Country Club," shows a number of thoroughbred horses (prize winners at the recent Horse Show in New York), taking an extremely high hurdle, which was so placed that the racers are seen coming straight at the audience. A subject full of action and very interesting.

172. TALLY-HO, the Departure. **Tally.**

173. TALLY-HO, the Arrival. **Hoe.**

The above two scenes were also photographed at the Buffalo "Country Club." The first shows the four horse drag leaving the Club House, its occupants waving adieus to friends at the house. The second shows the same jolly party of coachers driving up to and alighting at the Club House Entrance. Of the two, the latter is somewhat the more attractive subject.

174. HORSE MARKET, Buffalo, N. Y. **Horse.**

Photographed at the most famous stock yards in America, from which as many as 5,000 horses are frequently shipped in one day. The spirited animals are seen being led to the cars and the passing of a pair of high-stepping coachers hitched to a light runabout lends additional activity to an already lively scene.

In ordering by Telegraph use Code Word which is set opposite Title.

47 X 475

179. FIRST SLEIGH RIDE. **Cutter.**

This subject taken just after the recent first fall of snow, shows two enthusiastic horsemen indulging in a "brush" with their respective horses and cutters.

180. POLICE PATROL. **Patrol.**

A scene in which a number of men engage in a rough-and-tumble street fight. The police appear, the patrol wagon dashes up and the combatants are arrested and driven off to the police station. A realistic picture; sharp, clear and sure to excite interest wherever exhibited.

178. FARMER'S TROUBLE. **Farmer.**

A rather dilapidated farm wagon loaded with cabbages is being driven along the market place, when a dark miscreant trundling a wheelbarrow succeeds in colliding with one of the rear wheels. The wheel parts company with the vehicle, and wrecking it, scatters the contents in all directions. The farmer, convinced that the darkey was responsible for the breakdown, jumps from his wagon and a pugilistic encounter takes place, in which the bystanders interfere. A clear picture of a ludicrous subject.

177. MARKET SQUARE (Harrisburg, Pa.) **Square.**

A Typical Holiday Season Street Scene, showing many shoppers lugging home their Holiday purchases. Trolley cars and vehicles are passing back and forth, and the well-known Commonwealth Hotel looms up in the background.

175. COCK FIGHT. **Game.**

A lively and exciting encounter between two genuine game birds, in which their respective owners are seen in the background exchanging bets on the probable finish. When projected upon canvas the birds appear much larger than in life, and every feather (including those which are shed in the fray) is distinctly shown.

NOTE. This subject was photographed on December 21st, 1896, and is not the old negative, which was far inferior in every particular.

132. A MORNING BATH. **Darkey.**

This scene presents a dusky African mother in the act of giving her struggling pickaninny a bath in a tub of suds. This is a clear and distinct picture in which the contrast between the complexion of the bather and the white soapsuds is strongly marked. A very amusing and popular subject.

131. FEEDING THE DOVES. **Doves.**

A farm yard picture showing a young girl and her baby sister scattering grain to the doves and chickens. The fluttering birds and excited fowls give an abundance of action to the scene, which is one of the prettiest, clearest and most attractive ever taken.

In ordering by Telegraph use Code Word which is set opposite Title.

142. SURF SCENE. **Surf.**

Photographed at Long Branch just after a severe storm. Shows a heavy surf dashing along a pier and breaking upon the beach close to the camera. An excellent subject for water effects, the glittering spray being distinctly reproduced.

New Niagara Falls Series.

The following subjects were all taken on the latest and most improved clear stock during December, 1896, and should not be confounded with former negatives, which were not entirely satisfactory:

Code Word.

161. AMERICAN FALLS (from above; American side). **Falls.**

Shows glittering ice background and a group of photographers preparing to take pictures.

162. AMERICAN FALLS (from Incline Railroad). **Incline.**

163. AMERICAN FALLS (from Canada Shore, below) **Canada.**

This is probably the best general view of Niagara, and is so clear that the mist can be seen arising and gradually settling over the Falls.

164. HORSE SHOE FALLS (from Luna Island.) **Isle.**

Showing top of Falls, a portion of the rapids above them and the Catholic Convent (on Canada side) in background.

165. HORSE SHOE FALLS (from Table Rock.) **Table.**

This is the best general view of the Horse Shoe Falls, and shows nearly a mile of the seething rapids above this point. The picture is sharp and clear.

166. RAPIDS AT "CAVE OF THE WINDS." **Cave.**

A scene taken from the American Shore below the Falls, showing swirling water and ice background.

167. WHIRLPOOL RAPIDS.

Showing the place where Captain Webb met his tragic death; the most turbulent and dangerous spot in the entire gorge.

In ordering by Telegraph use Code Word which is set opposite Title.

SPECIAL LIST.

The list of scenes now catalogued has assumed such proportions and embraces so great a variety of subjects that complaint is sometimes made by customers who are obliged to order by mail of the subjects received not being quite up to expectation.

Scenes which are very popular in some localities have no interest in others, and in order to afford our customers some protection against the less interesting subjects, we submit below a list of the older negatives which have proved to be and are still exceptionally popular :

		Code Word.
* 1. AMY MULLER,		Muller
* 2. BUTTERFLY DANCE,	By Annabelle.	Butter
* 3. SERPENTINE DANCE,	By Annabelle.	Serpent
* 4. SUN DANCE,	By Annabelle.	Sun
* 6. CARNIVAL DANCE,		Carnival
* 8. CISSY FITZGERALD,		Fitz
* 11. EGYPTIAN DANCE,		Midway
* 12. ELSIE JONES,		Jones
14. GHOST DANCE,		Ghost
15 JAMIES,		Scotch
* 18. LUCILLE STURGIS,		Sturgis
20. PICKANINNIES,		Pick
* 23. TRILBY DANCE,		Sisters
* 25. UMBRELLA DANCE,		Umbrella
* 27. WARING & WILSON,		Wilson
33. BUCKING BRONCHO,		Bronco
35. BATHING SCENE AT ROCKAWAY,		Rock
* 36. BARBER SHOP,		Barber
* 37. BARROOM,		Barroom
39. BLACKSMITH SHOP,		Anvil
41. CAMEL PARADE,		Camel
42. CARPENTER SHOP,		Carpenter
44. CHINESE LAUNDRY (comic),		Laundry
45. DEATH SCENE (comic),		Trilby
47. EDISON LABORATORY,		Labor
50. FIRE RESCUE,		Fire
52. GARDEN SCENE,		Garden
53. HAY MAKERS,		Hay
55. INTERRUPTED LOVERS,		Lovers
56. IRISH POLITICS,		Irish
58. KISS SCENE,		Kiss

In ordering by Telegraph use Code Word which is set opposite Title.

62.	LONE FISHERMAN,	Fisher
*64.	MILK WHITE FLAG,	Milk
69.	PATERSON FALLS.	Passaic
81.	TUB RACE.	Tub
82.	WHITE WINGS.	Wings
83.	WATERMELON CONTEST.	Melon
103.	BOWLING GREEN (street scene)	Bowling
104.	BROADWAY AT P. O. (street scene)	Post
105	BROADWAY AT 14th St. (street scene)	Curve
107.	WASHINGTON MARKET (street scene)	Wash
*113.	BILLY EDWARDS BOXING.	Edwards
114.	BOXING CATS.	Cats
*115.	BURLESQUE BOXING.	Boxing
129.	EMPLOYEES LEAVING FACTORY.	Factory
130.	EAST SIDE DRIVE (park scene)	Drive
*141.	STREETS OF CAIRO.	Cairo
144.	ARTILLERY PRACTICE.	Cannon
75.	SWIMMING SCHOOL.	Swimming
*	HYPNOTIC SCENE (burlesque)	Hypnotic

Subjects marked * are not considered suitable for *church entertainments*, although sometimes used for that class of work.

150 FOOT FILMS.

NOTE. As we have comparatively small demand for films of this length we do not, as a rule, attempt to carry them in stock, but have them made upon orders only; we therefore cannot offer as prompt delivery on this line of subjects.

For the guidance of those desiring long films we submit below a list of those which we consider the best subjects and which we can recommend to our patrons for exhibition in almost any part of the world. They are all sharp, distinct and interesting scenes. For description, see catalogue.

		Code Word.
84.	BABY PARADE.	Asbury
85.	BATHING SCENE.	Rockaway
86.	BICYCLE PARADE.	Bike
91.	GARDEN SCENE.	Hose
94.	LONE FISHERMAN.	Fish
96	SHOOTING THE CHUTES.	Chute
98.	SWIMMING SCHOOL.	Swim
110.	SIDEWALKS OF NEW YORK.	Bowery
146.	EMPLOYEES LEAVING FACTORY.	Thread
147.	BURNING STABLE.	Burning
*150.	WINE GARDEN SCENE.	Wine
183	THE MORNING ALARM.	Alarm

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PRICES.

50 foot Films, clear, for projection, each,	$15.00	(£3-2)
150 foot Films, " " "	45.00	(£9-7)
50 foot Films, opaque, for Kinetoscopes, "	12.50	(£2-10)

Extra charge for **coloring** Dancers and similar subjects varies from $8 to $24 (£1-13 to £5) per Film, according to subject and length of strip. In the majority of cases, however, the minimum charge is made.

TERMS.

Our Terms are strictly Spot Cash.

We do not ship Films on approval nor do we exchange them.

Goods forwarded C. O. D. only on receipt of sufficient deposit to guarantee all charges.

C. O. D. shipments will not be made to points in foreign countries.

Customers can save return charges on C. O. D. shipments by sending full remittance in advance.

This list and prices herein quoted are subject to change without notice.

Any information relating to **Projecting Machines**, Kinetoscopes or Films will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods, therefore, do not hesitate in making your wants known to us.

Send us your permanent address for Catalogues, etc.

MACUIRE & BAUCUS, LIMITED,

44 Pine Street,
NEW YORK.

9 New Broad Street,
LONDON.

PRELIMINARY CIRCULAR.

Thomas A. Edison

EDISON

PERFECTED

Projecting Kinetoscope

OR

"PROJECTOSCOPE."

'97 MODEL.

Price $100 Complete.

COMPACT! WELL MADE! SIMPLE! PORTABLE! RESULTS UNEQUALED!

A Decided Improvement in every sense of the word.

OPERATED BY HAND POWER.

ELECTRICITY NOT ESSENTIAL FOR LIGHT.

WEIGHS LESS THAN 50 POUNDS.

PROJECTS LARGE PICTURES.

MACHINES SOLD OUTRIGHT.

NO TERRITORIAL RESTRICTIONS.

Will be ready for delivery in about ten days. Place orders now.

MAGUIRE & BAUCUS, LIMITED,

44 Pine Street, New York. **9 New Broad Street, London.**

SELLING AGENTS.

PRINTED IN AMERICA.

MAGUIRE & BAUCUS, LIMITED,

LONDON.
DASHWOOD HOUSE,
NO. 9 NEW BROAD STREET, E. C.
CABLE ADDRESS "COUSINWOOD."

44 PINE STREET,

NEW YORK, February 16th, 1897.

We are pleased to announce the advent of a NEW and IMPROVED 'Life Picture' Projecting Machine

THE EDISON PROJECTING-KINETOSCOPE "97" MODEL.

Mr. Edison, with his usual keen appreciation of the ever present demand for improvement, has been endeavoring for some time past to produce a Projecting Machine which would meet all of the various requirements for a perfect reproduction of his marvellous "Life Picture" first shown life size upon the "Vitascope."

The essential features of such an instrument were: First.—The absence of any vibratory or wavering motion in the scene projected: Second.—A steady and brilliant light with no flickering: Third. A motive power which could always be relied upon to do the work and do it properly: Fourth.—Compactness and simplicity of construction together with minimum weight: Fifth.—A mechanism which would not injure films: Sixth.—Independence of electricity (if necessary,) either for motive power or light: Seventh.—A larger projected picture without the use of a larger film strip, and last but not least a price which would bring the instrument within the reach of all lecturers or exhibitors and even private individuals for home entertainment.

The "97" **MODEL Projecting-Kinetoscope** accomplishes all this, and the fact that it is made by the Edison Manufacturing Company, under Mr. Edison's supervision, is sufficient guarantee of first-class workmanship in every particular and the best of materials.

The machine will have hand adjustment arc lamp with resistance coil and Hand Motive Power attachment. Oxy-Hydrogen Jet for Calcium light can be furnished at slight additional cost.

We have made special arrangements to handle these instruments both at retail and for the trade, and are now prepared to take orders. We are informed by the factory that deliveries can be made in about ten days from date hereof.

The price quoted is net cash, F. O. B. New York, for single machines, discounts to the trade only or on quantity orders.

All orders will be executed in rotation and cash deposit of at least $50 must accompany each. Shipments will be made C. O. D. for balance.

FOREIGN orders or orders for shipment abroad must be accompanied by cash in full to the amount of same.

As we anticipate an extremely large sale for these instruments we would respectfully recommend the placing of orders at once.

This is but a preliminary circular and will be followed by full descriptive matter with illustrations at the earliest possible moment.

Very respectfully,

MAGUIRE & BAUCUS, Limited,
Selling Agents.

1 X 475

OUR LATEST and GREATEST SPECIALTY

EDISON
"PROJECTOSCOPE"

OR

Projecting Kinetoscope.

The only instrument of its kind that projects upon a canvas screen steadily, distinctly, and without any unpleasant wavering motion or flickering light

LIFE PICTURES, LIFE SIZE.

A Triumph of Mechanical Skill, in both Workmanship and Results

---

MACHINES SOLD OUTRIGHT.
NO ANNNOYING RESTRICTIONS.
NO EXCLUSIVE TERRITORIAL PRIVILEGES.
PRICES REASONABLE AND SAME TO ALL.

MAGUIRE & BAUCUS, Limited.

44 Pine Street, NEW YORK 9 New Broad St., LONDON

Sole Selling Agents for

Europe, Asia, Africa, Australia, South America, Central America and Mexico

PRINTED IN AMERICA.

THE PROJECTING KINETOSCOPE.

ITS APPLICATIONS.

THIS marvellous instrument, the latest product of the **Edison** laboratory, projects apparently living figures and actual scenes upon a canvas or screen. It represents the very highest branch in the art of Photography; that of bringing before the eye an exact life size reproduction of life motion with all its accompanying effects of light, shade and expression.

To illustrate clearly, we will describe an exhibit as it is now made in the theatre or opera house.

The drop curtain has fallen for the intermission, when suddenly the house is darkened and before the eyes of the audience a huge window appears to open. Through it they see an exquisite bit of summer landscape. In the foreground runs a brook, spanned by an old wooden bridge. Below the bridge is a pool. A light breeze is evidently stirring, for the boughs of the trees overhanging the pool are swaying to and fro and the surface of the water is covered with little ripples. A fisherman appears carrying his tackle. He gets a long plank and lays it upon the bridge with one end projecting over the pool, on the other end he places a large stone to balance it. He then clambers out on the projection thus formed, and seating himself, proceeds to bait his hook and cast his line. He is smoking. The blue wreaths are seen to curl upward from his pipe. A carriage containing several ladies passes by, he courteously raises his hat in answer to their salutation and once more resumes his fishing with rapt attention. From behind another figure approaches. It is the practical joker. On tip toe he steals towards the unsuspecting sportsman. Quickly he seizes the stone and rolls it from the plank. With a tremendous splash the victim falls into the pool, flounders wildly about for a few moments and then emerges, a sorry spectacle, in hot pursuit of his tormenter. His broad-brimmed hat and the plank are last seen floating peacefully down the river.

In a twinkling the whole scene disappears, the theatre is again lighted up and before the audience hangs only the painted drop curtain.

This is but one of the scores of interesting and realistic 'subjects' now ready for exhibition. Our list offers the widest possible range of choice to the exhibitor. It includes the sublime and the ridiculous, the mighty rushing waters of Niagara and the grotesque antics of the circus clown: Dances, Contests of every description, Acrobatic performances, Military evolutions, scenes from the busy street, the field, the mountain, the river and the ocean. All kinds of locomotion are represented from the Mule Train to the Limited Express, from the tiny canoe to the Trans-Atlantic 'Liner.'

Consider the utility and the vast possibilities of this wonderful invention. Through its magic window we view the every day life of far away countries which we may never hope to visit. Famous bits of natural scenery are brought home to us. Comfortably seated in our stalls at the theatre we watch the raging of a storm on land or sea. By the flying leaves, tossing branches and dust clouds, or by the wild surging waters and driving spray we can measure its fury. We are interested, amused and instructed.

In comparison, the PROJECTING KINETOSCOPE is as far superior to the ordinary Magic Lantern or Stereopticon as the Phonograph is to that crude toy Doll which but imperfectly utters the one word 'mamma.'

It is a boon to the manager of the theatre, a powerful auxiliary to his stage effects and a most entrancing divertisement for the usually tedious intermission.

He who lectures upon foreign lands or travels, finds it of great assistance in illustrating his discourse, and even the scientist can but recognize its value in many ways.

As an exhibition feature it is always immensely popular and in an inconceivably short space of time returns to its owner, not only the entire first cost but a handsome profit both for the investment and his time.

QUERIES ANTICIPATED.

THE PROJECTING KINETOSCOPE is 4½ feet in length, 3 feet in width and is 5½ feet high when set up and ready for use.

Its NET weight is about 200 pounds, when packed for shipment it weighs about 350 pounds.

It cannot be shipped long distances 'set up,' but any one of a mechanical turn of mind can do this work with a screw driver and an ordinary 'monkey wrench. Directions accompany each machine.

The motor furnished with the machine is wound for 100 to 120 Volt Direct Current. Any alternating motor of similar power and speed can be readily applied, or hand power driving wheel can be attached.

A hand adjustment arc lamp suitable for either direct or alternating current is furnished with the machine; calcium light can be applied, but is not as satisfactory.

The regular objective lense is what is known as "Quarter Size" and is suitable for range of from 60 to 90 feet from screen, if shorter range (35 to 60 feet) is absolutely necessary, a "Wide Angle" lense should be used, to increase size of pictures.

The pictures used on the Projecting Kinetoscope are printed on transparent Photographic film. In form this film strip is like a ribbon about one and one-half inches in width.

The machine has a spool bank to carry endless film strip (regular Kinetoscope film) and also has reels sufficiently large to accomodate at least 300 foot films. Our standard film lengths are 50 and 150 feet, and they contain from 700 to 2,250 photographs.

For detailed information concerning Prices and Subjects of Films see our regular 'Film List' which we issue separately owing to constant additions and necessary revisions. Films range in price from $12.50 to $50 each, according to length, quality and subject.

PRICES, TERMS, ETC.

THE PROJECTING KINETOSCOPE is sold **outright.** We do not rent machines nor do we place them on percentage basis. Price Complete (without films) $350.00.

We do not sell territory or grant exclusive privileges of any kind.

Our PRICES are NET and are quoted Free on Board Cars at London, or Orange, N. J. We make no charge for packing, boxing or drayage.

OUR TERMS are invariably Cash with Order; we do not ship Machines C. O. D.

MAGUIRE & BAUCUS, (Ltd.)

NEW YORK. LONDON.

THE EDISON KINETOSCOPE.

THIS instrument encased in a handsome hardwood cabinet, consists of a mechanical device (operated by an electric motor) for running a Film (or ribbon of celluloid), on which the Photographic Views are printed, past a given point at the rate of about 40 pictures per second. In the top of the Cabinet is a peep hole or window through which the person desiring to witness the Exhibit looks down.

Price Complete (without battery or films) **$100.00**

To operate the above machine a battery (storage or primary) giving 8 Volts and about 7 Amperes of current is required. Such batteries can be purchased from the Electrical Trade in almost any part of the world, and should not exceed $50.00 each in cost, at which price we will furnish 4 storage cells neatly put up in hardwood case for this special purpose.

WEIGHT, DIMENSIONS, ETC.

KINETOSCOPES are shipped almost entirely set up. The very little work required to put them in running order can be done by any person of ordinary intelligence, from the printed directions which accompany each machine.

The machines are encased in handsome oak cabinets, 44 inches high, and occupying about 15x24 inches floor space. The weight complete, crated for shipment, is 185 pounds; boxed, they will weigh about 200 pounds.

An Electric Motor operates the mechanism, and a special Electric Lamp, of about four-candle power, is used to light the subject or film.

The Motor and Lamp combined, take a current of 8 volts and about 7 amperes per hour of actual working time.

The Standard Kinetoscope is not made with nickel-in-the-slot attachment, but is started by means of a switch, and stops automatically at the end of about thirty seconds. One person at a time should look into each machine.

The Films containing the pictures are about fifty feet long, and are in form like an endless belt. Each film contains about 700 pictures of the same subject in 700 different positions.

It takes but a few minutes to remove one film and place another on the machine.

No expert knowledge is required to successfully operate the Kinetoscope, as the machine is simple in construction and very rarely gets out of order.

Photomount
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Binder

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CATALOGUE . . . .

Issued April, 1897

Edison and International Photographic Films

FOR USE ON THE

EDISON PROJECTING-KINETOSCOPE AND OTHER ANIMATED PICTURE MACHINES

MADE EXPRESSLY FOR

MAGUIRE & BAUCUS, Ltd.

44 Pine Street, NEW YORK

9 New Broad Street, LONDON

FL 1697

PRICES.

50 foot Films, clear, for projection,	.	each,	$15.00 (£3-2)
100 foot Films, " "	.	"	30.00 (£6-4)
130 foot Films, " "	.	"	45.00 (£9-7)
50 foot Films, opaque, for Kinetoscopes,		"	12.50 (£2-10)

SPECIAL SUBJECTS taken for advertising purposes, illustrating songs, etc., for exclusive use of customers. Full particulars as to prices, terms, etc., furnished on application.

Extra charge for COLORING Dancers and similar subjects varies from $6 to $18 (£1-4 to £3-13) per Film, according to subject and length of strip. In the majority of cases, however, the minimum charge is made.

Our PRICES are NET. Positively NO DISCOUNTS except to the Trade.

TERMS.

Our Terms are strictly Spot Cash.

We do not ship Films on approval, nor do we exchange them.

Goods forwarded C. O. D. only on receipt of sufficient deposit to guarantee all charges.

C. O. D. shipments will not be made to points in foreign countries.

Customers can save return charges on C. O. D. shipments by sending full remittance in advance.

This list and prices herein quoted are subject to change without notice.

IMPORTANT TO CUSTOMERS:

Every Film Strip shipped by us is submitted to the most rigid inspection. All claims for imperfections MUST be made immediately on receipt and before placing upon Projecting Instrument, otherwise they will not be allowed.

To avoid errors be careful to give full address and to state line or express company by which shipment should be made.

Any information relating to PROJECTING MACHINES, Kinetoscopes or Films will be cheerfully furnished on application. We are in the business to keep you well informed and supplied with the best goods; therefore, do not hesitate in making your wants known to us.

Send us your permanent address for Catalogues, etc.

MAGUIRE & BAUCUS, LIMITED,

44 Pine St., NEW YORK. *9 New Broad St., LONDON.*

Pamphlet Binder

82.02
In 8

FL
1696

Length (about) 50 feet. Price, each, $15.00.

No.	*Name*	*Code Word*
1.	**AMY MULLER.** A beautiful fantastic toe dance. A good subject colored.	**Muller**
2.	**ANNABELLE,** Butterfly. Three of the most popular dances ever presented. Beautiful costumes and light effects. Extra fine colored.	**Butter**
3.	" Serpentine.	**Serpent**
4.	" Sun.	**Sun**
32.	**ANNIE OAKLEY.** An exhibition of rifle shooting at glass balls.	**Oakley**
161.	**AMERICAN FALLS (from above; American Side).** Shows glittering ice background and a group of photographers preparing to take pictures.	**Falls**
162.	**AMERICAN FALLS (from Incline Railroad).**	**Incline**
163.	**AMERICAN FALLS (from Canada Shore, below).** This is probably the best general view of Niagara, and is so clear that the mist can be seen arising and gradually settling over the Falls.	**Canada**
101.	**AMERICAN LINE PIER.** Showing the crowds at the pier awaiting the arrival of Li Hung Chang.	**Pier**
144.	**ARTILLERY PRACTICE.** The firing of cannon. Shows beautiful smoke effects.	**Cannon**
*226.	**BOWERY, N. Y.** A busy street scene of that famous thoroughfare, showing cable cars, vehicles, street venders, pedestrians, elevated railroad with train passing, etc. Fine smoke and steam effects. Excellent subject.	**Bowery**
*231.	**BLACK HUSSARS.** This famous body of troopers acted as personal escort of Mr. McKinley in the inauguration parade and make a very fine appearance mounted on their black chargers. Sharp and clear.	**Hussars**
*224.	**BATTERY PARK, N. Y.** Showing the famous Battery Park and "L" station in the background. Teams, cars and the usual busy scene. Quick changes, lots of action and is sharp and clear.	**Battery**
33.	**BUCKING BRONCO.** A cowboy riding an unruly "bronco."	**Bronco**
34.	**BAND DRILL.** From "Milk White Flag." Marching band with leader at the head.	**Band**
35.	**BATHING SCENE.** Surf bathing at Rockaway Beach.	**Rock**
5.	**BUCK AND WING DANCE.** From "South Before the War."	**Buck**

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word

136. BURNING STABLE. — **Stable**

Shows a barn actually in flames, from which four horses and a burning wagon are rescued by firemen and stable hands. The scene is exciting, full of action from beginning to end, and all its details are clearly and sharply defined. Thick volumes of smoke pouring from the doors and windows of the stable add greatly to the realistic effect.

168. BLACK DIAMOND EXPRESS. — **Black**

This scene presents the famous Lehigh Valley "flyer" emerging from a wood in the distance and approaching the camera under full head of steam. A section gang in the foreground, engaged in repairing track, wave their hats to the engineer, who is leaning out of the cab window. The snowy linen which the porters wave from the platform of the dining car adds to the effect produced. The "**Black Diamond**" is undoubtedly the handsomest and one of the fastest trains in America.

195. BATTERY A, LIGHT ARTILLERY, U. S. Army. — **Artillery**

Shows a battalion of light artillery in rapid movement. Figures well in the background, and the pictures filled with men, horses, cannon and ammunition carriages. Effective perspective and stirring subject; full of action and martial spirit. Scene on Pennsylvania Ave., with mounted police restraining crowds in foreground.

102. BAGGAGE WAGONS. — **Baggage**

Li Hung Chang's baggage wagons leaving American Line pier.

103. BOWLING GREEN. — **Bowling**

A scene on Lower Broadway.

104. BROADWAY. — **Post**

At Postoffice. One of our best street scenes.

105. BROADWAY AND FOURTEENTH STREET. — **Curve**

A scene at "Death Curve."

111. BROADSWORDS. — **Sword**

By two famous lady fencers.

112. BAG PUNCHING. — **Punch**

An exhibition by Mike Leonard, the famous trainer.

113. BILLY EDWARDS AND WARWICK. — **Edwards**

A scientific boxing bout in five rounds. Each film contains one round.

114. BOXING CATS. — **Cats**

An interesting film for children.

115. BURLESQUE BOXING. — **Boxing**

By Glenroy Brothers.

36. BARBER SHOP. — **Barber**

Interior of a "Tonsorial Palace." A good subject.

37. BARROOM. — **Barroom**

Represents a barroom with all accessories, including a barmaid, a policeman and a scuffle.

In ordering by Telegraph use Code Word which is set opposite Title.

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No.	*Name*	*Code Word*
38.	**BICYCLE PARADE.** Showing a number of bicyclists on parade.	**Bicycle**
39.	**BLACKSMITH SHOP.** Showing two men at anvil and a third repairing a wagon wheel.	**Anvil**
40.	**BUFFALO BILL.** The famous army scout in an exhibition of rifle shooting.	**Buffalo**
120.	**BERTOLDI.** The famous lady contortionist.	**Twist**
*244.	**BAND PARADE.** Showing the celebrated N. Y. Band marching up Fifth Avenue, N. Y.	**Brass**
*207.	**BOWERY DANCERS.** Showing a white and colored girl dancing a break-down to the tune of a hand organ, surrounded by a typical Bowery crowd. Very popular.	**Tune**
*215.	**BABIES' QUARREL.** Showing two babies seated in high chairs, quarrelling over their toys. A very amusing subject and one that pleases the ladies and children.	**Toys**
*217.	**BOOTBLACKS.** Showing the scramble of two Bowery bootblacks for the first shine from a swell dressed gentleman. This always makes a hit. Sharp and clear.	**Boots**
*221.	**BRUSH IN THE PARK.** This is the first of our winter scenes, and shows a spirited race in Prospect Park, Brooklyn, N. Y. Full of life and sure to please all. Excellent snow effects.	**Brush**
6.	**CARNIVAL DANCE.** Skirt dance by a trio from "London Gaiety Girl" Company.	**Carnival**
7.	**CYCLONE.** Spanish dance by Senorita Lola Yberri.	**Cyclone**
8.	**CISSY FITZGERALD.** Skirt dance by the Queen of the English variety stage.	**Fits**
169.	**CHICAGO AND BUFFALO EXPRESS.** This scene shows the arrival at a station, and passengers alighting from and boarding the train, together with the usual bustling activity of the baggage men, etc. It is an interesting and impressive subject of its kind.	**Lehigh**
143.	**CADETS' CHARGE.** Showing a squadron of cavalry (at the U. S. Military Academy, West Point, N. Y.), charging towards the camera at headlong speed. The flashing of their sabres in the sunlight as they are brandished aloft adds vim to the picture.	**Cadets**

In ordering by Telegraph use Code Word which is set opposite Title.

No.	*Name*	*Code Word*

175. COCK FIGHT. — **Game**

A lively and exciting encounter between two genuine game birds, in which their respective owners are seen in the background exchanging bets on the probable finish. When projected upon canvas the birds appear much larger than in life, and every feather (including those which are shed in the fray) is distinctly shown

41. CAMEL PARADE. — **Camel**

A number of children riding on the "Ships of the Desert."

42. CARPENTER SHOP. — **Carpenter**

A realistic representation. Three men at work.

43. CHILDREN'S PARADE. — **Picnic**

German picnic grounds, showing over 200 children in line.

44. CHINESE LAUNDRY. — **Laundry**

The pursuit of Hop Lee by an irate policeman.

121. CACEIDO. — **Wire**

The "King of the Wire," in his marvelous slack wire performances.

122. CAPITAINE. — **Captain**

"The Perfect Woman," in a trapeze performance.

***211. CAVALRY CHARGE.** — **Cavalry**

Showing the charge of the West Point Cadets at West Point, N. Y. The charge, salute and retreat make this one of the most animated pictures ever made. The glistening of the sabres is plainly visible.

***212. CAVALRY DRILL.** — **Drill**

Showing the manual or drill of the cadets at West Point, N. Y.

***232. CROWD FOLLOWING PARADE.** — **Crowd**

This scene was taken on Pennsylvania avenue on Inauguration day, and shows the breaking up of the enormous crowd of spectators, many of whom are following the parade.

***243. COQUETTE DANCE.** — **Coquette**

The nimble Vitta Richards, of London Music Hall fame, in an up-to-date dance. Black costume, light background. Clear and fine definition.

9. DANCE OF REJOICING. — **Rejoice**

By Natives of the Fiji Islands.

10. DANCING DOG. — **Dog**

Skirt dance by a trained dog. A film for children.

197. DRUM CORPS AND MILITIA. — **Drum**

Fife and Drum Corps, with marching troops and mounted officers. A pleasing subject showing a detachment of Minnesota National Guards. Very clear film.

45. DEATH SCENE. — **Trilby**

Burlesque from the dramatization of "Trilby."

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No.	*Name*	*Code Word*
46.	**DENTAL SCENE.** Dr. Colton administering gas and extracting teeth.	**Dent**
170.	**DOLARITA.** A characteristic midway dancer.	**Dolarita**
***240.**	**DRINKING SCENE (Reversible).** This subject is one of our first films made to show action reversed while running film through machine in the regular way. Instead of showing two parties advancing and shaking hands, they shake and back out of room, beverage spilled from bottle, gathers itself up from the floor and jumps into the bottle, which rights itself on the table, &c. Other ludicrous effects are produced.	**Reverse**
11.	**EGYPTIAN DANCE.** By "Princess Ali," the star of the Midway Plaisance.	**Midway**
12.	**ELSIE JONES.** America's greatest "Buck" dancer.	**Jones**
47.	**EDISON LABORATORY.** Front view, boys playing, trolley cars passing and porter sprinkling street.	**Labor**
48.	**ELEVATED RAILROAD.** Showing train approaching station.	**Elevate**
49.	**EXECUTION.** Representing the beheading of Mary, Queen of Scots. A realistic reproduction of an historic scene.	**Queen**
129.	**EMPLOYEES LEAVING FACTORY.** A scene at the great Clark Thread Mills, showing hundreds of employees coming out of factory.	**Factory**
130.	**EAST SIDE DRIVE.** A scene on the fashionable drive, Central Park, New York, showing many stylish equipages drawn by spirited thoroughbred horses.	**Drive**
***216.**	**FARMYARD SCENE.** Showing little girl feeding chickens, ducks and geese, during which the old cow puts her nose into the feed pail. This is one of our leading films, and is very popular.	**Farmyard**
***208.**	**FEEDING DUCKS.** This is one of the farm life series, showing barefooted boy feeding ducks in the pond.	**Ducks**
90.	**FAST TRAIN.** An express train of the Hudson River and New York Central R.R. passing around a curve in the picturesque Mohawk Valley at very fast speed.	**Hudson**
***225.**	**FAMILY TROUBLES.** This scene shows the husband arriving home in an angry mood. Upon finding his supper not ready, he proceeds to break up housekeeping and finally throws the stove out of the window. A most laughable and amusing subject. Companion subject to the "Happy Family."	**Family**

In ordering by Telegraph use Code Word which is set opposite Title.

No.	*Name*	*Code Word*

13. FAN DANCE. — **Fan**

Characteristic Spanish dance by Lola Yberri.

176. FIGHTING THE FIRE. — **Ladder**

Representing a fire engine in action. The black smoke rising from the engine stack and the firemen placing ladders and directing streams of water against a burning building serve to make a very interesting scene.

179. FIRST SLEIGH RIDE. — **Cutter**

This subject taken just after the recent first fall of snow, shows two enthusiastic horsemen indulging in a "brush" with their respective horses and cutters.

131. FEEDING THE DOVES. — **Doves**

A farm yard picture, showing a young girl and her baby sister scattering grain to the doves and chickens. The fluttering birds and excited fowls give an abundance of action to the scene, which is one of the prettiest, clearest and most attractive ever taken.

178. FARMER'S TROUBLE. — **Farmer**

A rather dilapidated farm wagon loaded with cabbages is being driven along the market place, when a dark miscreant trundling a wheelbarrow succeeds in colliding with one of the rear wheels. The wheel parts company with the vehicle, and wrecking it, scatters the contents in all directions. The farmer, convinced that the darkey was responsible for the breakdown, jumps from his wagon and a pugilistic encounter takes place, in which the bystanders interfere. A clear picture of a ludicrous subject.

192. FIFTH AVENUE, NEW YORK. — **Avenue**

A spirited picture showing the famous parade on the Avenue. Figures are large and distinct, and the action brisk. A flower vender in the foreground makes a pleasing foil to the parade of fashion that the scene portrays. The contrast of the figures against the snowy background enhances the sharpness of this fine subject.

50. FIRE RESCUE. — **Fire**

Firemen rescuing people from a burning building.

51. FOUNTAIN. — **Fount**

A scene in Central Park. Beautiful water effect.

14. GHOST. — **Ghost**

A dance by genuine Sioux Indians in war paint and costume.

135. GOING TO THE FIRE. — **Going**

This scene shows almost the entire Fire Department led by the Chief, responding to an alarm. The horses, said to be the finest of their kind in the country, present a thrilling spectacle as they dash rapidly by, flecked with foam, and panting from the exertion of their long gallop.

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181. GOVERNOR'S GUARD. **Guard**

This subject, taken at Harrisburg, Pa., shows the Governor's Guard en route for the Capitol Grounds. Various manœuvres were executed while the pictures were being taken, all of which are distinctly shown. The scene is interesting, clear and sharp.

186. GUARD MOUNT. **Regulars**

A Company of United States Regulars leaving barracks for guard duty at Fort Myers, preceded by the Regimental Band, which is playing a lively march, to which the soldiers are stepping in a brisk and business-like manner. Fully life size and of fine definition.

52. GARDEN SCENE. **Garden**

A lady watering flowers with a hose; mischievous boy stops the flow of water; she looks for cause, when he permits water to flow again. Result, an unexpected bath for the lady and a thrashing for the youth.

124. GROTESQUE TUMBLING. **Clown**

By Guyer, the famous clown.

116. GLADIATORIAL COMBAT. **Glad**

By Capt. Duncan Ross and Lieut. Hartung, with broadswords.

***222. GOOD THING.** **Snowball**

Showing the arrival of a farmer in town. He is immediately spied by the town boys, who in turn snowball him to their hearts' content, to the apparent discomfiture of the farmer.

***228. GATTLING ARTILLERY.** **Gattling**

One of the Inauguration series, showing a most interesting section of the parade. Picture full of artillerymen, horses, guns, ammunition carriages, etc.

***242. GREATER N. Y. FIRE DEPARTMENT.** **Great**

Of the various fire scenes, this is considered the best subject, showing the department responding to the third alarm. Engines are fired up and firemen putting on their rubber coats while dashing down the street towards the camera, followed by an excited crowd. An excellent film.

152. GRAND BOULEVARD, PARIS. **Boulevard**

This scene shows the stylish equipages and promenaders on one of the finest avenues of the gay metropolis.

174. HORSE MARKET, Buffalo, N. Y. **Horse**

Photographed at the most famous stock yards in America, from which as many as 5,000 horses are frequently shipped in one day. The spirited animals are seen being led to the cars and the passing of a pair of high-stepping coachers hitched to a light runabout lends additional activity to an already lively scene.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word

171. HURDLE RACE. — **Hurdles**

This scene, photographed at the Buffalo "Country Club," shows a number of thoroughbred horses (prize winners at the recent Horse Show in New York) taking an extremely high hurdle, which was so placed that the racers are seen coming straight at the audience. A subject full of action and very interesting.

164. HORSE SHOE FALLS (from Luna Island). — **Isle**

Showing top of Falls, a portion of the rapids above them and the Catholic Convent (on Canada side) in background.

165. HORSE SHOE FALLS (from Table Rock). — **Table**

This is the best general view of the Horse Shoe Falls, and shows nearly a mile of the seething rapids above this point. The picture is sharp and clear.

106. HERALD SQUARE. — **Herald**

Showing "Herald" Building, Street and Elevated Railroad.

53. HAYMAKERS. — **Hay**

Making hay with scythe, sickle and hand rake.

66. HYPNOTIC SCENE (burlesque). — **Hypnotic**

117. HORNBACKER AND MURPHY. — **Horn**

A five-round glove contest. Each film shows one round.

239. HAPPY FAMILY. — **Happy**

A companion subject to "Family troubles." "Papa" comes home and instead of smashing furniture, etc., he makes himself very agreeable His good humor is hugely enjoyed by the rest of the family. Excellent subject, which appeals to all.

182. INFANTRY MANŒUVRES. — **Infantry**

This scene was taken at Harrisburg, and shows the State Militia executing orders on "double quick" time. The best subject of its kind yet produced.

54. INDIAN WAR COUNCIL. — **Council**

Buffalo Bill addressing Sioux Indians in war Council.

55. INTERRUPTED LOVERS. — **Lovers**

Another instance where "the course of true love never runs smooth."

56. IRISH WAY OF DISCUSSING POLITICS. — **Irish**

A can of beer, clay pipes and two sons of Erin form the principals. Comic.

15. JAMIES. — **Scotch**

A burlesque Scotch dance in full Highland costume, from "Rob Roy."

16. JAPANESE DANCE. — **Japan**

By three imperial Japanese lady dancers.

57. JOAN OF ARC. — **Ark**

Representing the burning of the Maid of Orleans.

In ordering by Telegraph use Code Word which is set opposite Title.

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No.	*Name*	*Code Word*
*219.	**JERSEY CENTRAL FLYER.** Shows an express train passing through Elizabeth, N. J. Very fine definition.	**Jersey**
58.	**KISS.** An osculatory performance by May Irwin and John Rice. The most popular subject ever shown.	**Kiss**
*241.	**KISSING (New).** By a loving couple at Coney Island. This subject promises to rival "May Irwin's Kiss" in popularity. Everybody wants it.	**Hug**
17.	**LUCY MURRAY.** Skirt dance by a member of the "Gaiety Girls."	**Skirt**
18.	**LUCILLE STURGIS.** A pleasing skirt dance, excellent for coloring.	**Sturgis**
59.	**LASSO THROWER.** An exhibition of lasso twirling.	**Lasso**
60.	**LAYMAN.** The man of 1,000 faces, portraying the various emotions.	**Layman**
61.	**LI HUNG CHANG.** The great Viceroy leaving the Hotel Waldorf.	**Waldorf**
62.	**LONE FISHERMAN.** Illustrating "Fisherman's Luck." Sure to make a hit.	**Fisher**
63.	**LYNCHING SCENE.** Lynching of a horse thief by a band of cowboys.	**Lynch**
123.	**LOTILDE ANTONIO.** The lady acrobat.	**Antonio**
125.	**LOUIS MARTINETTI, Contortionist.** A performance on flying rings.	**Rings**
*238.	**LOVE SCENE.** A dude spies a pretty young lady seated in the park. He immediately makes love to her, when her mother suddenly appears on the scene, and after almost breaking her parasol over the young man's back, commences to lecture her daughter. A mischievous boy upsets the settee, spilling the daughter on the ground, &c. A most ludicrous subject. Bound to make a hit.	**Love**
137.	**MOUNTED POLICE CHARGE.** A troop of Mounted Police, in full dress uniform, are seen approaching the audience at full gallop; when within but a few yards of the camera they suddenly halt and each horse and rider appears full life size.	**Police**
138.	**MOUNTED POLICE DRILL.** To the Left, Wheel and Forward!	**Drill**

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word

139. MOUNTED POLICE DRILL. — **Mount**

Mount and Dismount.

This and preceding film present a full battalion of New York's famous Mounted Police, with Sergeant in command, drilling in preparation for the Annual Horse Show held at Madison Square Garden.

134. MORNING FIRE ALARM. — **Start**

This shows the Fire Department leaving headquarters for an early morning fire. The scene is remarkable for its natural effect. The opening of the engine house doors, the prancing of the horses, and even the startled expression upon the faces of the spectators, are all clearly depicted.

132. MORNING BATH. — **Darkey**

This scene presents a dusky African mother in the act of giving her struggling pickaninny a bath in a tub of suds. This is a clear and distinct picture in which the contrast between the complexion of the bather and the white soapsuds is strongly marked. A very amusing and popular subject.

190. MILKER'S MISHAP. — **Mishap**

A ludicrous subject. Farmer milking a Holstein, which becomes irritated from the close proximity of a farm hand pitching hay and another currying a horse, kicks over the farmer and pail and makes things lively in general. A waste of good milk, but a very fine and clear subject.

177. MARKET SQUARE (Harrisburg, Pa). — **Square**

A Typical Holiday Season Street Scene, showing many shoppers lugging home their Holiday purchases. Trolley cars and vehicles are passing back and forth, and the well-known Commonwealth Hotel looms up in the background.

199. McKINLEY TAKING THE OATH. — **Oath**

A most interesting picture of an historical scene. Shows the multitude of people waving handkerchiefs, hats and flags to the new executive, who, with Chief Justice Fuller and other Government officials, appears on the flag bedecked Inaugural Stand, erected in front of the National Capitol. A remarkable review of an enormous crowd on a rare occasion. Very clear and sharp.

145. MESS CALL. — **Camp**

Troopers going to dinner at the New York State camp.

133. McKINLEY PARADE. — **Cold**

A New York street scene taken during the great political parade of October 31.

64. MILK WHITE FLAG. — **Milk**

Assembly march at close of first act.

118. MEXICAN KNIFE DUEL. — **Duel**

A fight with machetes.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	*Name*	*Code Word*

***227. McKINLEY AND CLEVELAND.** — **William**

On their Way to the Capitol.

Similar to our 100-ft. subject described elsewhere, but taken at a different point of view on Pennsylvania avenue during the Inauguration parade. Excellent view of Mr. McKinley.

***230. MOUNTED BAND.** — **Escort**

This subject shows the mounted band preceding the famous Black Horse Cavalry, and also shows the 4-horse barouche occupied by the President and Mr. Cleveland.

***233.**	**MAUD MADISON, La Danse Serpentine.**	**Madison**
***234.**	" " " **Butterfly.**	**Fly**
***235.**	" " " **Francaise.**	**France**
***236.**	" " " **Nocturne.**	**Night**
***237.**	" " " **Du Feu.**	**Firey**

The above Spectacular Dancer in five NEW bewildering and sensational dances. The most charming, artistic calcium effects are produced by coloring these subjects, especially so "La Danse Serpentine."

193. OLD GLORY AND CUBAN FLAG. — **Glory**

Showing the Stars and Stripes and the flag of Cuba Libre fluttering in the breeze. The flags appear in the foreground, one after the other, and the effect is very dramatic. Appeals to the prevailing popular sentiment.

67. OPIUM DEN. — **Opium**

Depicting the interior of an opium den.

***247. ORIENTAL DANCE.** — **Oriental**

The muscle dance, as performed by a burlesque artist.

68. OUTING OF THE BABIES. — **Baby**

Showing babies on board an excursion steamer.

19. PADDLE DANCE. — **Paddle**

By natives of Samoan Islands.

***246. PASSAIC FALLS.** — **Brink**

This beautiful subject rivals our Niagara Falls series in realistic effects, showing the great volume of water pouring over the brink, mist arising and hovering over the fine scenery surrounding the Falls.

20. PICKANINNIES. — **Pick**

A jig and breakdown by three colored boys.

184. PENNSYLVANIA AVENUE. — **Capital**

A Washington Street Scene, to which the National Capitol forms a beautiful background. The view shows trolley cars, vehicles, pedestrians and wheelmen moving up and down this beautiful and famous thoroughfare, which is considered one of the finest in the world. A subject of interest to everyone.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	*Name*	*Code Word*

187. PARISIAN DANCE. — **Parisian**

A somewhat eccentric dance in street costume by two pretty young ladies. An excellent subject for coloring.

180. POLICE PATROL. — **Patrol**

A scene in which a number of men engage in a rough and tumble street fight. The police appear, the patrol wagon dashes up and the combatants are arrested and driven off to the police station. A realistic picture ; sharp, clear and sure to excite interest wherever exhibited.

69. PATERSON FALLS. — **Passaic**

A beautiful picture of the falls of the Passaic River, near Paterson, N. J.

70. PAT VS. POPULIST. — **Pat**

A humorous scene between an Irish hod-carrier and a politician.

71. POCAHONTAS. — **Poke**

The Indian Princess saving the life of Captain John Smith.

72. PONY RACE. — **Pony**

Five frolicsome boys racing on ponies.

166. RAPIDS AT "CAVE OF THE WINDS." — **Cave**

A scene taken from the American Shore below the Falls, showing swirling water and ice background.

140. RUNAWAY. — **Runaway**

Shows a horse and carriage approaching at a furious rate pursued by a mounted policeman. The latter succeeds in catching the runaway, but does not stop it until past the point at which the camera was located.

73. ROSEDALE. — **Rose**

The famous pleasure boat steaming down the harbor.

126. RIXFORDS. — **Rixford**

The brothers Rixford in a difficult head-balancing performance.

***218. ROYAL BLUE LIMITED.** — **Blue**

This scene shows the famous and popular train on its way to Washington, making 70 miles an hour. As the flyer passes a suburban station the people wave their handkerchiefs, while laborers who are working on the tracks near by, stop to salute this well known train. This is one of our most popular subjects. Sharp and clear.

***220. RAILWAY STATION SCENE.** — **Elizabeth**

This scene shows the arrival of the Penn. local at Elizabeth, New Jersey. Passengers alight and hurry for home, while others crowd on. The usual hurry and bustle on the platform makes this a most entertaining and interesting subject.

21. SILVER DANCE. — **Silver**

By natives of Ceylon.

22. SHORT STICK DANCE. — **Stick**

By natives of India.

142. SURF SCENE. — **Surf**

Photographed at Long Branch just after a severe storm. Shows a heavy surf dashing along a pier and breaking upon the beach close to the camera. An excellent subject for water effects, the glittering spray being distinctly reproduced.

In ordering by Telegraph use Code Word which is set opposite Title.

Binder

No.	*Name*	*Code Word*

191. SLEIGHING IN CENTRAL PARK. — **Sleighing**
An effective scene of the fashionable amusement in New York City, depicting on it the rare occasions when its showy turnouts are seen to most picturesque advantage. Horses and equipages going and coming directly in front of the camera in life size. A distinct success. Rapid pictures, spirited and full of action.

185. STEAM PILE-DRIVER. — **Navy**
Showing a pile-driver at work in the Washington Navy Yard. This subject is sharp and clear, and depicts the actual operation as the pony engine slowly lifts the two-ton iron weight to the top of derrick and allows the same to descend with great rapidity on the piles. A good subject for effects.

141. STREETS OF CAIRO. — **Cairo**
A party of four Egyptian girls performing the famous "Midway" dance.

76. SHOOTING THE CHUTES. — **Shoot**
A lively scene on the famous water chutes at Coney Island.

77. STEAMSHIP ST. LOUIS. — **Steamship**
The famous American "Liner" leaving her New York Dock.

78. SURF AVENUE. — **Cone**
A street scene at Coney Island.

74. SCALPING SCENE. — **Scalp**
A settler pursued, overtaken and scalped by Indians.

75. SWIMMING SCHOOL. — **Swimming**
The scene shows many bathers swimming, diving and turning somersaults in the water. Very good.

***205. SOUND MONEY PARADE IN N. Y.** — **Money**
This scene shows that famous sound money demonstration in N. Y. City, in which 125,000 men were in line.

***214. STORM ON THE SEA COAST.** — **Coast**
Showing a raging surf dashing over an old pier, at Long Branch, N. J., during the equinoctial storm, September, 1896. The water effects in this film are pronounced to be absolutely perfect. Our best surf scene.

***206. SPINNING IN OLDEN TIMES.** — **Spinning**
This scene shows wife spinning while husband is reading funny items from a newspaper to her. A dog, wishing to make his presence known, rubs against his master and is kicked out of the room. Very fine smoke effects from pipe.

***209. SCHOOL IS OUT.** — **School**
Showing group of boys having a rough and tumble on sandy beach in front of the old village school house. Full of life and animation.

23. TRILBY DANCE. — **Sisters**
A graceful acrobatic dance by the famous Leigh Sisters.

24. TRIO. — **Trio**
Characteristic dance from Hoyt's "Milk White Flag."

172. TALLY-HO, the Departure. — **Tally**
173. TALLY-HO, the Arrival. — **Hoe**
The above two scenes were also photographed at the Buffalo "Country Club." The first shows the four-horse drag leaving the club house, its occupants waving adieus to friends at the house. The second shows the same jolly party of coachers driving up to and alighting at the club house entrance. Of the two, the latter is somewhat the more attractive subject.

79. TELEPHONE APPOINTMENT. — **Telephone**
First film—The gay young man and the pretty typewriter.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	*Name*	*Code Word*

80. THE INTERRUPTED SUPPER. **Supper**
Second film—The gay young man, the pretty typewriter and the irate wife.

81. TUB RACE. **Tub**
Depicting the difficulties of paddling in wash tubs.

25. UMBRELLA. **Umbrella**
By the Leigh Sisters, a special favorite.

194. UMBRELLA BRIGADE. **Brigade**
Incident of the great parade on Pennsylvania Avenue, showing a marching club carrying red, white and blue umbrellas, which they revolve while marching, giving fine pin-wheel effects. This feature of the parade discloses a large American flag, which, unfurling in the breeze, adds to the spirit of the occasion. Everything sharp and brilliant.

26. VERNONA JARBEAU. **Jar**
As Calvé in "Carmen."

27. WARING AND WILSON. **Wilson**
Eccentric dance from "Little Christopher Columbus."

167. WHIRLPOOL RAPIDS. **Webb**
Showing the place where Captain Webb met his tragic death; the most turbulent and dangerous spot in the entire gorge.

198. WASHINGTON CONTINENTAL GUARDS. **Continent**
This scene opens with the Marine Fife and Drum Corps seen approaching, followed by the Continental Guards in their picturesque and showy uniforms. The reflection of the sun on the gun barrels and buckles adds greatly to the effect of the picture.

107. WASHINGTON MARKET. **Wash**
A fine scene at the famous old market place.

82. WHITE WINGS. **Wings**
Colonel Waring's New York street-cleaners on parade.

83. WATER MELON CONTEST. **Melon**
Two negroes eating melon for a prize.

119. WRESTLING MATCH. **Wrestle**
Between Petit and Kessler, the well-known athletes.

***210. WASH-DAY AT HOME.** **Clothes**
This scene shows that well-known performance on Monday mornings. A girl washing at the tub, housewife hanging up clothes, and mischievous children at their tricks upset the tub and spill contents over washerwoman. An excellent sharp and clear subject. Comic.

***213. WATERING THE HORSES.** **Watering**
Showing the watering of the U. S. Cavalry horses at the stables at West Point, N. Y.

***223. "YELLOW KID." (Burlesque.)** **Yellow**
In which Mr. S. J. Curtis, of the Manhattan Comedy Four, and two 20th century girls perform a lively specialty dance. Sharp and clear. Good subject for coloring.

196. YOUNG MEN'S BLAINE CLUB OF CINCINNATI. **Blaine**
This spirited scene of Pennsylvania Avenue, during the great parade, shows the National Capitol looming up in the background about one mile and a half distant. The members of the Blaine Club march by in their white plug hats, Prince Albert coats, canes and badges, making a very fine appearance. Surging masses of spectators fill both sides of the avenue as far as the eye can reach. This scene is certainly a very clear subject.

In ordering by Telegraph use Code Word which is set opposite Title.

The following two film subjects are 100 ft. in length, Price, $30.00 each.

No. *Name* *Code Word*

200. McKINLEY AND CLEVELAND. **McKinley**

Going to the Capitol. This film is one of much interest, as it shows the accident of the day. The picture opens with Troop A, of the Black Horse Cavalry, of Cleveland, Ohio, the personal guard of the President-elect. The troopers are mounted on prancing horses and make an extraordinarily fine appearance. Following this body guard, comes the 4-horse barouche occupied by President Cleveland and Major McKinley. At this point in the scene, one of the rear horses, attached to the President's carriage, slipped and fell on the pavement, the accident happening immediately in front of the camera. The carriage stops, mounted police gallop to the rescue, and we were thus enabled to get the only effective photograph of the retiring and incoming Presidents that the great parade afforded. Extremely clear, with strong light effects and is life-size throughout.

229. 71st REGIMENT, N. G. S. NEW YORK. **Seventy**

See description 150 ft. This subject is one of the best and most interesting of the Inauguration series, and is sharp and clear.

150-foot films. Price $45.00 each.

NOTE.—As we have comparatively small demand for films of this length, we do not, as a rule, attempt to carry them in stock, but have them made upon orders only; we therefore cannot offer as prompt delivery on this line of subjects.

For the guidance of those desiring long films, we submit below a list of those which we consider the best subjects and which we can recommend to our patrons for exhibition in almost any part of the world. They are all sharp, distinct and interesting scenes.

28. AMY MULLER. **Amy**

Fantastic toe dance.

147. BURNING STABLE. **Burning**

See description of 50-ft. film.

84. BABY PARADE. **Asbury**

Showing hundreds of babies in the annual parade at Asbury Park, N. J.

85. BATHING SCENE. **Rockaway**

Surf bathing at Rockaway.

86. BICYCLE PARADE. **Bike**

On the Boulevard, New York city.

87. BICYCLE RIDING. **Trick**

By Richardson, champion trick rider.

88. BOAT RESCUE. **Boat**

Three small boys, chased from a dock, jump into the river and are rescued by a passing rowboat.

89. CHILDREN'S PARADE. **Children**

See description of 50-ft. film.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word
127.	**CLOTILDE ANTONIO.** Hand-dancing, head-balancing, etc.	**Balance**
109.	**DEAD MAN'S CURVE.** Broadway and Fourteenth street.	**Broad**
146.	**EMPLOYEES LEAVING FACTORY.** See description of 50-ft. film.	**Thread**
108.	**FOURTEENTH AND BROADWAY.** Looking down Broadway from Union Square.	**Union**
100.	**FAST TRAINS.** Express trains passing on the New York Central R. R.	**Central**
91.	**GARDEN SCENE.** See description of 50-ft. film.	**Hose**
92.	**GRAND REPUBLIC.** Showing excursion steamer unloading passengers at Rockaway Beach.	**Republic**
93.	**HUMOROUS CARTOON.** Blackman, the "World" artist, sketching a cartoon.	**Humor**
29.	**LITTLE JAKE AND THE BIG DUTCH GIRL.** A burlesque dance. Good.	**Jake**
94.	**LONE FISHERMAN.** See description of 50-ft. film. This is a much more complete subject.	**Fish**
148.	**McKINLEY PARADE.** See description of 50-ft. film.	**Goldites**
183.	**THE MORNING ALARM.** See description of 50-ft. film.	**Alarm**
204.	**MARINES from U. S. CRUISER "NEW YORK."** Leading their section of the parade, and stepping to the lively airs of the band, the Jack Tars, accompanied by their famous Goat, which is the mascot of the Cruiser, certainly made a fine and pleasing spectacle. Followed by other Marine Troops, and showing the usual Inauguration crowds. Excellent definition.	**New York**
95.	**POLITICAL CARTOON.** Blackman sketching.	**Cart**
128.	**RIXFORDS.** Difficult feats of strength.	**Lifting**
201.	**RETURN OF McKINLEY FROM THE CAPITOL.** The famous Black Horse Cavalry, escorting President McKinley, who is seen on the right-hand side of ex-President Cleveland. This scene depicts the President raising his hat and bowing to the crowds which line both sides of the Avenue, and wave their hats, handkerchiefs and flags, as he passes by. The carriage is followed by a detachment of Veterans of the 23d Ohio Volunteers, who are marching 32 abreast. This is a very demonstrative and stirring scene, and the only Kinetograph picture taken of the President on the way to the White House. Exceedingly fine and clear.	**Major**
203.	**71st REGIMENT, NEW YORK.** The commencement of this film shows the famous Seventh Regiment Band beginning to play, with Fife and Drum Corps accompanying. The 71st Regiment follows in formation 32 abreast, commanded by Col. F. V. Greene, of N. Y., and mounted aides. As the troops approached, completely filling the great avenue from curb to curb, the Company executed an interesting military manœuvre, directly in the line of the camera, completing the evolution while within the focus. The picture abounds in detail and movement and is pleasantly varied by the change in scene which occasional mounted officers make in the panorama. Sharp and clear.	**Regiment**

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word
110.	**SIDEWALKS OF NEW YORK.** A scene in the old Bowery. Very good.	**Walks**
149.	**SURF AFTER STORM.** See description of 50-ft. film.	**Storm**
9[illegible].	**SHOOTING THE CHUTES.** See description of 50-ft. film.	**Chutes**
97.	**SKETCHING MR. EDISON.** Blackman, the "World" artist, at work.	**Edison**
98.	**SWIMMING SCHOOL** A lively bathing scene in a Fifth avenue swimming school.	**Swim**
99.	**TRAIN SCENE AT ORANGE.** Showing Mr. Bryan addressing a crowd of people from the rear platform of a moving train.	**Orange**
30.	**TURKISH HAREM.** A characteristic Turkish dance in costume.	**Turk**
31.	**VERNONA JARBEAU.** As Calvé in "Carmen"	**Bow**
202.	**VICE-PRESIDENT HOBART'S ESCORT.** The Essex Troop of Newark, N. J., mounted on coal black chargers, a fine body of men and horses, as they appeared while acting as escort to the new Vice President. Film of good quality with clear figures and good action.	**Hobart**
150.	**WINE GARDEN.** A scene at a noted German wine garden in Harlem showing a number of people seated at tables drinking, smoking and playing cards. Incidentally there is a lively flirtation going on between a pretty waitress and one of the guests.	**Wine**

SPECIAL PRIZE-FIGHT SUBJECTS.

188.	**CORBETT-COURTNEY FIGHT.**	**Corbett**
189.	**LEONARD-CUSHING FIGHT.**	**Cushing**

Each of the above spirited boxing contests consists of SIX lively rounds with "knock-out" in the last. Both fights made great hits when exhibited in connection with the Kinetoscope and proved exceedingly popular and productive of large returns to their exhibitors.

Special arrangements having been made by the Edison Manufacturing Company to reproduce these upon CLEAR stock, for Projecting Machine Exhibition work, we are pleased to announce that we are now prepared to sell them for this purpose without restrictions.

They are photographed upon *150 foot length films only;* each film contains *one full round* and gives an exhibition of about one minute and a half.

Price per film, $45.00.

FOREIGN FILM.

245.	**THE ENGLISH DERBY.** This interesting and most popular event is photographed on film strips, about 80 ft. in length, and will fit any projecting machine using standard gauge film.	**Derby**

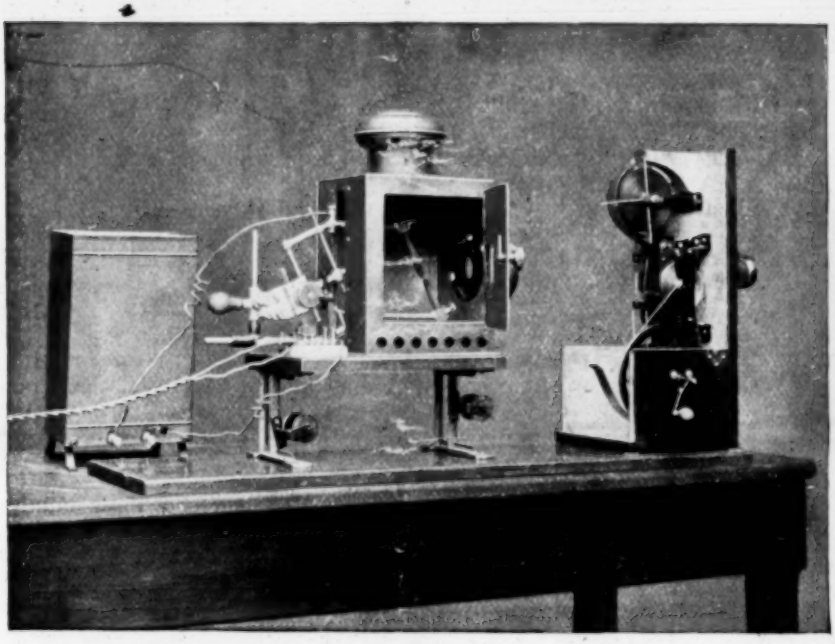
Price, $25.00.

In ordering by Telegraph use Code Word which is set opposite Title.

The Edison Projecting-Kinetoscope

"97" MODEL.

PRICE - - - $100, COMPLETE.



(PROJECTING-KINETOSCOPE WITH REEL.)

DESCRIPTION, ETC.

The **"97" Model Projecting-Kinetoscope** is the latest product of the **Edison Laboratory,** and embodies many great improvements over any other "Life Picture" Projecting Machine yet placed upon the market.

It is far superior to any of its predecessors in the following essential features:—

STEADINESS.—The absence of any vibratory or wavering motion in the projected scene.

NO FLICKERING.—A brilliant light without any unpleasant flickering is produced by a specially designed Hand Feed Arc Lamp.

POWER.—Hand Motor, which can always be relied upon to do the work and do it properly.

ECONOMY.—A mechanism which has no "pitman" or striker to injure films, thus insuring a hitherto almost unknown economy.

LIGHT.—Independence of electricity for motive power, or, if necessary, for light. A calcium burner can easily be attached.

LARGE PICTURE.—It projects a picture 10½ x 13½ feet, or even greater than life size, if desired.

PORTABILITY.—It is strongly built, compact and simple, both in construction and operation. It weighs about 70 pounds.

SIMPLICITY.—Only one operator is necessary, whereas almost every other machine requires two.

CLEARNESS.—The objectionable perpendicular rays seen in the reproductions of machines using a "pitman" or striker are entirely eliminated.

CHEAPNESS.—It is undoubtedly the BEST and by far the CHEAPEST projecting instrument upon the market.

ADAPTABILITY.—The complete instrument is mounted on a hardwood base board which can be placed upon any ordinary table or stand. It is furnished with a spool bank for endless films, and also has reels for "feed" and "take up."

FRAMING DEVICE.—The device for framing the scenes is without an equal. Its adjustment is instantaneous and accurate.

DIMENSIONS.—When set up ready for operation, length 3½ feet, width 11 inches, height, with spool bank, 3½ feet, without spool bank, 2 feet. Packed for shipment, case, about 2 by 4 by 1¼ feet.

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" " " " (length about 150 ft.) " 45.00 (£9-7)

EXTRA charge for **COLORING** Dances and similar subjects varies from $8.00 to $24.00 (£1-13 to £5) per Film, according to subject and length of strip. In the majority of cases, however, the minimum charge is made.

As our list of **FILM STRIPS** now includes over **200 SUBJECTS** and is being constantly added to and revised, we publish it separately and issue descriptive bulletins of new subjects as photographed.

BLANK FILM for Spacing, per foot,	$ .12
FILM MENDER, (Nickel Plated,)	8.00
FILM CEMENT, per 1 oz. bottle,	.25
IMPORTED CARBONS, for Lamp, (extra quality,) per 100,	3.00
SAFETY FUSE BLOCK, (20 ampere fuse,)	.50
LAMP CORD, double for connecting to main circuit, per ft.,	.08
OIL CAN, Nickled, long neck,	.15
OIL, (best refined,) per bottle,	.25
KNIFE SWITCH,	.50
CALCIUM LIGHT BURNER, Special Pattern,	15.00
LIMES, (best quality, in sealed cans,) per doz.,	1.00
RUBBER TUBING, (extra heavy,) for connecting Calcium Jet and Gas Tank, per ft.,	.15

Prices on all other extras and repair parts quoted on application only.

OUTFITS.

For the guidance of prospective purchasers we have grouped in the form of "Outfits" those articles which our experience would indicate to be necessary for a complete exhibit. Should purchasers order from this list without specifying film subjects desired, we will use our best judgment in making selection of most attractive and interesting scenes.

In ordering by Telegraph use name as Code Word.

No. 1. "JUNIOR."

Projecting Kinetoscope, complete,	$100.00
12 Edison Standard 50 foot Films,	180.00
1 Film Mender and Cement,	8.25
50 feet Blank Film, (for spacing,)	6.00
50 Extra Lamp Carbons, (Imported,)	1.50
	$295.75

Special Cash Price $275.00 (£57.)

No. 2. "STANDARD."

Projecting Kinetoscope, complete,	$100.00
22 Edison Standard, 50 foot Films,	330.00
2 " " " " Colored,	46.00
1 Film Mender and Cement,	8.25
100 feet Blank Film,	12.00
100 Extra Lamp Carbons, (Imported,)	3.00
Safety Fuse Block and 20 feet Double Lamp Cord,	2.00
	$501.25

Special Cash Price $465.00 (£97.)

No. 3. "EMERGENCY."

Projecting Kinetoscope,	$100.00
24 Edison Standard, 50 foot Films,	360.00
2 " " " " Colored,	46.00
1 Film Mender and Cement,	8.25
100 feet Blank Film,	12.00
200 Extra Carbons, (Imported,)	6.00
Safety Fuse Block, (20 ampere fuse,)	.50
25 feet Double Lamp Cord,	2.00
Calcium Light Outfit, complete,	125.00
(Including special lime light jet with 5 dozen limes in sealed cans, and complete apparatus for generating Oxygen and Hydrogen gases in bags, together with chemicals and full directions for operating.	
	$659.75

Special Cash Price $600.00 (£125.)

NOTE.—The above outfit is designed to meet every requirement of exhibitors who, in journeying from place to place, are liable to visit small towns in which electric current is not obtainable.

SPECIAL.

We will ship any of the foregoing outfits to any point in the U. S. or **Canada** within a radius of 1000 miles from New York. **Expressage Prepaid** on receipt of full amount of cash price with order.

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FALL CATALOGUE, 1897.

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"A duplicate film is worthless. The outlines of the picture which are clear cut and sharp in the ORIGINAL film become ragged and imperfect when duplicated. The difference shows perceptibly even in the small Kinetoscope where the film is magnified but slightly, but when the film is thrown upon a screen and magnified 600 to 800 times, the imperfections make a duplicate film absolutely worthless."

No Lumiere films are genuine without this label and signature.

THIS PHOTOGRAPHIC FILM IS MANUFACTURED BY
AUGUSTE & LOUIS LUMIERE,
LYONS, FRANCE.

NONE GENUINE UNLESS COUNTERSIGNED BY
Maguire & Baucus Ltd.

...ANNOUNCEMENT...

The within list of Lumiere Films is a revision of our former Catalogue of these subjects, such subjects as we consider of little interest having been eliminated and only the best and most popular retained.

All Films herein catalogued are the best makes of Originals only, and are perfectly perforated to Standard American gauge.

Lumiere Films being somewhat longer than the American Standard makes, and photographed under different conditions give an exhibition of from 35 to 55 seconds duration. American films of standard length (about 50 feet), give an exhibition of 20 to 25 seconds. A Lumiere film is therefore equal in exhibition value to an American film of 100 feet in length or over.

...SPECIAL...

We desire to call the attention of Lecturers and Church exhibitors to the fact that we have, in addition to those listed, a number of excellent street scenes, &c., taken in Jerusalem, Bethlehem, Cairo, Rome, &c. Lists of these Special Subjects will be furnished on application.

AN EXPERT SAYS:

"A duplicate film is worthless. The outlines of the picture which are clear cut and sharp in the **ORIGINAL** film become ragged and imperfect when *duplicated*. The difference shows perceptibly even in the small Kinetoscope where the film is magnified but slightly, but when the film is thrown upon a screen and magnified 600 to 800 times, the imperfections make a *duplicate film absolutely worthless.*"

LUMIERE'S

PHOTOGRAPHIC FILM SUBJECTS.

Length about 55 feet. Price each, $15.00.

In TELEGRAPHING use CODE WORD.

MISCELLANEOUS SUBJECTS.

		Code Word.
1003.	**Aquarium.** Showing a small aquarium with fish, eels, frogs, turtles, &c., swimming about. Projects highly magnified. An interesting subject.	Abide
1006.	**Woodcutter.**—Felling of a tree.	Abroad
1007.	**Arrival of Steamer.** Showing one of the English Channel boats coming into the harbor. A sharp, clear water scene.	Abound
1008.	**Arrival of Train.** The best and most interesting scene of the kind ever photographed, showing a train arriving at one of the stations in Lyons, France. Crowds of passengers are seen alighting and rushing about the platform in search of cabs, porters, baggage, &c.	About
1009.	**Fishing Smacks.**—Leaving the harbor.	Above
1011.	**Sea Bathing.** An excellent Coast Scene. A number of bathers are running and jumping off the end of a pier into the surf. Fine water effects.	Absent
1012.	**Negroes Diving.** A scene in an African Village showing a number of Ashantees diving from the river banks and swimming. Also shows canoes arriving and village in the background. All active motion takes place in the foreground.	Absorb
1015.	**Children's Ball.** A garden party of little ones dancing a quadrille upon a lawn.	Accent
1016.	**Boxing Match.** A lively boxing bout between two first class artists. Scene photographed out of doors with woods for background. Very sharp, clear and full of action.	Accord
1021.	**Swans.** A corner of the lake in the public park at Lyons, France, showing attendant feeding a flock of swans.	Action
1026.	**Cock Fight.** An exciting combat between two lively game birds. Scene taken in Mexico.	Admit
1029.	**Stage Dance.**	Adult
1031.	**Tyrolese Dance.** Both of the above are lively and interesting scenes of their kind, the latter having been photographed in the Tyrol.	Afar

1031. Duel with Pistols. Afraid
A duel "a la mort" between two French gentlemen, in which one of the combatants falls mortally wounded at the first fire. The victor is hurried away to a carriage by his seconds.

1037. Passengers landing from a River Steamer. Agent

1038. Lady Acrobat. Ahead

1039. Departure of a Trans-Atlantic "Liner." Aim

1040. Falling Wall. Air
A number of workmen are tearing down an old building when a section of the wall falls down, and, amid a cloud of dust and debris one of the men has a narrow escape from being crushed.

1044. Herd of Elephants at the "Zoo." Alum

1045. Children Catching Shrimps at the Sea Shore. Amaze

1049. Child playing with a dog. Ballad

1052. Gale at Sea.—A magnificent wave scene. Bard

1054. Lions at the "Zoo." Banne

1055. Bicycle Lesson. Barn

1056. Japanese Wrest ing Match. Bait

1057. Launching a Vessel. Base

1061. Sheep at the Slaughter House. Bellow

1064. Burning Weeds. Birds
An interesting garden scene with fine smoke effects.

1067. Baby's First Steps. Blast
A subject which always takes with the audience no matter where shown.

1071. A Flock of Pelicans. Blow

1076. Departure of Fire Engine. Broom

1077. Firemen Getting Ready. Bond

1078. Firemen Wetting down a Building. Book

1079. Firemen Life Saving. Boom

1082. Children Quarrelling. Bowl
Two little tots seated in high chairs are shown quarrelling over their dinner. The facial expression of the one who is worsted is entirely free from affectation.

1086. Cats Dinner. Break

1087. Rocks of the Virgin. (Biarritz, France.) Bribe
A magnificent surf scene showing these famous reefs during a storm, with the waves dashing over them and the white foam swirling and eddying in the crevices.

1088. Baby's Dinner. Brick
Shows the family at dinner with baby seated in high chair.

1091. Employees Leaving the Lumiere Factory. Brute

1094. Children at Play. Boy
Showing a little girl and her brother playing with some puppies and a cat in the garden. An interesting little scene.

1095. Tigers. Brown
A scene at the Zoo, showing keeper feeding a pair of Royal Bengal Tigers.

1096. Tourists. Cab
A number of lively Alpine tourists coming down the mountain and crossing a stream on a narrow plank.

1097. Motor Cars. Cage

1453. Vaulting over a Horse. Nector

1455. Gymnastic Tricks on Horseback. Nest

1458. Pole Vaulting. Nook

COMIC SUBJECTS.

1099. Gardener, the Bad Boy and the Hose. Callow
This is the original of this famous picture and shows the bad boy playing practical jokes on the gardener. It ends in a thorough wetting for both, and the total defeat of the mischievous urchin.

1100. Women Fighting. Canal
An animated discussion terminating in a hair pulling contest.

1101. **Snow Balling.** Candy

A lively battle is in progress between a number of boys and girls in the foreground, when a youth attempts to wheel past on his bicycle. The combatants immediately cease pelting each other and turn their entire attention to the cycler, who, amid a vigorous bombardment from all sides, takes a "header" and spreads himself and wheel over the foreground. After an exciting struggle the whee man escapes, minus his cap.

1103. **Nursemaid and Soldier.** Canoe

The maid leading a small boy and intently perusing a newspaper passes a bench on which a couple of soldiers are seated. The small boy detaching himself for a moment, one of the soldiers takes his place and is led along by the nursemaid. She suddenly discovers the substitution and berates the joker roundly.

1104. **A Burlesque Boxing Bout.** Canvas

1107. **The Mechanical Butcher.** Carpet

A steam apparatus similar to a sausage grinder. A live pig is thrown into one end and comes out the other in the form of hams, spare ribs, bacon, sausages, &c., &c.

1109. **Sack Race.** Case

An exciting contest between a number of men tied up in meal sacks.

1110. **A Game of Blind-man's Buff.** Cashier

1113. **Russian National Dance.** Cell.

1114. **The Giant and the Dwarf (Clowns).** Cent

1115. **Game of Cards.** Chair

A game of cards in the garden. The players get into a lively discussion which ends in a rough and tumble. The fight is interrupted by the gardener who turns the hose on the combatants and cools them down rather unexpectedly.

1116. **A Jury of Painters.** Chain

Whose decisions are rather unsatisfactory to one of the artists. He shows his disapproval rather violently.

1117. **Grotesque Roller Skater.** Chalk

1119. **The Conjurer.** Chance

A very interesting subject. The conjurer takes an egg from a bystander's mouth, he proceeds to make an omelet in a chaffing dish; the top of the dish is removed again and a live rabbit is shown; the rabbit then jumps to the ground and the conjurer bows to the audience. Very effective.

1121. **Traveller and Thieves.**—A case of misplaced confidence. Chart

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1122. **Taking Coke from the Furnace at Cameaux.** Check

1123. **Charging the Coke Furnaces.** Cheer

1135. **Fish Market at Marseilles.** Clock

1137. **Old Harbor of Marseilles.** Cloud

1138. **Scenes during the Carnival at Nice.** Color

1146. **Casino at Nice.**—Panorama taken from a Boat.

1149. **Arc de Triomphe, Paris.** Cub

1150. **Fountain of the Tuilleries.** Crutch

1160. **Panorama taken from a Train at Macon.**

1161. **Russian Sovereigns disembarking at Cherbourg, France.** Dawn

1162. **Entry of the Czar, Czarina and French President into Paris.** Day

1163. **Czar, Czarina and French President on the Champs-Elysees.** Debate

1164. **Mounted Chasseurs and Spahis of the escort.** Deck

1165. **Dragoons of the escort.** Declare

1168. **The Horse Trough.** Deuce

Showing the long trough in the barracks at which a large number of cavalry men are watering their horses.

1169. **Parade of the 24th Alpine Chasseurs (Infantry.)** Destroy

1170. **Double Quick March of the 24th Alpine Chasseurs.** Detest

1171. **The Military Boxing Lesson.** Dial

1172. **Alpine Troops Jumping Hurdles.** Dine

1175. **Re-assembling.** Discord

1177. **Manoeuvres.**—Storming a Wall. Distil

1179. **Battalion Marching En Masse.** Divan

1180. Military Gymnastic Exercises. Dock
1182. Cuirassiers, Mounting. Doll
1183. " Wheeling into Line. Dome
1184. " Charging. Door
1185. " Skirmishing. Drab

The above four scenes are the best military subjects ever photographed, the calvary charge in particular being remarkably exciting. It shows a complete squadron of regular cavalry approaching the camera at full galop, and coming to a sudden halt immediately in the foreground.

1186. Dragoons Swimming their Horses across the River Saone. Draw

A very fine water scene and an exceptionally interesting subject.

1191. The March of the 96th Line, French Regulars. Drown
1193. Parade of the Turkish Infantry. Drink
1196. Panorama of the War Ship "La Magenta."

A harbor scene taken from the deck of a small boat while sailing around the great battleship. A remarkably fine scene in which the effect of the waves rocking the small boat is plainly noticeable.

GERMANY.

1222. Dedication of the Monument of William I, at Berlin. Expect
1223. Kaiser William II, reviewing the Hussars. Expand
1223. The Kaiser and the Czar on Horseback. Expire
1224. Arrival of the Express at Cologne. Explain
1227. Panorama of Cologne.—(Taken from a Boat.) Explode
1228. The Bridge of Boats at Cologne. Export
1232. Reception of Kaiser William II, at Frankfort-am-Main. Fabric
1242. Hurdle Jumping by the 26th Dragoons in the Barracks at Stuttgart. Fate
1243. 26th Dragoons Dismounting. Fault
1244. Review of the Dragoons. Fear

The entire squadron passes at a lively trot close to the camera.

1245. Military Review before the Kaiser and the Czar at Gorlitz. Feather

ENGLAND.

1246. Answering a Fire Call, London. Fawn
1247. Lady Cyclists and Horsemen. Fence
1248. Procession at the Wedding of Princess Maud. Fern
1249. London Street Dancers. Ferry

A number of children dancing to the music of a hand organ. A popular street scene.

1425. A Scene on Rotten Row, Hyde Park, London. Fiction
1257. Guard Mount at Buckingham Palace.—The London Home of Queen Victoria. Flaw

SPAIN.

Bull Fight Series. (4 in number.)

1352. Rancheros Lassoing Bulls for the Arena. Hinge

A remarkably interesting subject which can be used with good effect for opening bull fight series of pictures.

1259. Arrival of the Bull Fighters at the Arena. Flirt
1434. Bull Fight at Seville, (No. I.) Flounce
1435. " " (No. II.) Flourish

These scenes were photographed at the famous old arena in Seville, Spain, and show an immense audience witnessing a Bull Fight. During the struggle several horses are gored by the enraged Bull and the matadors narrowly escape a similar fate. A very popular subject, clear and full of action throughout the entire scene.

1263. Charge of the Queen's Lancers. Flower
1264. Parade of the Queen's Lancers. Fluid
1265. Parade of the Engineer Corps, (Spanish Regulars.) Flutter
1267. Artillery Practice. Fodder

Showing a battery of light field artillery approaching at full galop.

When in the foreground they halt, unlimber their guns, load and fire them. Fine explosion effects and plenty of action.

1268. Bicycle Drill in the Spanish Barracks. Foal
Showing a Battalion mounted on bicycles, executing manoeuvres.

1269. Guard coming from the Royal Palace at Madrid. Foil

1270. Distribution of Rations in the Spanish Camp. Fold

1277. Swimming Baths at Milan. Foster
Showing a large number of bathers Diving from spring boards and from the portico of the bathing pavilions. A very interesting water scene with abundant action.

1279. King and Queen of Italy leaving the Palace. Found

1291. Arrival of a Gondola at a stairway on the Grand Canal in Venice. Future

1292. Feeding the Pigeons in the Square of St. Marc, Venice. Gage
Shows a lady scattering crumbs to innumerable pigeons which are incessantly fluttering about, some even alighting upon her shoulders. Entrance to the palace in the background.

1293. Tramway.—A street scene in Venice. Gale

1294. A scene on the Grand Canal, Venice, showing Gondolas, etc. Garret

1295. A Panorama of the Grand Canal. Gash
Taken from the deck of a moving Gondola.

RUSSIA.

1300. The Czar on his way to the Coronation.—A scene at the Red Staircase. Glass

1301. The Dowager Empress of Russia and the Grand Duchess. Gild

1302. The Czar and Czarina entering the Church of the Assumption. Gleam

SWITZERLAND.

1308. The Bridge over the Rhine at Basle. Gloss

1309. The Cascade at Geneva. Glove
Scene taken during a country Fair shows a procession of Peasants, Prize Cattle, Visitors, etc., with Falls, Alps and Swiss chalet in background. A remarkably clear and picturesque subject.

1312. A Village Fete in Geneva. Gonne

1313. Returning to the Stables.—A scene at a village fair, at Interlaken. Good

1316. Parade of the 8th Battalion, Alpine Troops at Interlaken. Gravel

1317. Waterfalls of the Rhine at Stuffnausen, (near by.) Greek

1318. Waterfalls of the Rhine at Stuffnausen, (from a distance.) Grey
The above are both remarkably fine water scenes and very picturesque. The last named shows a small row boat being tossed about by the swirling waters below the falls.

MEXICO.

1349. Bayonet Exercise of the Mexican regular troops. Herb

1350. Cowboys Lassoing a Wild Horse. Hero

1353. A Mexican Dance. Hive

1355. A Scene on the Viga Canal, Indian Market Day. Home

1356. Mexican Riding a Bucking Bronco. Honor

1357. Mexicans Wasning Horses. Hook

EGYPT.

1359. Embarking at Alexandria. Host

1361. Station Scene at Ramlek.—Arrival of Passenger Train. Howell

1362. Khedive of Egypt and his Escort.—A Street Scene in Cairo. Human

1364. Bedouins with Loaded Camels at the Hay Market. Ideal

1366. Camel Trains on the Bridge of the Kasr-el-Nil at Cairo. Idol

1369. A Funeral Procession in Cairo. Incense

1381. General View of the Pyramid and Great Sphinx. Jaunt
Showing a train of natives and tourists passing over the desert in the foreground.

1382. Descending from the Great Pyramid. Jealous
A scene taken at the base of Cheops, showing a number of natives clambering down from the summit of the great pyramid.
1383. Panorama.—Taken from the train while leaving Cairo. Jest
1384. " " " " " Benha. Jilt
1385. " " " " " Tauch. Jungle
1386. Banks of the Nile. Jump
Panorama, taken from the deck of a river boat.

TURKEY.

1394. Arrival of a Train at Jaffa.—Station scene. Launch
1395. The Market at Jaffa.—A street scene. Laugh
1398. Unloading a Vessel. Lead
1399. Panorama of the Holy Land. Leech
Taken from a moving train between Jaffa and Jerusalem.
1401. Gates of Jaffa. Lease
1403. Holy Sepulchre. Leah
1404. Sorrowful Path. Lemon
1405. Sorrowful Path and Holy Sepulchre. Lend
1406. A Street Scene in Jerusalem. Lever
1407. Caravan of Camels Crossing Arabian Desert. Limit
1408. Panorama from Rear of Train Leaving Jerusalem. Linger
1415. Parade of a Battery of Turkish Field Artillery. Lunar
1416. Panorama of the Golden Horn.—Taken from the deck of a steamer. Loop

SCENES AT THE AUSTRALIAN RACES.

1418. The Crowds at the Race Track in Melbourne. Mantel
Before the Race.
1421. A Scene at the Paddock. Mare
Bringing out the Horses.
1422. The Finish of the Race. Medley
Photographed at the Paddock, close to finishing post.
1423. Presenting the Winners at the Paddock. Member

AFRICA.

Scenes in an Ashantee Village.

1441. Sword Dance. Moral
A typical African war dance, showing two warriors dancing wildly in the centre of an excited circle of natives, who are beating time on Tom Toms, etc.
1443. Young Girls Dancing. Motor
1444. Women Dancing. Motto
1445. Ashantee National Dance. Muddle
1446. March of the Tribes. Mute
1447. Young Savages at Dinner. Muster
1449. Washing the Pickaninny. Nail
Young Savages at Play. Nation

THE QUEEN'S JUBILEE PROCESSION.

1490. The Queen's Carriage and Escort. Queen
Showing Queen Victoria and the Princess of Wales seated in Her Majesty's Carriage, which is drawn by the eight famous cream-colored ponies. Following the carriage is a Squadron of the Life Guards on their magnificent black horses, and numerous members of the Royal Family, etc., on horseback.
1491. Foreign Princes. Quad
1492. Ambassadors. Quack
1493. Mounted Bands of the Life Guards and Dragoons. Quart
1494. Marine Artillery. Query
1495. Colonial Cavalry and Premiers. Quota
1496. Royal Horse Artillery. Quick

NEW VIEWS,

Not Previously Catalogued.

FRENCH MILITARY VIEWS.

1498.	Sword Duel.	Rabble
1504.	Artillery.—Defiling at a Trot.	Racy
1505.	" Galloping and Forming Line.	Radiance
1506.	Dragoons.—Defiling at a Gallop.	Radiate
1507.	" Leaping Hurdles in Two Ranks.	Radish
1509.	" Leaping in a Body.	Raffle
1510.	" Combat with Lances.	Raft
1513.	Military Review.—Artillery Galloping.	Raging
1514.	" Infantry Defiling.	Raid
1519.	Soldiers at Meal.	Railway

ENGLISH MILITARY VIEWS.

1520.	London—Guards Leaving St. James's Palace.	Raiment
1521.	" Scots Guards in Hyde Park.	Rain

SWEDEN.

1534.	Stockholm—Arrival of a Boat at the Exhibition.	Range
1535.	" Arrival of the Guard at the Royal Palace I.	Rank
1537.	" Arrival of the King at the Exhibition.	Ransack
1539.	" Royal Procession Entering the Exhibition.	Rant
1540.	" Fight in Old Stockholm.	Ranting
1543.	Avesta —The Chutes.	Rapture
1544.	Castellholmen.—Panorama.	Rare
1545.	Norrstrom.—Disembarking.	Rarify
1546.	" Panorama.	Rarity
1547.	Salstjoladen.—Panorama, Train Leaving Station.	Rascal
1548.	Strandiragen.—Panorama.	Rasher

MISCELLANEOUS.

1549.	King of Italy and Prince Victor Reviewing.	Rashness
1550.	Prince and Princess of Naples.	Rasp
1551.	King and Queen of Italy and Escort.	Rasping
1552.	Trotting Races.	Ratchet
1553.	Donkey Races.—I. Preliminary Canter.	Rate
1554.	" II. The Race.	Rating
1555.	High Jump.	Ratable
1556.	Panorama of Meudon.	Rather
1559.	Buffalo Bill.—Redskins.	Rational
1560.	" Lassoing Horses.	Rattle
1561.	" Cowboys.	Rattling
1562.	Baths on River Saone.	Ravage
1563.	" " Rhone.	Ravaging

MILITARY TOURNAMENT AT SAUMUR.

1572.	The Sails of a Windmill.	Reach
1573.	Half-turn in Squads.	React
1574.	Changing Hand.	Reaction
1575.	Deploying in the Width.	Reacting
1576.	The Four Great Circles.	Read
1577.	The Eight Great Circles.	Reading
1578.	Melee with Musketry.	Readily

1579. Final Cavalry Charge. Readiness

This is the most remarkable of all cavalry charges. The scene starts with a large number of cavalrymen moving rapidly away from camera, discharging pistols, (giving fine smoke effect) when they reach the extreme end of the field they turn rapidly and are re-inforced by others and come a hundred abreast to the camera.

1580. Artillery Tournament.—Two Guns Fired. Ready
1581. Head Race. Real
1582. Jumping a Hedge in a Body. Realty
1583. Formation in Sixes. Realize
1584. Formation in Fours. Realm
1585. Formation in Fours at a Galop. Ream
1586. Marching by Twelves. Reap
1587. Doubling in Sixes. Reaper
1588. The Four Sqares. Reaping
1589. Countermarching. Rear
1590. Deploying in Depth. Reaphook
1591. The Twelve Small Circles. Reason
1592. Return of the Riding Masters.—Formation in Threes.
1593. " " " Passing. Reassure
1594. Jumping Horse. Rebate
1595. Assault at Arms. Rebel
1596. Exciting Steeple Chase. Rebellious

This is by far the most exciting and best race film ever taken. At the end of the race one of the horses falls in the pond and throws his rider.

1597. Slope Jumping.
1598. Hedge Jumping. Rebuild
1599. Artillery Exericse.—Getting into Position. Rebound
1600. " " Departure. Rebuff

HENLEY REGATTA SUBJECTS.

Grand Challenge Race.
Diamond Sculls.

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EDISON

PHOTOGRAPHIC FILMS.

Length about 50 feet. Price each, $15 00.

NEW SUBJECTS.

Code Word.

430. Armour's Electric Trolley. — **Armour**
Shows the private electric railway of Messrs. Armour & Co. in their great Chicago yards.

431. Buffalo Fire Department in Action. — **Action**
Another stirring fire scene which has proved so popular.

432. Buffalo Police on Parade. — **Parade**
Showing entire Buffalo Police Department, preceded by band.

433. Buffalo Stock Yards. — **Yards**
An interesting subject, full of moving horses, ponies, mules, etc.

434. Cattle Driven to Slaughter. — **Cattle**
A herd of long-horn cattle being driven through the Chicago stock yard gates to the slaughter house, where 280 of the animals are killed every hour of the day.

435. Corner Madison and State Streets, Chicago. — **Corner**
An animated picture of the busiest corner in Chicago.

436. Falls of Minnehaha. — **Minnie**
A capital picture of the universally known waterfall celebrated in Longfellow's "Hiawatha."

437. $6,000 Free-For-All Pace at Charter Oak Park. — **Pace**
Shows a part of the enormous crowd and the start and finish of the free-for-all pacing race, in which the fastest harness horse in the world, John R. Gentry (2:00½), the coming Star Pointer and Frank Agan competed for a purse of $6,000. The heat we photographed was won by Star Pointer in the fast time of 2:04¾.

438. Giant Coal Dumper. — **Coal**
Shows how a full car load of coal is loaded into a vessel every thirty seconds, at the great Erie Railroad Docks, Cleveland, Ohio.

439. Philadelphia Express, Jersey Central Railway. — **Express**
The scene of the overhead crossing of the Pennsylvania and Jersey Central Railroads at Elizabeth, N. J. While a Pennsylvania train is passing over the arch, the Philadelphia Express on the Central Railroad comes dashing underneath at full speed, head-on to the audience.

440. Racing at Sheepshead Bay. — **Racing.**
The finish and weighing-out of a running race with nine starters. Won by the famous Clifford.

441. Sheep Run—Chicago Stock Yards. — **Sheep**
A large flock of sheep being driven over the runs from the cars to the slaughter beds. The sheep, pressed by the driver and frightened by the surroundings and confusion, move very fast.

442. Suburban Handicap, 1897. — **Suburb**
Showing start, finish and weighing-out.

443. Waterfall in the Catskills. — **Haines**
Haines Falls, a picturesque and almost inaccessible mountain cataract in the Catskills.

87. Horse Dancing Couchee Couchee. — **Couch**

153. Hurdle Jumping and Saddle Vaulting. — **Saddle**
The rider in this picture is handling two spirited and energetic cavalry horses, seated in the saddle of one and leading the other.

401. Husking Bee. — **Husking**
Shows a party of young people in front of a barn door searching for the red ear, which is discovered, and the penalty exacted.

156. **The Little Reb.** Rebel
A scene taken from the war play "Winchester," in which the heroine on a spirited horse is carrying a pardon to her lover.

65. **McKinley Leaving Church.** Church
This picture was recently taken, and shows the President leaving Metropolitan Methodist Church, Washington, D. C.

402. **National Lanciers of Boston.** Boston

158. **Now I Lay Me Down to Sleep.** Sleep
A very pretty scene of home life, showing a mother performing her last duties of the day.

403. **O'Brien's Trained Horses.** O'Brien

404. **Old Guard of New York City.** Old

405. **Panoramic View of the Susquehanna River.** Panorama
The camera was placed on the rear of a moving train as it steamed along at a high rate of speed.

406. **Pillow Fight.** Pillow
A comic subject, clear, bright and characteristic, shows four girls in their night dresses, engaged in an animated pillow fight.

407. **President McKinley's Address.** Picture
Taken within thirty feet of the President when he was addressing the multitude of people gathered at Grant's tomb on April 27th, 1897.

160. **Receding View of the Black Diamond Express.** Recede
Quite unlike the approaching scene of this most popular train.

157. **Seminary Girls.** Girls
A most amusing and life-like scene, in which a number of young ladies clad in their night robes, are seen engaged in a midnight frolic.

408. **Seventh and 71st Regiments of New York** Seventh

409. **Sixth U. S. Cavalry.** Meyer

410. **Soap Bubbles.** Soap
A group of seven children gathered about a tub of soap suds, pushing and jostling for preference.

411. **Tandem Hurdle Jumping.** Tandem

412. **Trick Elephants, No. 1.** Barnum

413. **Trick Elephants, No. 2.** Bailey

159. **The Washerwoman's Troubles.** Trouble
A typical kitchen scene with a woman washing at the tub.

414. **Amoskeag Veterans of New Hampshire.** Amoskeag

151. **Bareback Hurdle Jumping.** Bare
By a troop of United States Cavalry.

415. **Battery B, Governor's Troop, State of Pennsylvania.** Troop

416. **Boating on the Lake.** Lake
A boating scene on a lake at a popular summer resort.

417. **Buffalo Bill and Escort.** Bill

154. **Cavalry Passing in Review.** Review
Troop "A," U. S. Cavalry, first seen at a distance, growing into life-size as they pass out of view.

418. **Charles Werts.** Acrobatic performances. Werts

419. **Chicken Thieves.** Chicken
A capital picture, depicting an occupation commonly attributed to and sometimes proven against the colored race.

420. **Children's Toilet.** Toilet
Three children at the wash bowl.

421. **Corcoran Cadets, Washington, D. C.** Crack

422. **Mr. Edison at Work in His Chemical Laboratory.** Inventor
This film is remarkable in several respects ; it is full life size and it is the only accurate recent portrait of the great inventor. Shows Mr. Edison, in working dress, engaged in an interesting chemical experiment.

155. **The Elopement.** Elope
A young girl ; her lover ; a fine black horse. The mutual friend ; the father, but too late.

423. **General Porter's Oration.** Porter

424. **Governor of Ohio and Staff.** Ohio

425. **Governor Cook's Escort, Hartford, Conn.** Cook

426. **Grace Church, New York.** Grace
Showing the fashionable congregation of that historical church on Broadway, New York, leaving the edifice at the close of morning service.

427. **Grant Veterans, G. A. R.** Veteran
U. S. Grant Post, No. 237, Dept. of N. Y.

SUBJECTS PREVIOUSLY CATALOGUED.

1.	**Amy Muller.** A beautiful fantastic toe dance.	Muller
2.	**Annabelle, Butterfly,** } Three of the most popular dances ever presented.	Butter
3.	" **Serpentine,**	Serpent
4.	" **Sun,**	Sun
32.	**Annie Oakley.**	Oakley
161.	**American Falls (from above; American side).** Shows glittering ice background.	Falls
162.	**American Falls (from Incline Railroad).**	Incline
163.	**American Falls (from Canada Shore, below).** This is probably the best general view of Niagara.	Canada
101.	**American Line Pier.**	Pier
144.	**Artillery Practice.**	Cannon
33.	**Bucking Bronco.**	Bronco
34.	**Band Drill.** From "Milk White Flag."	Band
35.	**Bathing Scene.** At Rockaway Beach.	Rock
5.	**Buck and Wing Dance.** From "South Before the War."	Buck
136.	**Burning Stable.** Shows a barn actually in flames.	Stable
168.	**Black Diamond Express.** This scene presents the famous Lehigh Valley "flyer" emerging in the distance and approaching under full head of steam.	Black
195.	**Battery A, Light Artillery, U. S. Army.**	Artillery
102.	**Baggage Wagons.** Leaving American Line pier.	Baggage
103.	**Bowling Green.** A scene on lower Broadway.	Bowling
104.	**Broadway.** At Postoffice.	Post
105.	**Broadway and Fourteenth Street.**	Curve
111.	**Broadswords.** By two famous lady fencers.	Sword
112.	**Bag Punching.**	Punch
113.	**Billy Edwards and Warwick.** A scientific boxing bout in five rounds.—Each film contains one round.	Edwards
114.	**Boxing Cats.**	Cats
115.	**Burlesque Boxing.**	Boxing
36.	**Barber Shop.**	Barber
37.	**Barroom.** A barroom, a barmaid, a policeman and a scuffle.	Barroom
38.	**Bicycle Parade.**	Bicycle
39.	**Blacksmith Shop.** Showing two men at anvil and a third repairing a wagon wheel.	Anvil
40.	**Buffalo Bill.**	Buffalo
120.	**Bertoldi.** The famous lady contortionist.	Twist
6.	**Carnival Dance.** "London Gaiety Girl" Company.	Carnival
7.	**Cyclone Dance.** Spanish dance by Senorita Lola Yberri.	Cyclone
8.	**Cissy Fitzgerald.** Skirt dance.	Fits
169.	**Chicago and Buffalo Express.** Shows the arrival at a station, and passengers alighting.	Lehigh
143.	**Cadets' Charge.**	Cadets
175.	**Cock Fight.**	Game
41.	**Camel Parade.**	Camel
42.	**Carpenter Shop.**	Carpenter
43.	**Children's Parade.** German picnic grounds.	Picnic
44.	**Chinese Laundry.** The pursuit of Hop Lee by an irate policeman.	Laundry
121.	**Caceido.** The "King of the Wire."	Wire
122.	**Capitaine.** "The Perfect Woman." Trapeze Performance.	Captain
9.	**Dance of Rejoicing.** By natives of the Fiji Islands.	Rejoice
10.	**Dancing Dog.**	Dog
197.	**Drum Corps and Militia.**	Drum
45.	**Death Scene.** Burlesque from "Trilby."	Trilby
46.	**Dental Scene.** Administering gas and extracting teeth.	Dent
170.	**Dolarita.** A characteristic Midway dancer.	Dolarita
11.	**Egyptian Dance.** By "Princess Ali," the star of the Midway Plaisance.	Midway
12.	**Elsie Jones.** America's greatest "Buck" dancer.	Jones
47.	**Edison Laboratory.** Trolley cars passing and porter sprinkling street.	Labor
48.	**Elevated Railroad.** Showing train approaching station.	Elevate
49.	**Execution.** Representing the beheading of Mary, Queen of Scots.	Queen
129.	**Employees leaving Factory.** At the great Clark Thread Mills.	Factory

130. **East Side Drive.** — **Drive**
A scene on the fashionable drive, Central Park, New York.

90. **Fast Train.** An express train of the New York Central R. R. — **Hudson**

13. **Fan Dance.** Characteristic Spanish dance by Lola Yberri. — **Fan**

176. **Fighting the Fire.** Representing a fire engine in action. — **Ladder**

179. **First Sleigh Ride.** — **Cutter**

131. **Feeding the Doves.** A farm yard picture. — **Doves**

178. **Farmer's Trouble.** — **Farmer**
A wagon loaded with cabbages. A dark miscreant trundling a wheelbarrow. A collision. A pugilistic encounter.

192. **Fifth Avenue, New York.** — **Avenue**

50. **Fire Rescue.** — **Fire**

51. **Fountain.** In Central Park. — **Fount**

14. **Ghost Dance.** By genuine Sioux Indians in war paint and costume. — **Ghost**

186. **Guard Mount.** — **Regulars**

52. **Garden Scene.** — **Garden**
A lady watering flowers with a hose; a mischievous boy; an unexpected bath.

124. **Grotesque Tumbling.** By Guyer, the famous clown. — **Clown**

116. **Gladiatorial Combat.** — **Glad**
By Capt. Duncan Ross and Lieut. Hartung, with broadswords.

152. **Grand Boulevard, Paris.** — **Boulevard**

174. **Horse Market, Buffalo, N. Y.** — **Horse**

171. **Hurdle Race.** The racers are seen coming straight at the audience. — **Hurdles**

164. **Horse Shoe Falls (from Luna Island).** — **Isle**
Showing top of Falls and a portion of the Rapids above them.

165. **Horse Shoe Falls (from Table Rock).** — **Table**
This is the best general view of the Horse Shoe Falls, and shows nearly a mile of the seething rapids above this point.

106. **Herald Square, N. Y.** — **Herald**

53. **Haymakers.** — **Hay**

66. **Hypnotic Scene (burlesque).** — **Hypnotic**

117. **Horubacker and Murphy.** — **Horn**
A five-round glove contest. Each film shows one round.

54. **Indian War Council.** — **Council**

55. **Interrupted Lovers.** — **Lovers**

56. **Irish Way of Discussing Politics.** Comic. — **Irish**

15. **Jamies.** A burlesque Scotch Dance from "Rob Roy." — **Scotch**

16. **Japanese Dance.** By three imperial Japanese lady dancers. — **Japan**

57. **Joan of Arc.** Representing the burning of the Maid of Orleans. — **Ark**

58. **Kiss.** An osculatory performance by May Irwin and John Rice. — **Kiss**

17. **Lucy Murray.** Skirt dance by a member of the "Gaiety Girls." — **Skirt**

18. **Lucille Sturgis.** A skirt dance. — **Sturgis**

59. **Lasso Thrower.** — **Lasso**

60. **Layman.** The man of 1,000 faces. — **Layman**

61. **Li Hung Chang, Leaving the Hotel Waldorf.** — **Waldorf**

62. **Lone Fisherman.** Illustrating "Fisherman's Luck." — **Fisher**

63. **Lynching Scene.** — **Lynch**

123. **Lotilde Antonio.** The lady acrobat. — **Antonio**

125. **Louis Martinetti, Contortionist.** A performance on flying rings. — **Rings**

137. **Mounted Police Charge.** — **Police**

138. **Mounted Police Drill.** To the Left, Wheel and Forward! — **Drill**

139. **Mounted Police Drill.** Mount and Dismount. — **Mount**

134. **Morning Fire Alarm.** — **Start**
Fire Department leaving for an early morning fire.

132. **Morning Bath.** — **Darkey**
This scene presents a dusky African mother in the act of giving her struggling pickaninny a bath in a tub of suds.

190. **Milker's Mishap.** A ludicrous subject. — **Mishap**

177. **Market Square (Harrisburg, Pa.)** — **Square**

199. **McKinley Taking the Oath.** — **Oath**
A most interesting picture of an historical scene.

145. **Mess Call.** Troopers going to dinner. — **Camp**

133. **McKinley Parade.** The great political parade of October 31. — **Gold**

64. **Milk White Flag.** Assembly march. — **Milk**

118. **Mexican Knife Duel.** A fight with machetes. — **Duel**

193. **Old Glory and Cuban Flag.** — **Glory**

67. **Opium Den.** The interior of an opium den. — **Opium**

68. **Outing of the Babies.** On board an excursion steamer. **Baby**
19. **Paddle Dance.** By natives of Samoan Islands. **Paddle**
20. **Pickaninnies.** A jig and breakdown by three colored boys. **Pick**
184. **Pennsylvania Avenue.** Washington Street Scene. **Capital**
181. **Pennsylvania State Militia.** Governor's Guard. **Guard**
182. **Pennsylvania State Militia.** Infantry Manœuvres. **Infantry**
187. **Parisian Dance.** A dance in street costume by two young ladies. **Parisian**
180. **Police Patrol.** **Patrol**
A rough and tumble street fight. The police appear, the patrol wagon dashes up and the combatants are driven off to the police station.
69. **Paterson Falls.** The falls of the Passaic River. **Passaic**
70. **Pat vs. Populist.** An Irish hod-carrier and a politician. **Pat**
71. **Pocahontas.** **Poke**
72. **Pony Race.** **Pony**
166. **Rapids at "Cave of the Winds."** **Cave**
A scene taken from the American Shore below the Falls, showing swirling water and ice background.
140. **Runaway.** **Runaway**
Shows a horse and carriage approaching at a furious rate, pursued by a mounted policeman.
73. **Rosedale.** Pleasure boat steaming down the harbor. **Rose**
126. **Rixfords.** **Rixford**
The brothers Rixford in a difficult head-balancing performance.
21. **Silver Dance.** By natives of Ceylon. **Silver**
22. **Short Stick Dance.** By natives of India. **Stick**
142. **Surf Scene.** At Long Branch. **Surf**
135. **Starting for the Fire.** **Going**
191. **Sleighing in Central Park.** **Sleighing**
185. **Steam Pile-Driver.** **Navy**
showing a pile driver at work in the Washington Navy Yard.
141. **Streets of Cairo.** **Cairo**
Four Egyptian girls performing the famous "Midway" dance.
76. **Shooting the Chutes.** **Shoot**
A lively scene on the famous water chutes at Coney Island.
77. **Steamship St. Louis.** **Steamship**
78. **Surf Avenue.** A street scene at Coney Island. **Cone**
74. **Scalping Scene.** A settler pursued, overtaken and scalped by Indians. **Scalp**
75. **Swimming School.** **Swimming**
Bathers swimming, diving and turning somersaults in the water.
23. **Trilby Dance.** By the famous Leigh Sisters. **Sisters**
24. **Trio Dance.** From Hoyt's "Milk White Flag." **Trio**
172. **Tallo-Ho, the Departure.** **Tally**
173. **Tally-Ho, the Arrival.** **Hoe**
79. **Telephone Appointment.** **Telephone**
The gay young man and the pretty typewriter.
80. **The Interrupted Supper.** **Supper**
Second film.—The gay young man, the pretty typewriter and the irate wife.
81. **Tub Race.** Depicting the difficulties of paddling in wash tubs. **Tub**
25. **Umbrella.** By the Leigh Sisters, a special favorite. **Umbrella**
194. **Umbrella Brigade.** **Brigade**
Incident of the great parade on Pennsylvania Avenue.
26. **Vernona Jarbeau.** As Calvé in "Carmen." **Jar**
27. **Waring and Wilson.** **Wilson**
Eccentric dance from "Little Christopher Columbus."
167 **Whirlpool Rapids.** **Webb**
Showing the place where Captain Webb met his tragic death; the most turbulent and dangerous spot in the entire gorge.
198. **Washington Continental Guards.** **Continent**
107. **Washington Market.** The famous old market place. **Wash**
82. **White Wings.** New York Street Cleaners on parade. **Wings**
83. **Water Melon Contest.** Two negroes eating melon for a prize. **Melon**
119. **Wrestling Match.** **Wrestle**
Between Petit and Kessler, the well known athletes.
196. **Young Men's Blaine Club of Cincinnati.** **Blaine**
The members of the Blaine Club march by in their white plug hats, Prince Albert coats, canes and badges.

The following subject is 100 feet in length, Price, $30.00.

200. **McKinley and Cleveland.** **McKinley**
Going to the Capitol. One of the rear horses attached to the President's carriage slipped and fell on the pavement, the accident happening immediately in front of the camera.

150-foot films. Price, $45.00 each.

NOTE.—As we have comparatively small demand for films of this length, we do not, as a rule, attempt to carry them in stock, but have them made upon orders only; we therefore cannot offer as prompt delivery on this line of subjects.

For the guidance of those desiring long films, we submit below a list of those which we consider the best subjects and which we can recommend to our patrons for exhibition in almost any part of the world. They are all sharp, distinct and interesting scenes.

28. **Amy Muller.** Fantastic toe dance. **Amy**
147. **Burning Stable.** See description of 50-ft. film. **Burning**
84. **Baby Parade.** **Asbury**
Showing hundreds of babies in the annual parade at Asbury Park, N. J.
85. **Bathing Scene.** **Rockaway**
Battery Park. **Park**
86. **Bicycle Parade.** On the Boulevard, New York city. **Bike**
99. **Bryan Train Scene at Orange.** **Orange**
88. **Boat Rescue.** **Boat**
Three small boys, chased from a dock, jump into the river and are rescued by a passing row boat.
89. **Children's Parade.** See description of 50-ft. film. **Children**
127. **Clotilde Antonio.** Hand-dancing, head-balancing, etc. **Balance**
109. **Dead Man's Curve.** Broadway and Fourteenth street. **Broad**
146. **Employees Leaving Factory.** See description of 50-ft. film. **Thread**
108. **Fourteenth and Broadway.** **Union**
Looking down Broadway from Union Square.
100. **Fast Trains.** Express trains passing on the New York Central R. R. **Central**
91. **Garden Scene.** See description of 50-ft. film. **Hose**
92. **Grand Republic.** **Republic**
Showing excursion steamer unloading passengers at Rockaway Beach.
93. **Humorous Cartoon.** **Humor**
Blackman, the "World" artist, sketching a cartoon.
29. **Little Jake and the Big Dutch Girl.** A burlesque dance. **Jake**
94. **Lone Fisherman.** **Fish**
See description of 50-ft. film. This is a much more complete subject.
143. **McKinley Parade.** See description of 50-ft. film. **Goldites**
183. **The Morning Alarm.** See description of 50 ft. film. **Alarm**
204. **Marines from U. S. Cruiser "New York."** **New York**
95. **Political Cartoon.** Blackman sketching. **Cart**
128. **Rixfords.** Difficult feats of strength. **Lifting**
201. **Return of McKinley from the Capitol.** **Major**
The famous Black Horse Cavalry, escorting President McKinley, who is seen on the right-hand side of ex-President Cleveland.
203. **71st Regiment, New York.** **Regiment**
110. **Sidewalks of New York.** A scene in the old Bowery. Very good. **Walks**
149. **Surf After Storm.** See description of 50-ft. film. **Storm**
96. **Shooting the Chutes.** See description of 50-ft. film. **Chutes**
97. **Sketching Mr. Edison.** Blackman, the "World" artist, at work. **Edison**
98. **Swimming School.** **Swim**
A lively bathing scene in a Fifth avenue swimming school.
87. **Trick Bicycle Riding.** **Trick**
30. **Turkish Harem.** A characteristic Turkish dance in costume. **Turk**
31. **Vernona Jarbeau.** As Calvé in "Carmen." **Bow**
202. **Vice-President Hobart's Escort.** The Essex Troop of Newark, N. J. **Hobart**
View from Gorge Railroad. **Gorge**
150. **Wine Garden.** A scene at a noted German wine garden. **Wine**

SPECIAL PRIZE-FIGHT SUBJECTS.

188.	Corbett-Courtney Fight.	Corbett
189.	Leonard-Cushing Fight.	Cushing

Each of the above spirited boxing contests consists of SIX lively rounds with "knock-out" in the last. Both fights make great hits.
They are photographed upon *150 foot length films only;* each film contains *one full round* and gives an exhibition of about one minute and a half.

Length about 150 feet. Price $45.00.

444.	Battery Park.	River
445.	Black Diamond Express.	Diamond
446.	Cavalry Passing in Review.	Virginia
447.	Grace Church.	Arch
448.	Seminary Girls.	Seminary
449.	Seventh and 71st Regiments of New York.	Address
450.	Sixth U. S. Cavalry.	Martial
451.	View from Gorge Railroad.	Valley
452.	Washerwoman's Troubles.	Circus
453.	Suburban Handicap, 1897.	Derby

Showing several views of the race. First, showing the parade past the stand to the starting post. Then, as the runners pass the stand just after the start. The finish, with Ben Brush winning, The Winner second and Havoc third, with the others strung out, all coming down in the dust under whip and spur. Finally, the weighing out, followed by the dismount and unsaddling. Ben Brush, the winner, can be distinguished by the plain white colors of his jockey. We can also supply a 50-foot strip, showing start and finish and weighing out as above.

INTERNATIONAL PHOTOGRAPHIC FILMS.

Length about 50 feet. Price each, $10.00.

	American Flag (Old Glory).	Flag
207.	Bowery Street Dancers.	Tune
282.	National Dance. By Babe Johnson.	National
283.	Rosebud Dance. By Babe Johnson.	Bud
284.	Tough Dance. By Babe Johnson.	Tough
215.	Babies' Quarrel.	Toys
217.	Bootblacks.	Boots
231.	Black Hussars.	Hussars
224.	Battery Park, N. Y.	Battery
268.	Blanket Court Martial.	Blanket

The soldiers' sport or pastime, as rendered by the 6th U. S. Cavalry while in camp at Weehawken, N. J.

292.	Children's Maypole Dance in Central Park.	Maypole
294.	Calif. The largest Hippopotamus in captivity.	Calif
221.	Brush in the Park.	Brush
244.	Band Parade.	Brass
211.	Cavalry Charge.	Cavalry
212.	Cavalry Drill.	Drill
232.	Crowd Following Parade.	Crowd
243.	Coquette Dance.	Coquette
270.	Clearing Up Debris.	Dust
240.	Drinking Scene (Reversible).	Reverse
295.	Drowning Scene at Rockaway.	Drowning
285.	Dedication of the Washington Monument.	Monument
216.	Farmyard Scene.	Farmyard
208.	Feeding Ducks.	Ducks
225.	Family Troubles.	Family
289.	Fatima.	Fatima
297.	Farmer's First Trip to Bergen Beach.	Bergen

296.	Fishing and Capsizing.	Fishing
222.	Good Thing.	Snowball
228.	Gattling Artillery.	Gattling
242.	Greater N. Y. Fire Department.	Great
	The greatest of all fire department scenes.	
271.	Greater N. Y. Police Patrol.	Wagon
239.	Happy Family.	Happy
	Indian Charge.	Indian
219.	Jersey Central Flyer.	Jersey
241.	Kissing (New.)	Hug
238.	Love Scene.	Love
281.	Little Mischief.	Mischief
303.	Little Ruby, Skirt and Ballet Dance.	Ruby
304.	Little Ruby, Spanish Dance.	Spanish
299.	Little Egypt, of the Seeley Dinner Fame.	Egypt
	Lassoing Wild Bulls, by Pawnee Bill and Cowboys.	
286.	McKinley at Philadelphia.	President
302.	Mexican Knife Throwers, The Lees.	Mexican
227.	McKinley and Cleveland, on their way to the Capitol.	William
230.	Mounted Band.	Escort
233.	Maud Madison, La Danse Serpentine.	Madison
234.	Maud Madison, La Danse Butterfly.	Fly
235.	Maud Madison, La Danse Francaise.	France
236.	Maud Madison, La Danse Nocturne.	Night
237.	Maud Madison, La Danse Du Feu.	Firey
247.	Oriental Dance.	Oriental
246.	Passaic Falls.	Brink
272.	Police Call Answered.	Call
273.	Pawnee Bill Shooting Pigeons.	Pawnee
218.	Royal Blue Limited.	Blue
220.	Railway Station Scene.	Elizabeth
229.	71st Regiment, N. G. S. New York.	Seventy
288.	Shooting the Chutes at Coney Island.	
293.	Tom, the Trick Elephant.	Elephant
298.	Scalping Scene by Thundercloud, a genuine Indian.	Thunder
	Scotch Dance, By the four McGregors.	Eccentric
269.	Sixth U. S. Cavalry Breaking Camp.	Quaker
210.	Wash-Day at Home.	Clothes
213.	Watering the Horses.	Watering
223.	"Yellow Kid." (Burlesque.)	Yellow
226.	Bowery, N. Y.	Bowery
	A busy street scene of that famous thoroughfare, showing cable cars, vehicles, street venders, pedestrians, elevated railroad with train passing, etc. Fine smoke and steam effects. Excellent subject.	
205.	Sound Money Parade in N. Y.	Money
214.	Storm on the Sea Coast. This is a most effective wave scene.	Coast
206.	Spinning in Olden Times.	Spinning
209.	School Is Out.	School

Length about 75 feet. Price $15.00.

308.	Starting For the Fire. (N. Y. Fire Department.)	Bonner
	S. S. "Teutonic," of the Cunard Line.	Teutonic
	Diving and Swimming. (Straight and Reverse.)	Diving

Length 100 feet. Price each, $20.00.

287.	McKinley's Oration.	Oration
291.	Fatima, the Original Couchee Dancer.	Turkish

Length 150 feet. Price each, $30.00.

305.	Water Circus. (From Adams & Woodger's Water Circus.)	Walrus
306.	Downey-Paterson Fight.	Downey
	(Jack Downey, of New York, vs. Frank Paterson, of Boston.)	

COLORED FILMS.

Extra charge for COLORING Dancers and similar subjects varies from $5 to $15 (£1-4 to £3-13) per film, according to subject and length of strip. In the majority of cases, however, the minimum charge is made.

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·PHANTOSCOPE·

THE JENKINS PHANTOSCOPE

C. FRANCIS JENKINS,
1325 F STREET NORTHWEST,
WASHINGTON, D. C.

1331 CONNECTICUT AVENUE,
WASHINGTON, D. C.

April 24, 1896.

Mr. C. Francis Jenkins,

My Dear Sir:

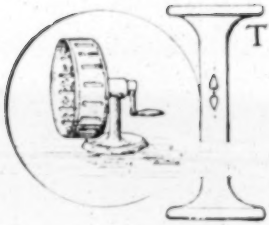
I must thank you for the opportunity you have afforded me of seeing your Phantascope in operation.

The simple and ingenious mechanism by which you have secured an intermittent motion of the photographic film has enabled you to employ a continuous light of great intensity and I must congratulate you upon your success in throwing upon the screen life-sized moving photographs with such remarkable fidelity to nature.

Wishing you every success, I am, my dear sir,

Yours sincerely,

ALEXANDER GRAHAM BELL.



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"The long-promised machine has appeared — a stereopticon which projects pictures, life-sized and in life-like action.

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Pictures 12 feet square can be made at 18 feet distance. In fact, pictures from 18 inches to 18 feet square may be made with equal distinctness and simplicity; and these pictures may be projected for any required distance, near or far — over the heads of a large audience, where desired. During the exhibition of this instrument at the Cotton States and International Exposition held at Atlanta, in 1895, pictures 16 feet square were projected on a screen 92 feet distant. The Phantoscope obeys the same laws governing other stereopticon apparatus.

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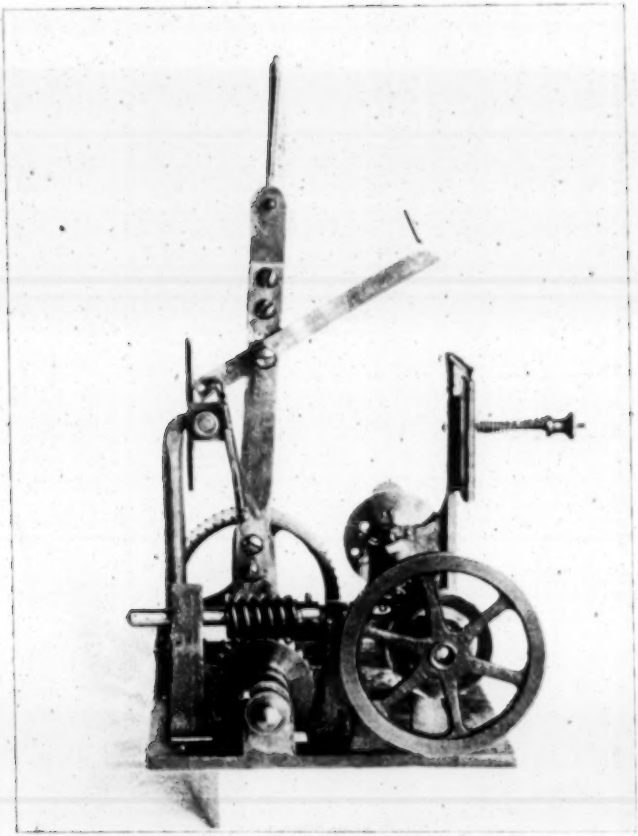
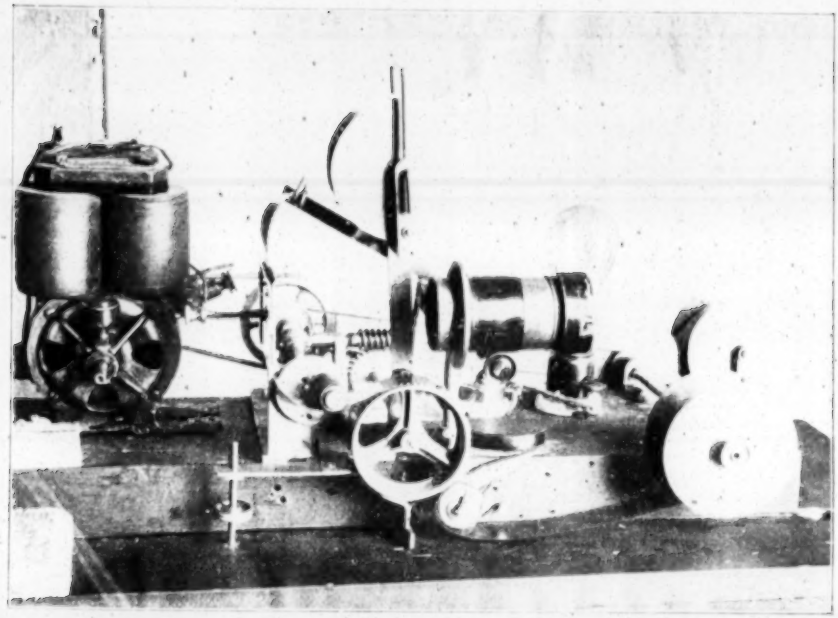
The smaller instrument, which is adapted to a canvas not exceeding 6 or 8 feet square, is a particularly pretty instrument, weighing about 50 pounds; is incased in a neat box, and when removed and placed upon a table is ready to be put in operation simply by screwing the plug attached to the cord into an ordinary incandescent electric lamp socket.



FILM FEEDING MECHANISM.



MACHINE "THREADED."

Uses an Electric Arc

The arc lamp Phantoscope is scarcely heavier than the smaller instrument, but requires a correspondingly larger current — from 15 to 25 amperes. Where desired the machines are fitted with an automatic device which permits the use of an endless tape which may be run as long as required.

Kinetoscope Pictures

And last, but by no means least among its many good qualities, *the Phantoscope will project Edison kinetoscope pictures:* an item not to be overlooked where kinetoscope exhibitors, contemplating the purchase of a Phantoscope, are already supplied with Edison films.

Price F. O. B. Washington

The Phantoscope is sold outright for $200 and $250, for the incandescent and the arc light instruments, respectively.

Admission Fee

Where the Phantoscope is intended for use in a small room, a ten-cent admission fee may be charged and the audience furnished with a two or three-subject exhibition. A 6 or 8-foot canvas is used.

A Better Fee

Where the arc light Phantoscope is purchased, a larger hall may be rented and a canvas from 10 feet up employed. An admission fee of 25 or 50 cents, as judgment and experience may determine, is then charged. The exhibition consisting of an 8, 9, 10 or 12-subject exhibit. Each series of subjects can be changed as often as desired. With a 1½-minute subject, and a 12-subject exhibit, two changes would give an hour's entertainment; about one or two minutes only being required for the substitution.

Chromatic Effects

During the interim, to entertain the audience, colored lights — chromatic effects — can be projected.

Enchanted Pictures

An exceedingly pretty and very fascinating effect is secured by projecting the Phantoscope pictures upon the white circle inside these chromatic rings.

Colored Pictures

The beautiful effects seen upon the public stage of a girl dancing in colored lights is reproduced with charming results, making, probably, the most gorgeous exhibit of the entire evening.

Graphophone
Phonograph
Gramophone

Where desired, the Phantoscope will be fitted with an attachment for the synchronous operation of the phonograph or gramophone; or, when so requested, each Phantoscope will be fitted to operate synchronously the Columbia Phonograph Company's splendid graphophone.

Press Notices.

"Mr. Jenkins, with his latest invention, the Phantoscope, reproduced pictures in motion which were simply wonderful."
—*The Telegram* (Richmond, Ind., June 6, 1894).

"It is unquestionably the most wonderful exhibit on the [Exposition] grounds."—*The Journal* (Atlanta, Ga., September 28, 1895).

"The operation of the Phantoscope itself is silent and almost mysterious. Without other warning than a soft whir in the darkness a figure leaps out into the lighted space. * * * The screen used last night was twenty feet square."
—*The Sun* (Baltimore, Md., October 2, 1895).

"'Wonderful' does n't seem to express even the faintest idea of the qualities of the machine."—*The Paladium* (Richmond, Ind., October 30, 1895).

"With this machine Mr. Jenkins succeeded in reproducing, in life size, on the screen the movements and actions of dancers, gymnasts, etc., with remarkable fidelity to nature."
—*Franklin Institute Journal* (Philadelphia, Dec. 18, 1895).

Prices.

Complete machine, arc, automatic	$300 00
" " " hand feed	250 00
" " incandescent	200 00
Arc lamp, automatic	60 00
" " hand feed	30 00
Incandescent lamp	5 00
Resistance, fixed	10 00
" variable	15 00
Film spools, brackets, etc., complete	25 00
Film tank, spools and support, complete	20 00
Condenser, complete	15 00
Condenser lens, single	3 00
Objective, Size A	5 00
" " B	7 50
" " C	15 00
" " D	10 00
Alum cell	5 00
Motor	20 00
Main-line switch	2 50
Color screens, plain, each	1 00
Carbons, per dozen	1 00
Films (according to subject), minimum	15 00

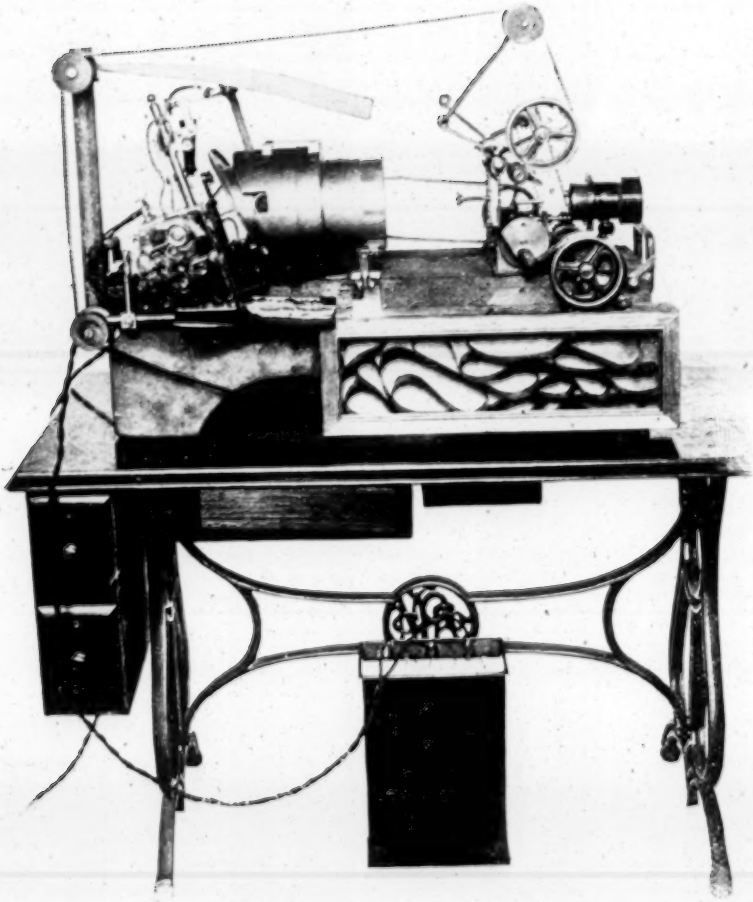
H. L. McQUEEN, PRINTER
1109 E STREET N. W. WASHINGTON, D. C
4-20-'96

Published
July 1896

Life.

Motion.

Realism.



THE PHANTOSCOPE.

"*Remarkable fidelity to nature.*"

ALEXANDER GRAHAM BELL.

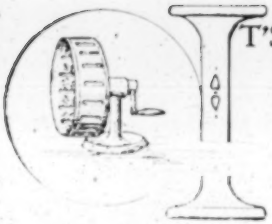
The Marvel of the Age.

The Triumph of Inventive Skill.

Ahead of all.

Second to none.

Beautiful as the visions of a dream; silent as the awakening of the dawn, its pictures open before you. The moving, shifting scenes of life reproduced with photographic accuracy.



IT'S THE PHANTOSCOPE.

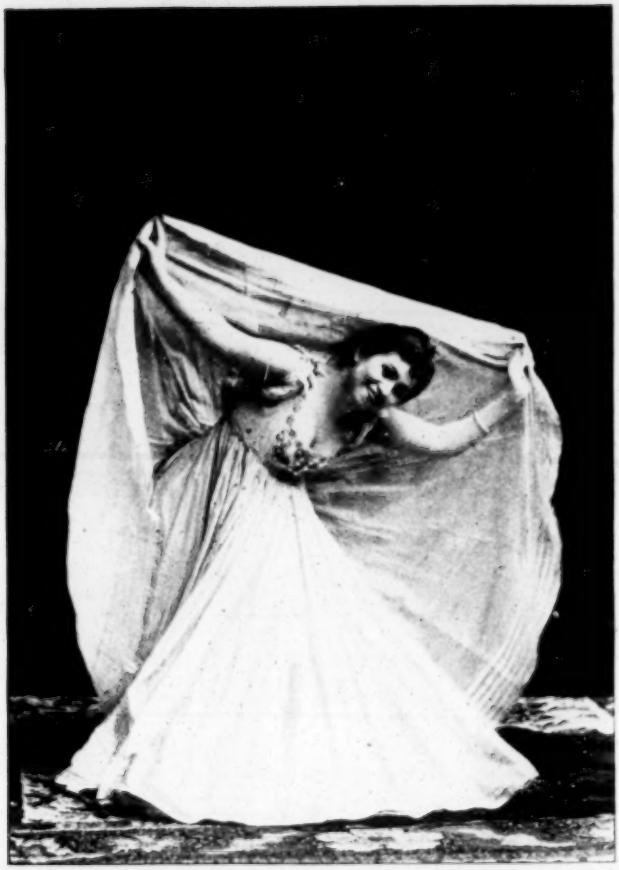
Ever since the invention of the Zoetrope, the plaything of our youth, it has been the ambition of inventors to make an instrument which would project pictures upon a large screen in such a manner as to give the sense of objects in continuous motion—pictures absolutely true to life in every feature and gesture—

THEY FAILED.

WE HAVE SUCCEEDED.

The Phantoscope reproduces pictures far more realistic than can be imagined, life sized, and in motion.

THINK OF IT!



THE dancer dances for you. Every step is reproduced upon the screen; the varying effects of light and shade; the colors of her drapery; her beauty of face and figure, all are shown, just as you see her on the stage.

✳ Street Scenes. ✳

WHO has not watched the shifting, changing panorama of the streets? The hurrying to and fro, the bustling crowd? And who has not said, "I would like to see this scene again, I would like to study its many interesting phases."

Our cameras catch the pictures and then

ANIMATE THEM.

The Phantoscope is silent and almost mysterious. It is like a spectre visitor from a strange world. Its achievements are marvellous and almost beyond belief. Yet, YOU can possess this instrument. We make them, and what is better yet—WE SELL THEM. Inventions were guarded in olden times—the secrets were locked in the breasts of the inventors—we fling this discovery broadcast.

We will sell you the

Phantoscope for $300.00, net,

F. O. B., Washington, D. C.

DO you want to make money? Of course you do. Everybody does. Do you want an instrument to exhibit? Do you want a new attraction for your theatre?

The fastest money-maker on the market, the most profitable investment you can make.

Don't Wait.

Buy Now!

WHAT IS THIS WONDERFUL INVENTION?

WHAT DOES IT DO?

It projects pictures upon a screen like the Stereopticon—but with this difference, the figures MOVE just as in life. Wonderful, isn't it?

The Phantoscope is easily operated. It is a wonderfully simple machine, after all. Simplicity is one of its chief merits.

THE motive power of the instrument is electricity, the 110 volt continuous current, in general use for electric lighting, being the one used. Other voltage can, however, be used if desired. No heavy batteries are required.

The essential parts of the Phantoscope are:—

1st. The Motor.

2d. A small, but powerful, arc lamp, requiring from 15 to 25 amperes of electricity.

3d. A condensing lense to gather and focus the rays of light from the lamp.

4th. An objective lense to project the views.

5th. A device to rapidly move or feed the photographic films.

6th. The films, or views.

Pictures 12 feet square can be made at 18 feet distance. In fact, pictures from 18 inches to 18 feet square can be made with equal distinctness and simplicity; and these pictures can be projected for any required distance, near or far—over the heads of a

large audience where desired. During the exhibition of this instrument at the Cotton States and International Exposition, held at Atlanta in 1895, pictures 16 feet square were projected on a screen 92 feet distant. The Phantoscope obeys the same laws governing other stereopticon apparatus.

THE PHANTOSCOPE IS NOT LEASED OR RESTRICTED IN ANY MANNER WHATEVER.

It is Sold Outright!

The purchaser secures the revenue,

Free from any claims from us!

An entire evening's entertainment can be given with the Phantoscope. A hall, vacant store-room, church or theatre may be rented, and a screen 10 feet square employed. The entertainment can consist of an 8, 9, 10 or 12 subject exhibit. Each series of subjects can be changed as often as desired.

WITH 12 films two changes would give an hour's entertainment, about one or two minutes only being required for the substitution. An endless film can be used, operated by an automatic device, which allows it to run as long as desired.

THE PHANTOSCOPE WILL PROJECT EDISON KINETOSCOPE PICTURES,

An item not to be overlooked where Kinetoscope exhibitors, contemplating the purchase of a Phantoscope, are already supplied with Edison films.

Wavering or flickering, so trying to the eyes, is absolutely avoided; the instrument is self contained, the only additional requisite to a perfect exhibit being a screen or wall with a free, white surface of the desired dimensions.

During the interim to entertain the audience, colored lights—chromatic effects—can be projected.

A NEW FIELD FOR EXHIBITORS.

GET IN LINE WHILE YOU CAN.

Where desired, the Phantoscope will be fitted with a Graphophone attachment. What could be more delightful than listening to beautiful music while these marvellous, moving pictures, radiant with exquisite colors, are opening to your astonished vision.

A WORD AS TO PROFITS.

If you own a Phantoscope, all the money you take in, over and above your expenses,

IS YOURS.

YOU DON'T HAVE TO PAY US ONE CENT.

Suppose you charge twenty-five cents as an admittance fee—don't you think there are thousands who would be glad of an opportunity to see these wonderful, moving, realistic reproductions of the famous sights of the world?

DOWN PENNSYLVANIA AVENUE, WASHINGTON, D. C., with its moving throngs, and the Capitol of your Country in the distance.

THE DEPARTURE OF AN OCEAN STEAMER; the hurrying crowds, the waving handkerchiefs and the smoke rising from her stacks as she starts on her journey across the sea.

SCENES ON THE BEACH AT ATLANTIC CITY, N. J., with the merry crowd of bathers in the surf. ALL THIS—AND MUCH MORE—everything that has

Life, Motion,

can be reproduced true as photography can portray it. The people will see these marvellous sights, and see them soon.

WHY SHOULD THEY NOT PAY

YOU FOR THE PRIVILEGE?

Order now, don't wait a minute!

We Make Phantoscopes.
We Sell Them.
We Control Them.

Don't wait, delays are dangerous in everything.
Send your order to the nearest office,
NOW.

COLUMBIA
PHONOGRAPH
COMPANY,

919 Pennsylvania Avenue, WASHINGTON, D. C.
1159 Broadway, NEW YORK CITY.
110 E. Balto. St., BALTIMORE, MD.
720-22 Olive St., ST. LOUIS, MO.
Boardwalk, near Kentucky Ave., ATLANTIC CITY, N. J.

C. FRANCIS JENKINS,
INVENTOR OF THE PHANTOSCOPE.

TROY S. ADAMS, PH.

D- AUGUSTE AND LOUIS LUMIERE

Description of the Cinematographe of August and Louis Lumiere, 1897, 34 pp [photocopy] CLAc, TxU-H

Price List of Cinematographe-Lumiere, 1 p [photocopy] TxU-H

(Societe Anonyme des Plaques et Papiers Photographiques Lyon) Catalogue General des Vues Cinematographiques Positives de la Collection Lumiere, [ca. 1901], 48 pp NNMOMA

Société Anonyme des Plaques et Papiers Photographiques

A. LUMIÈRE & SES FILS

CAPITAL TROIS MILLIONS

Usines à vapeur : LYON-MONPLAISIR

COURS GAMBETTA, RUES ST-VICTOR, ST-MAURICE ET RUE DES TOURNELLES

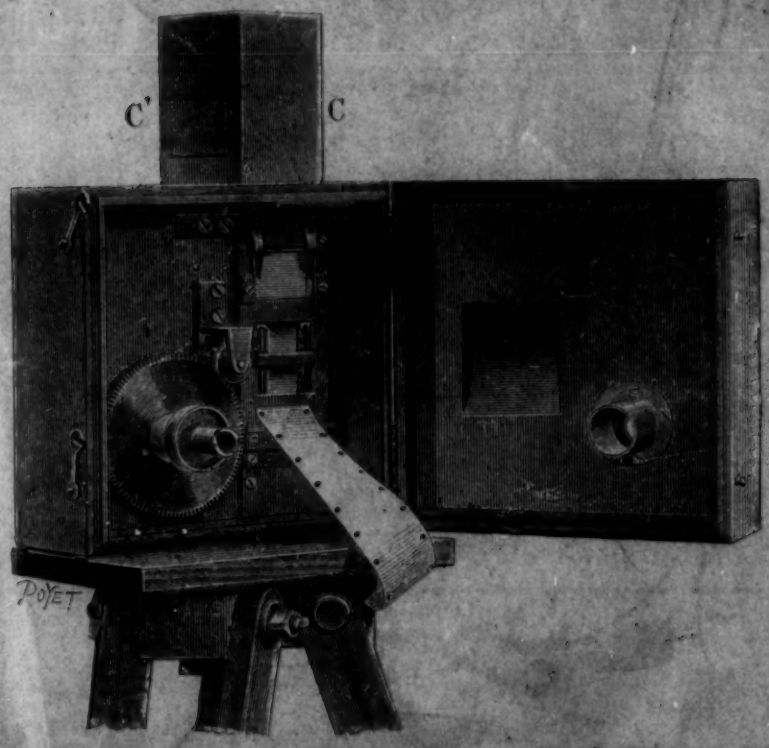
DESCRIPTION

OF

THE CINEMATOGRAPHE

OF

AUGUST AND LOUIS LUMIÈRE



Lyon — Imp. J. Sillard, 6, cours Gambetta.

— 1897 —

DESCRIPTION

OF

THE CINEMATOGRAPHE

OF

August and Louis LUMIÈRE.

The principle of the Cinematographe.

Among the numerous applications to which instantaneous photography has given birth, it may be said to-day that Chrono-Photography or Animated Photography, occupies the first place.

Ever since the introduction of the rapid Bromo-Gelatine process Scientists have been experimenting with a view of using photography for the purpose of recording fugitive scenes that they might afterwards study the various phases of motion at their leisure.

In 1874, Mr Janssen used an apparatus which he called the " Photographic Revolver " for the observation of important astronomical phenomena, and about the same time, Mr Muybridge, of San Fancisco, obtained a series of instantaneous

photographs of objects in motion by means of several special Cameras, the shutters of which were electrically opened and closed at suitable intervals. But it was Mr Marey, a member of the Institute of France, who obtained the most complete results in this direction. This Savant always used Chrono-Photography in the study of animal locomotion aud we owe to him many ingenious discoveries which have proved valuable auxiliaries to the science of photographic observation.

Later on Mr Anschutz, general Sebert, and others made similar experiments, but all of these Savants were intent upon producing successive photographs (of objects in motion) to a limited number only and for the sole purpose of making *analysis* of motion; but the reconstitution of this motion, that is to say, its *synthesis,* was then considered a problem the solution of which was very difficult.

In 1893 Mr Edison placed before the public an apparatus called the " Kinetoscope " which exhibited (*to one spectator only*) a long series of instantaneous photographs following each other at very short intervals, realizing thus this synthesis.

But the film, on which the pictures are taken, being animated by a continual motion, each picture, to give a clear impression, ought to be seen but for a very short time, not exceeding 1/7000 of a second. Under these conditions the light appeared to be very faint, the scenes having little depth and at least 30 pictures per second were necessary in order to produce an impression of sufficient continuity.

These defects have been eliminated by the " Cinematographe " and the ingenious construction of the instrument allows a reduction in the number of pictures to only 15 per second or even less. This reduction in speed allows more time for the exposure of the negative strip and hence clearer pictures are obtained. The Film strip being also made more translucent than that used upon the Kinetoscope and each picture being brought to a full-stop before the opening, so much more illumination is obtained that it is possible to *project upon a screen*

before a large audience animated scenes in which the persons or moving objects are enlarged to *full life size.*

The principle of imparting apparent life motion to pictures has long been known ; it was first crudely adapted to children's toys known as Zootropes, Praxinoscopes, Phenakistiscopes, etc. It is the principle of persistence of luminary impressions upon the retina of the eye.

When we see an object, its image is formed in the depth of our eye and is momentarily photographed on the nervous membrane which is called the retina. If the object be suddenly removed or darkened, its image fades from our vision gradually and the optic nerve being still affected, our eye persists in seeing the object as if it had neither been removed or darkened. The duration of this impression varies according to the intensity of the light upon the object. Under ordinary circumstances it is about $\frac{2}{45}$ of a second; in such a manner that the visibility of an object, which has suddenly been darkened, is prolonged of 2/45 of a second. The result is that if a lighted object is placed before our eye and is suddenly hidden or removed during only $\frac{1}{45}$ of a second, its image will remain in our eye during 1/45 of a second and we cannot perceive its momentary disappearance. Now, supposing that the successive positions of an object in motion be photographed upon a strip of film at intervals of 1/15 (3/45) of a second. The different photographs obtained are alike, that is to say, that if we place one of them upon the other, the parts which represent fixed objects are got again exactly, whilst those corresponding with the object in motion occupy positions the flight of which measures in some way the removal accomplished between the instants when the two photographs were taken. That stated, let us say that 900 successive pictures will have thus been taken during one minute. Then let us project on a screen by means of a lantern, picture n° 1. Let us afterwards hide it, in interposing on the luminous group a dark shutter that will hide the light only for $\frac{1}{45}$ of a second, and, as above stated, our eye will go on seeing the projected image not only during all the time of the passage of the dark shutter, but still after it has passed during an equal time to the difference

between 2/45 of a second (the duration of the persistence) and 1/45 of a second (the duration of the passage of the shutter), say 1/45 of a second. Then supposing that during the time of its eclipse we substitute picture n° 2 in place of picture n° 1, when the screen unmasks the luminous group again, we will still continue to retain for $\frac{1}{45}$ of a second the impression of image n° 1 upon which the image n° 2 is strongly superimposed and as the motionless objects exactly coincide, our eye will perceive only the slightly changed attitude of the moving object in picture n° 2 succeeding to picture n° 1. In the same manner we substitute picture after picture until we get to n° 900 and our eye will have before it during these substitutions the object in motion during its various attitudes from 1 to 900.

Our eye will thus see moving on the screen the photography of this object.

The "Cinematographe" is an apparatus which enables us to produce automatically 900 eclipses of light in one minute and 900 substitutions of successive images.

In the "Cinematographe" these eclipses are obtained by the use of a segmental shutter revolving 15 times per second between the light and the objective or projecting lens, back of which the pictures pass through a framing device. At each passage the shutter will intercept the light and, consequently, the illumination of the screen, on which the projection is done, will disappear during a fraction of a second inferior to 1/15.

As before stated, all these pictures are printed one after the other, edge to edge, upon a film about 17 metres in length and 35 millemetres in width. The dimensions of each picture are 25 millemetres in width and 20 Millemetres in height. The margins of this film strip are perforated at intervals of 20 millemetres into which perforations two hooks, operated by a cam or eccentric movement, penetrate and jerk the strip downward through the framing device at regular intervals coinciding with the eclipses produced by the shutter. Thus, while the shutter is passing across the line of light, picture n° 1 is being sharply removed from before the opening or frame and picture n° 2 is substituted exactly in its stead. As soon as the shutter

has passed the field of light, the strip containing the pictures stands still until the shutter again performs its eclipse ; this picture is projected upon the screen as in a stereopticon or magic lantern.

It may be readily understood what a great precision was necessary in the construction of this apparatus, so that, in all these movements, the film, however so frail, may be preserved from serious injury in order to be used a great many times.

Thanks to the *reciprocating motion* given to the hook frame under the impulse of a *triangular eccentric,* we have attained this result (*the fundamental principle of our Patent*), and by these means the rapidly starting and stopping of the hooks can be regulated to a nicety and the driving motion begins only after the film has *absolutely stopped* so as not to spoil the holes. Moreover, the lateral openings of the film give a guide-marking so much the more perfect, as the former is executed by the means of hooks, which rigorously take back again the same positions at the two ends of their course. In sort, the mechanism is arranged in such a way that the film strip remains motionless during 2/3 of the time while the other third is occupied in the substitution of the pictures. These advantages permit our "Cinematographe" to produce results which other similar instruments cannot compete with, owing to the fact that in such other instruments heavy sprocket wheels are stopped and started producing great vibration and noise and rendering the photographic strip liable to serious damage, besides giving an exhibition which, owing to these defects, is very trying to the eyesight of the spectator.

Description of apparatus.

The " Cinematographe " properly speaking (fig. 1, 2, 3), is composed of two essential parts. First the eccentric axle, second the hook bearing frame.

(1) *The eccentric axle.* — This axle contains a number of

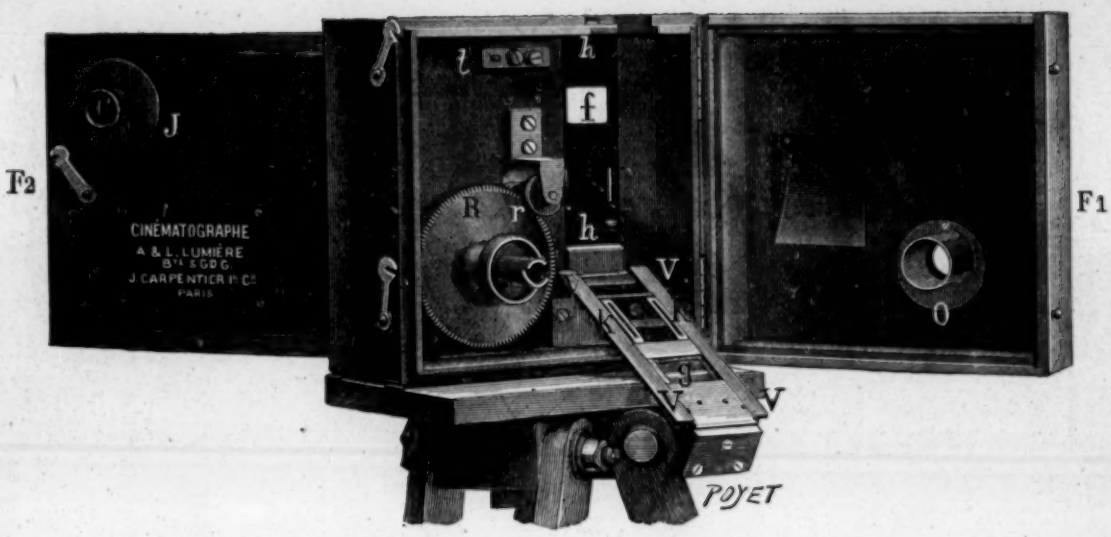


Fig. 1.

pieces which are as follows. At one of the extremities is fixed a pinion which catches into a toothed wheel R. (fig. 1) so that when the wheel makes one revolution the pinion makes eight. The toothed wheel is worked by the hand by means of a handle, which the operator should turn very regularly at the rate of about two revolutions in a second. Consequently the eccentric axle will give a speed of 16 revolutions in a second. Directly in front of the pinion is placed a friction roller (r) fixed on the shaft. This roller is bound with leather on its circumference. We shall see its use when dealing with the production of negatives.

Behind the pinion is fixed a triangular eccentric intended to transform the sustained circular motion of the axle into an

alternative motion of the hook-frame. On the surface of the eccentric opposite to the pinion is screwed a thick circular disc concentric with the axle, carrying projected on its cylindrical

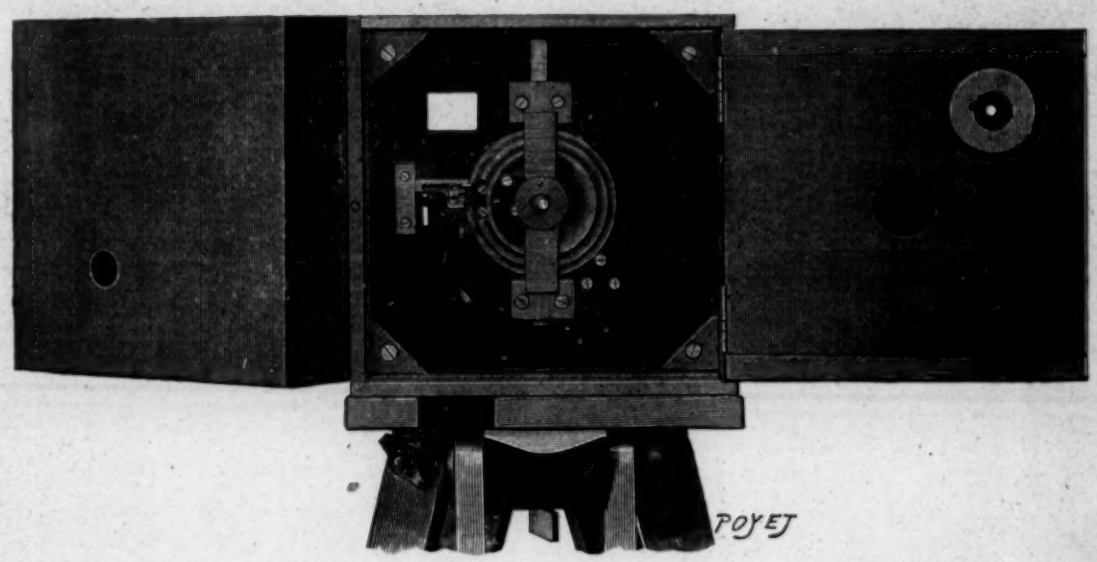


Fig. 2.

surface two parallel blades of steel. These blades, during a part of their journey are slightly deformed so that they present two lateral projections, one destined for the catching and the other for the retreat of the impulse hooks. Finally, the second extremity of the axle is terminated by a tray on which is fixed the disc shutter by means of a nut (fig. 3). This is generally composed of two light metallic sectors which can be covered more or less so that the covering may have a fixed duration. The plate carries in front a peg which fits into the openings in the discs allowing their positions to be easily marked and to

prevent their displacement during the working of the apparatus.

It may be observed that the nut which fixes the shutter is

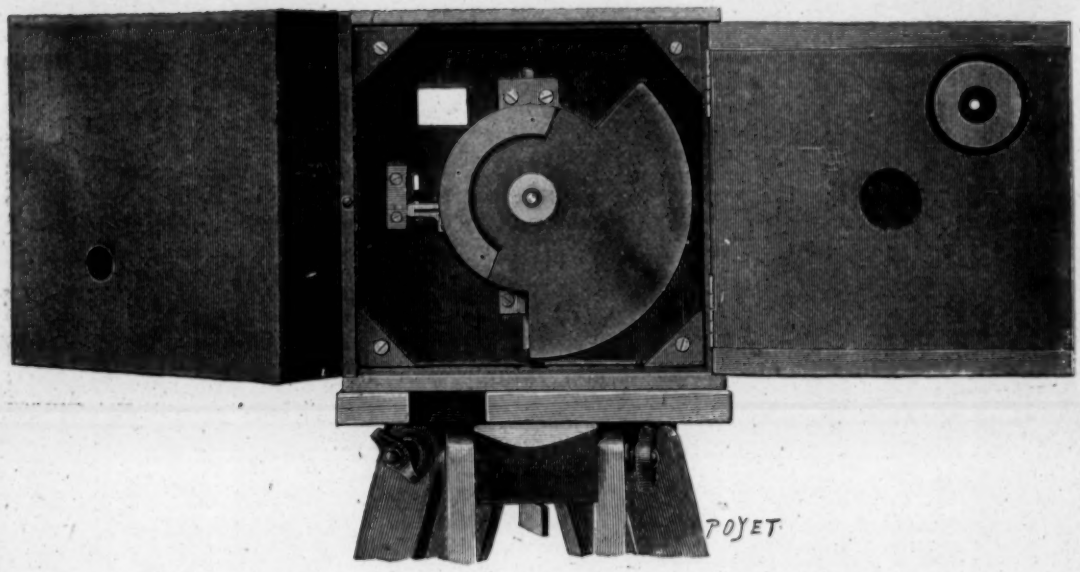


Fig. 3.

screwed left hand instead of right hand as is usual; to screw it, therefore, it is to be turned contrary to the hands of a watch.

The shaft is supported on two bridges at the two sides of a large plate of copper, called *platine*. The bridge on the pinion belongs to one arm; the other which holds the shaft between the eccentric and the shutter is double and arranged vertically.

(2) *Claw frame*. — The claw frame is formed of a light blade of steel, with a rectangular window in it, in which the triangular eccentric works; it carries at its upper and lower extre-

mities two straight guides which can slide freely, but without play, in the two slides which are made under the feet of the double bridge. In this way the frame, worked by the eccentric, receives a vertical alternating motion. On the side, and horizontally it is fitted with a prolongation supporting the carrying claws. Those, which are firmly fixed into one another, are perfectly guided in their movement, which is perpendicular to the plan of the frame. The piece that makes up their whole is provided laterally with a tenon on which the projections, mentioned above, work.

Working. — It is now possible to examine the working of the apparatus. Suppose the shutter removed and turn the shaft by hand, until the frame takes its upper limit of position and one of the projections of the disc produces the catching of the claws. From this moment, if we continue to turn, the frame descends by the action of the eccentric; after half a turn of the shaft, it takes its lower position, while the second projection comes forward to cause the claws to withdraw; then the frame rises again to its first position, the following projection causes the claws to take hold and so on. It is important to observe that the withdrawal or the grip of the claws takes place at each 1/6 of a revolution of the shaft and that the ascent or descent of the frame takes place during a third of a revolution.

Accessories. — Towards the right of the apparatus is seen a shutter perforated with openings VVVV (fig. 1) which can be laid back and which is kept in a vertical position during work. Towards the upper part it has a glass with parallel faces *g*, supported by two springs, and intended to press lightly on the film; a little lower down are fixed two flexible springs *kk*, called " counter claw springs ", in front of which the carrying claws are displaced. These springs prevent the tearing of the film, should an unforeseen accident occur during the unrolling. In the platina, facing the shutter, a shallow depression *hh* is formed lined with velvet, in which the film slides, kept in front by the shutter when the latter is raised.

At the upper part of this depression, facing the pressure

glass, a rectangular window *f*, is formed whose size corresponds with that of the film picture.

All the apparatus is mounted in a walnut box, whose two moveable bottoms form two doors firmly held in place by hooks; one of these doors F', which faces the operator, possesses a circular opening O, by which the operating handle is introduced for working the apparatus. The other door is provided near the top in front of the above named rectangular window with a metallic annular disc J, on which the negative objective or the projection objective may be arranged.

To obtain Negatives.

To take negatives the following accessories are used :

1st A tripod to hold the apparatus.

2nd A frame-box.

3rd A receptacle box.

4th A Reel.

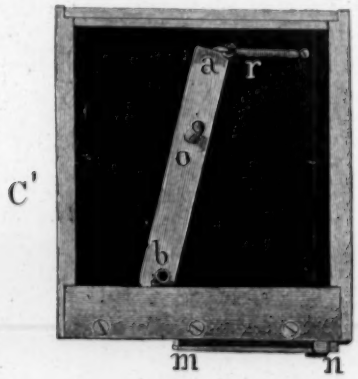


Fig. 4.

The frame box is a walnut box CC' (fig. 4), closed on one side by a sliding shutter. On the back, opposite the shutter, is fixed a rod O which supports the film ; on this rod is pi-

votted a plate *ab* pressed by a round spring *r*. In the lower angle a narrow slit is made lined with velvet.

This box is placed on the Cinematographe by means of the groove *mn* which works on a slide arranged with reference to the pressure shutter.

The frame box is intended to hold the film before it is being used, during carriage of the apparatus.

The receptacle box AB, A'B' (fig. 5), which is entirely of metal, is intended to receive the sensitized film according as it is unrolled before the objective. It opens in two moveable parts around a hinge; towards the lower part AB' of the plan, opposite the lid, is a wide semi-cylindrical cavity which continues internally in the form of a sheath, which opens at the upper part of the box inside. The box is crossed from one part to the other by an axis of steel *b*, somewhat cone-shaped,

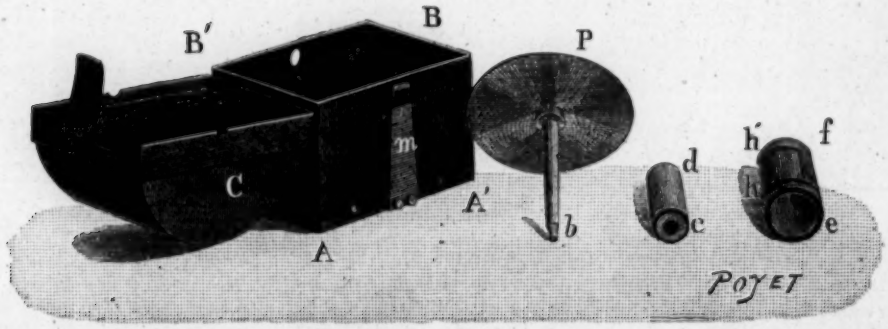


Fig. 5.

terminating on the left by a large circular disc P, which is pressed by the spring *m* against the friction roller of the shaft of the Cinematographe, when the box is in position. On this shaft and inside the box is arranged, to rub firmly, a brass cylinder

cd, covered outside with india-rubber. A cylinder *ef*, of much greater diameter can revolve freely round this cylinder. It is provided at both ends with a generator of two hooks *hh*, in brass, for fixing the film. This particular arrangement has for its object to cause a kind of trembling between the two cylinders caused by the adhesion of the India rubber, so that the outer cylinder rolls up only the part of the film given up progressively by the carrying claws of the Cinematographe.

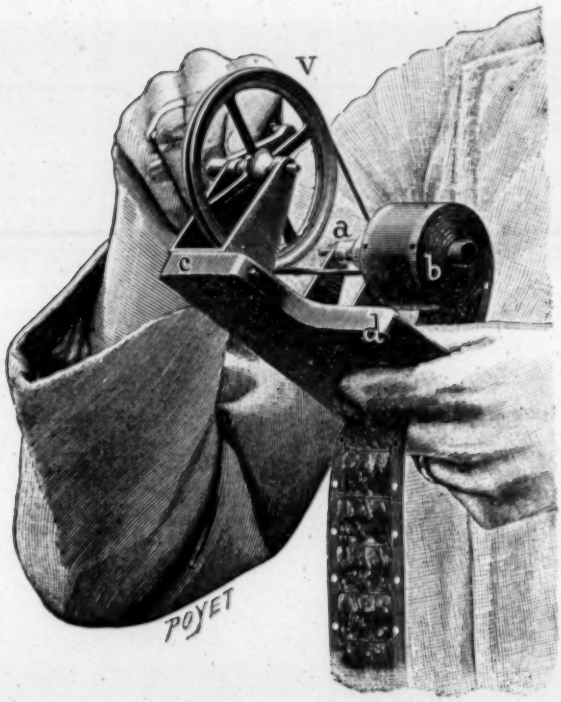


Fig. 6.

When the film is completely rolled up, it forms a compact roll filling up the interior of the box.

The receptacle box adapts itself to the shutter of the Cinematographe directly under the pressure glass.

This adaptation is made by two tenons screwed on the shutter and which clasp a small tongue placed towards the top of the receptacle box. Two shoulders of the shutter support the box by the bottom.

Reel. (fig. 6). This accessory serves to roll up the film. It is composed of a wheel V worked by a handle ; this wheel, by means of a leather cord commands a kind of winch *ab* terminating on one side in a hollow cylinder split in all its length in form of a generating line. A shelf of walnut *cd*, hold in the left hand, carries all; near the hollow cylinder, this shelf is provided with an opening lined with velvet. The end of the film, at first passed into this opening, passes further into the slit in the winch. The wheel is then turned with the right hand uniformly, until the film is rolled up. During this operation, it is necessary to be careful to guide the film under the shelf, by the fore and second finger of the left hand, in order to avoid twisting which might produce incurable tears.

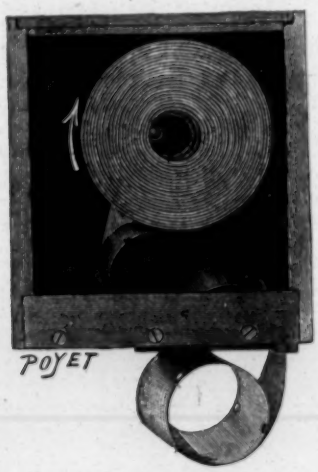


Fig. 7.

Manipulations. The manipulations necessary for obtaining negatives are :

A. *Introducing the sensitized film in the frame-box.*

B. *Focussing.*

C. *Putting the film in its place in the apparatus and working it.*

A. To introduce the sensitized film into the frame-box, it is necessary at first, by means of the reel, to unroll the ribbon that we send and roll on afresh, taking for the inside extremity the free end of the film, the *sensitized side being placed inwards.*

Wen this is done, place the roll of film in the central axis of the box, so that the unrolling movement shall be as the hands of a watch (fig. 7). The end of the band is to be folded towards the left, so as to surround the elbow lever, then it is led to the right passing it into the slit lined with velvet. Take care to let the end pass some centimeters beyond. Close the frame-box by means of the folding shutter and secure it with the button on the upper face. *Properly, this should be done in the dark room.*

B. *Focussing.* — The focussing is a most delicate operation, requiring all the care of the operator. It is evident in fact that the negative proofs should be as clear as possible, for as the positive, obtained by contact, must be considerably magnified in projection the smallest faults in distinctness would be exaggerated proportionally.

This focussing should be done generally on objects placed at a distance of 8 meters from the apparatus.

The ordinary objective for negatives is accompanied with diaphrams for moderating the quantity of light which falls on the sensitized film and to moderate, in a certain measure, the length of time for posing which should not be done with the shutter. A complete set of diaphrams consists of 3 parts, one large, one medium and one small. In choosing these diaphrams it must not be forgotten that the smaller their opening is, the smaller is the quantity of light that they allow to pass through and consequently the small diaphrams should not be employed to reproduce views badly lighted. On the other hand the smallness of the diaphram increases the general clearness of the picture. It is therefore an advantage to work under conditions in which a sufficient lighting power is joined to the greatest clearness.

The Zeiss objectif which can be adapted to our Cinematographe is provided with an iris diaphram the manipulation of which is very convenient.

To find the focus, fix the Cinematographe with its objective on the tripod. Open the back door of the apparatus and place between the pressure glass and the corresponding window, a piece of film from which the coating of gelatine has been removed (the unpolished side towards the objective) and which makes a screen of very fine texture. Place in the objective the suitable diaphram, then with a lens examine through the pressure glass the picture thrown on the piece of film, then slide the objective in the tube, which contains it, until the greatest clearness is attained.

It is possible that, time being short, the operator may have to act quickly to put the apparatus in its place and to be ready to work. For this purpose we have engraved a mark

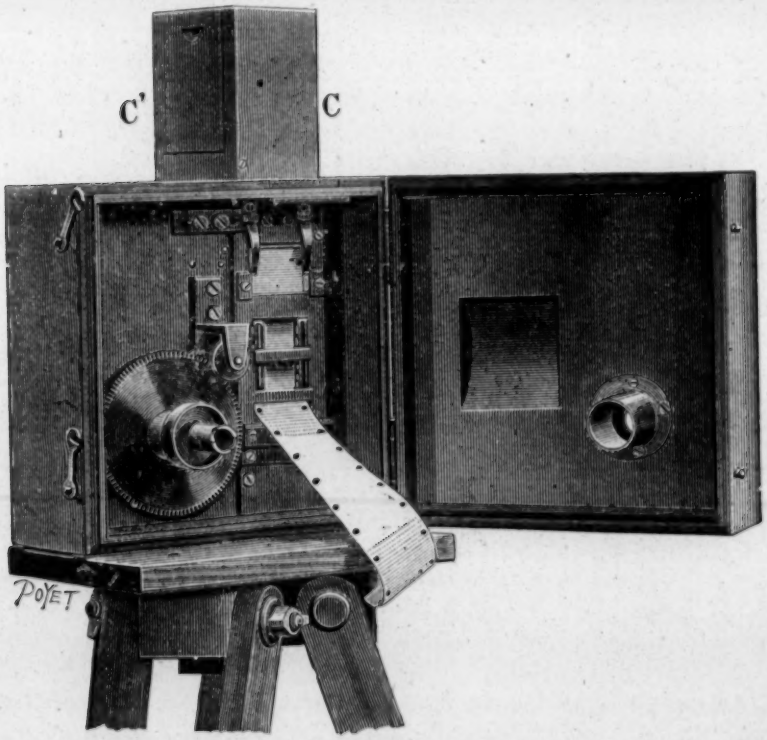


Fig. 8.

on the polished part of the objective tube which, when it reaches the edge of the sheath, in which the latter slides, gives an automatic focus for objects more than 6 meters from the objective. We are convinced that this arrangement will render real services to our clients, by facilitating a delicate task, on which, we cannot too often repeat it, depends all the success in getting the negative.

Finally, it is necessary to watch very attentively to see that, once the focus is obtained, no displacement should take place at the tripod of the apparatus.

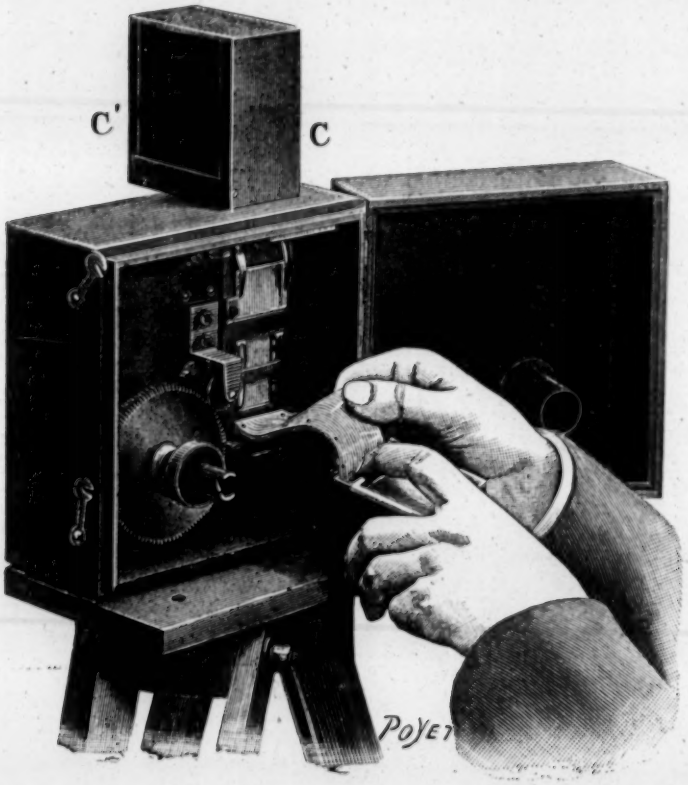


Fig. 9.

Note. — It is important before fixing the focus to take note of the position of the shutter. We have already said that the latter consists of two superimposed discs. One of them, the lower, should never be disturbed from the position assigned to it by the mark pin. As to the other, it is necessary, in order to obtain negatives, to decide its position so that with the first it will form a complete semi-circle, which must be done by turning it as the hands of a watch but not the opposite way.

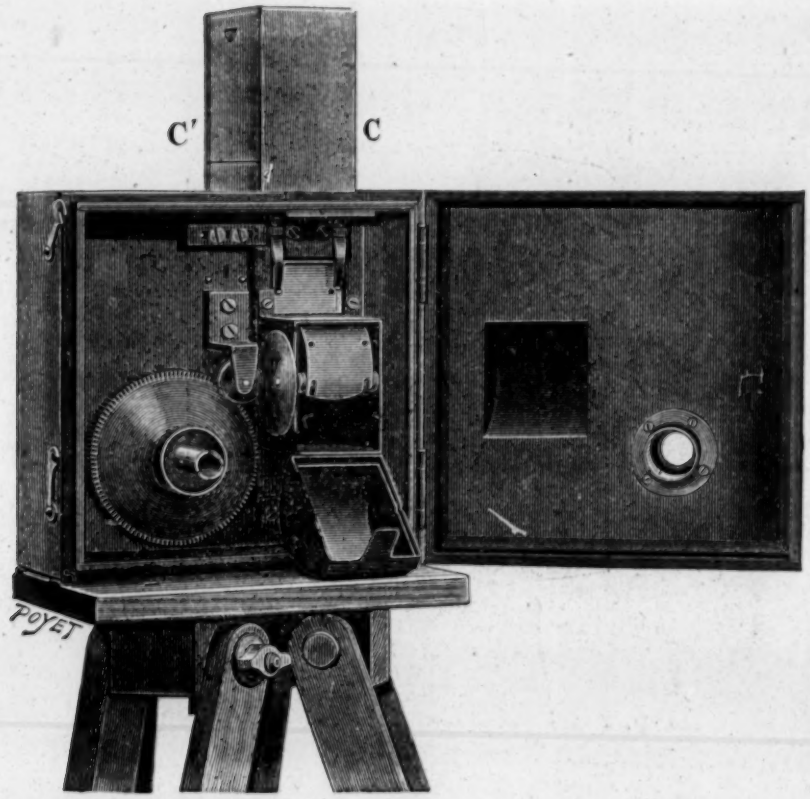


Fig. 10.

However when the light appears insufficient, and an insufficient pose is to be feared, it is not inconvenient to

allow the two discs to remain superposed in the position indicated in fig. 3. The operation is then performed with a maximum of light.

It is important to be sure after this operation that the film slips freely in the sheath by turning the eccentric axle slowly between the fingers in opposite directions.

C. — *Placing the Film.* — Lower the pressure shutter by opening the bolt which keeps it vertical. Place the frame-box

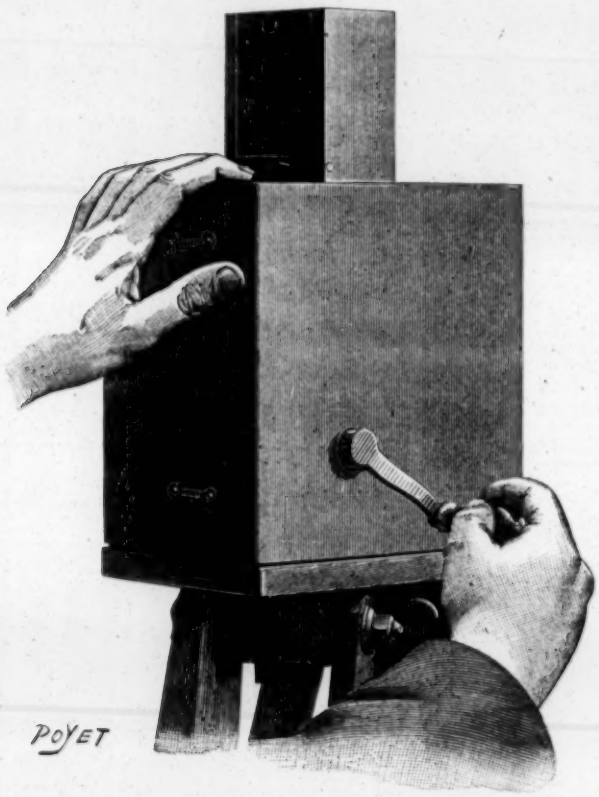


Fig. 11.

on the apparatus, fixing the under slide into the groove in the Cinematographe; the box being in place, the film which comes out of it should fill the velvet sheath. Pull the film just so far as to draw out about 25 centimetres. Introduce the claws

(which have already been placed above) into the perforations; afterwards pass the end of the ribbon into the opening made in the shutter under the counter-claw springs and the shutter is to be raised and fixed with its bolt.

It is now necessary to arrange the film in the receptacle box. For this purpose take the closed box in the left hand, and with the right hand (fig. 9.) introduce the free end of the ribbon into the semi-cylindrical cavity of the box, guiding it with the left forefinger, push lightly on the film, until its end shows at the upper part of the interior of the box.

The box is then placed in the place made for it in the shutter, where it is held by the two upper tenons and the lower shoulder. In this position, the receiving box should completely cover the counter-claw springs; the circular disc at the end of the axle being placed on the left, make sure that it is properly held on the friction roller.

The box is afterwards opened by lowering the semi-cylindrical cover; draw towards you all the free part of the film, fix it in the two extreme openings in the clasps of the inside cylinder (fig. 10), roll on it all the free film, pressing firmly, and then shut the box.

The apparatus is ready for operation. Then close the back door of the Cinematographe, put the handle in the opening near the bottom at the left side, then at the proper moment turn the handle at the rate of two revolutions per second taking care to steady the apparatus with the left hand, pressing on the tripod to avoid shaking (fig. 11). At first most operators are apt to turn *too slowly*. Guard against this fault.

When the ribbon is completely unrolled (which is shown by the decreased resistance and the peculiar sound of the claws) withdraw the receiving box carefully; nothing now remains but to develop.

Precautions to be taken. — To avoid accidents during the process of obtaining negatives, it is *indispensable* to observe the following rules:

1st Be sure that the film slips freely, without shock, in its velvet sheath.

2nd See that the window in front of the pressing glass is clean. Sometimes the velvet ravels, and the threads may cause marks on each of the negative pictures.

3rd Make sure that the pressing glass presses moderately on the film, regulate the pressure by the springs which hold it.

4th Carefully clean the velvet of the sheath with a badger brush to remove dust which would certainly spoil the film.

5th See that the sensitized side (dull side) of the film is turned towards the objective, and consequently the polished side towards the operator.

6th After obtaining each negative, remove with a wooden spatula the gelatinous grains which often stick to the semi-cylindrical cavity of the reception box.

7th Be sure that the friction roller adheres perfectly to the circular disc of the receptacle box. This adhesion can be increased, if required, by means of a light coat of wax spread on the friction roller.

8th Never stop in the middle of an operation for in recommencing there may be difficulties in reeling again.

Developing, Washing & Fixing.

The operations of developing, fixing and washing films may be conveniently performed by means of simple baths of 10 litres capacity.

The developer is prepared according to the following formula :

Water.....	10 litres.
Diamidophenal.....	50 grammes.
Anhydrous sulphite of soda....	250 grammes.

(The relative proportions of Diamidophenal or Sulphite may be modified).

This quantity of liquid represents the contents of one bath. For developing 2 baths of the liquid are prepared.

The film, rolled in the form of a bobbin, is supported above the first bath by a cylindrical rod which passes through the central orifice of the bobbin. This rod (a pencil for instance would do) is held in the hand of an assistant, or can be fixed, by a very simple means, to the wall of the dark room. The film is then *very rapidly* unrolled and is immersed in the developer as it unrolls. When the whole film is unrolled, pass it, still very rapidly, into the second bath, being careful to slide it between the two fingers in such a way as to expose all of its surface to the developing liquid and to avoid bubbles or gaps in development which might otherwise occur.

It is necessary that the immersion in the first bath and the transit from the first to the second bath *take place as rapidly as possible.*

The film is afterwards passed from one bath to the other continuously until the development is deemed sufficient. When this result is obtained the film is immersed in a bath filled with water where it is washed; the water bath being arranged in such a way that the film leaves the second bath of the developer and enters the water with the same end foremost which was first dipped in to the developing liquid at the beginning of the operation. In this way the development will be uniform throughout the entire length of the film.

The washed film is passed into a first and thence into a second fixing bath of Hyposulphite of Soda at 25 °/₀. When fixed, it is placed in a washing bath, where clear water is constantly renewed, and where it remains several hours

If the film is dried immediately on leaving the water, it curls up and may suffer some contraction.

To avoid this it must be glycerined.

The formula for the bath to be used is as follows :

Water.....	7 Litres	500	cent.	cub.
Alcohol (à 95 °/₀)...	2 »	500	»	»
Glycerine.....		250	»	»

Two baths are to be filled with the liquid for glycerining, and the film should be dipped successfully into each.

This operation should take 5 *minutes altogether.*

The glycerined film is dried by suspending it on a wooden rod in a dry place, and at a temperature of 20° to 22° centigrade.

When it is dry it is rolled up by means of a reel and is then ready for introduction into the Cinematographe.

Great precautions must be taken in passing the film from one bath to another during the various operations of developing, fixing, washing, and glycerining, in order to avoid peeling of the coating, which very easily occurs, especially if the film be creased or folded.

The advice given above should be observed with reference to development, namely, to be careful to slide the film between the fingers so as to smooth out creases.

Care must always be taken to place the sensitized side uppermost in order to avoid rubbing it against the edges of the baths.

It is difficult to obtain by development in baths very regular and uniform pictures along the full length of the film. We have at our works a special apparatus for the development of films by which we can obtain with certainty perfectly regular pictures, and we offer to develop for our clients, at a very moderate price, the views they have taken.

To obtain the Positive.

To obtain a positive from any negative a frame-box is used with two spindles PP' (fig. 12).

The negative N is rolled around the lower spindle with the coating of *gelatine outside,* and the sensitized film P is rolled round the upper roller *with the gelatine inside.* The two free ends pass through the lower slit in the box. — This is done in the dark room.

Treat the two strips afterwards as if for obtaining negatives, with this difference that the positive film only is introduced into the receiving box, while the negative passes out through the slit in the bottom of the apparatus into a basket or other receptacle placed under the apparatus. The two discs of the shutter are so placed that they form a complete semi-circle, as explained on page 17, viz., by turning the upper disc to the right.

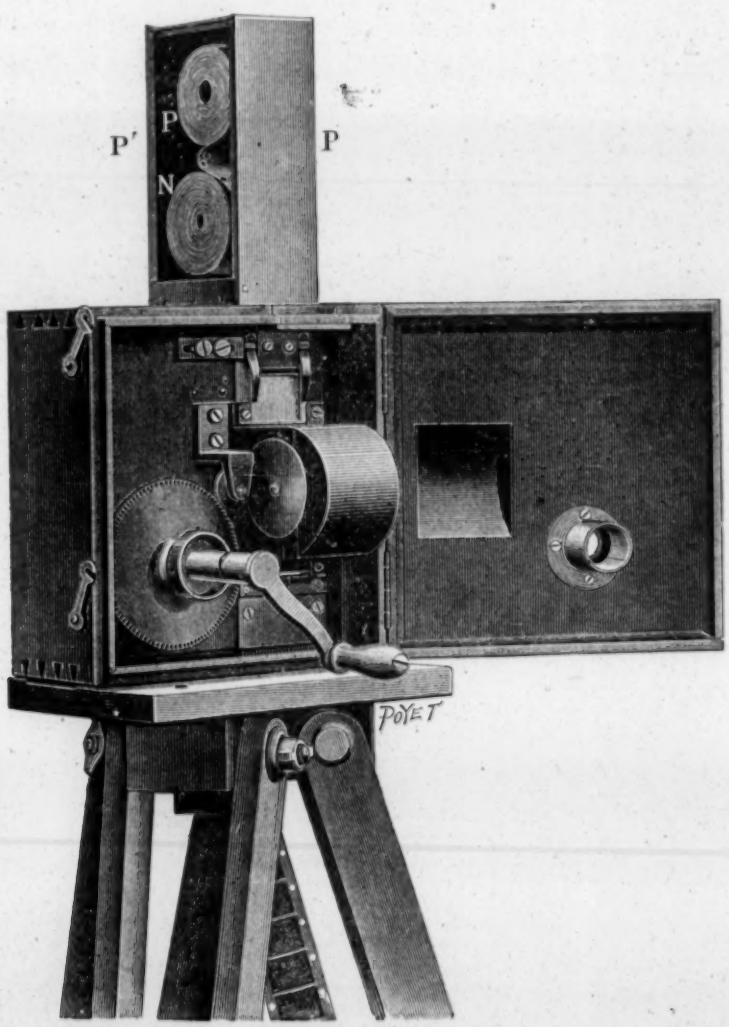


Fig. 12.

To Operate.

Close the apparatus, unscrew the objective and place in front of the opening at a suitable distance a light such as a gas jet, petroleum lamp etc.

The distance at which this light must be placed depends on its nature, on its intensity, and on the strength and transparancy of the negative. It is therefore impossible to give any exact rule on this subject ; preliminary and methodical trials are the only means of informing the operator.

The light being properly placed put the apparatus in motion. The negative strip will be gathered in the receptacle under the apparatus, while the positive stows itself in the receiving box.

Projections.

The apparatus for projecting is composed (besides the Cinematographe with its projection objective), of an electric lamp with hand adjustment, a rheostat, a stand and a screen. These various parts are arranged as in fig. 14. We give the following as a brief description of the several accessories :

(1) The Lantern.

The Lantern is a metal box or house containing the electric lamp and is fitted in front with a spherical condenser, which concentrates the electric light rays on the pressure glass of the Cinematographe. A side door in the lantern, which has a circular opening, furnished with a dark colored glass, allows the operator to examine the carbons of the lamp.

The spherical glass condenser (fig. 13), is a simple sphere B filled with water (preferably distilled or with some drops of acetic acid added), which is encased in a metal cylinder E,

fixed to the front of the lantern A by four rods each terminating in a screw V.

This cylinder is prolonged in form of a tube F, the end of which has a hinged shutter furnished with a ground glass H. This shutter is open the instance the film is set in motion. This sphere is used just like an ordinary condenser. It is necessary in regulating the light to turn the sphere on its axis in order to give it the position in which the luminous spot is most regular.

This spherical condenser is a very great improvement over the ordinary lense, the latter having the effect of concentrating the heat on the film which might take fire if an unpracticed

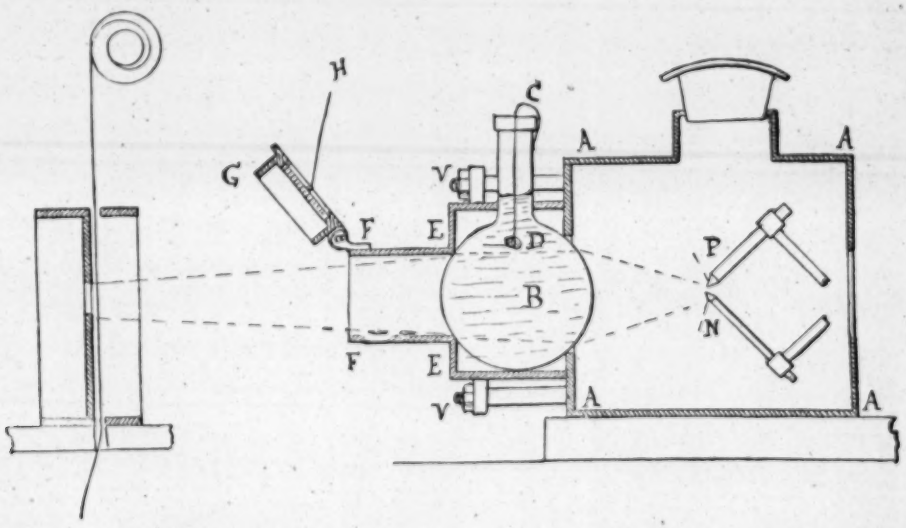


Fig. 13.

operator left it in a state of repose, too long exposed to the concentrated ray. With our globe (in place of the lense), the luminous rays are concentraded without loss of illuminating power; the light is even whiter, the effect of the green color of the lense being eliminated and the heat rays are almost entirely absorbed by the water. After 30 or 40 minutes use the water in

the sphere commences to boil; this however, causes no inconvenience. To prevent the water spurting out during boiling, put in a small piece of coke D, suspended by a wire C; the boiling then goes on with the greatest eveness.

If the globe must be taken out for any cause during operation (if it breaks, if the water leakes or evaporates) the condensation of the light rays ceases and there is no further fear of heating.

Thanks to this device it is impossible to commit dangerous error, the concentration of the rays being produced by neutral bodies which absorb the heat.

Arc Adjustment.

The arc-adjustment is essentially composed of 2 metallic rods holding the carbons through which the electric current passes. These rods by means of polished buttons, worked by hand, can be changed in position every way, so that the arc may be always in line with the condenser and the press glass, and the entire lamp may be moved more or less near to the condenser or swung from side to side.

The electric current is conducted to the apparatus by two wires corresponding respectively with the upper and lower carbon. Where direct current is used the positive pole of the line wire should be connected to the upper carbon. To light the arc touch the carbons together and then separate them quickly. The arc forms immediately and a good light is obtained by keeping the carbons 1/3 to 1/4 inch apart for a current of 15 amperes.

(2) The Rheostat.

The rheostat regulates the discharge of the current by introducing a resistance variable at the will of the operator.

It should be near at hand in order to regulate it without leaving the apparatus.

Projection Objective.

The objective or projecting lense is for giving a clear and magnified picture of the film photograph on the screen. It is out in the same place as the negative objective but is furnished with a rack and pinion allowing elongation and contraction in the direction of its axis in order to obtain a focus on the screen.

(3) The Stand.

The stand on which the entire instrument is mounted (fig. 14), is a wooden support for the Cinematographe and its lantern. The Cinematographe is fastened in front by a screw, the lantern is placed at the back. In front and under the Cinematographe is a receptacle to hold the films after they pass through the mechanism.

The stand should be fixed on a solid foundation to avoid any vibration and should be sufficiently high so that all the rays issuing from the objective lense pass over the heads of the spectators. On each side of the stand an independent plank can be placed for the operators to stand upon.

(4) The Screen.

The screen should be made of white linen, without seam; its dimensions should be not less than 2 metres in width and 1.60 in height.

When projecting with the screen placed between the apparatus and the spectators, it is necessary in order to make the screen transparent to moisten it with water containing 10 °/₀ of glycerine.

Projections formed by transparency show *reverse* scenes from those which are projected from the front of the screen. Should it be necessary to restore the action of the scenes, to show on the right that which was on the right in nature, turn the film around, by reeling it with the dull surface inside.

Electric Lighting.

The lighting of the room should be divided into two groups of lamps, one of which remains extinguished during the whole of the performance, the other only during the passage of each film and is relighted immediately after.

These lamps are controlled by switches usually furnished by the electrician in charge of the installation. It is well to employ a double switch for the group, which is to remain extinguished during the performance, so that in cutting off the current from the group you switch it on the projecting lamp.

Electric installations are always provided with safety fuse blocks which arrest the current in case (on account of some unforeseen cause) it becomes too intense. They should be placed near at hand so as to be easily replaced. It is better to use direct then alternating current as the former gives a more intense light.

Projections.

To use the arc light in projecting to the best advantage certain precautions are necessary. First, the segments of the shutter must be arranged so that they cover one another as indicated in figure 3; this arrangement allows the maximum amount of light to pass on the screen.

The lantern being in place and the Cinematographe removed, the light falls on the screen in the form of a circle, the centre of which should be in the middle of the screen. The lamp is moved forward or back until a clear and brilliant shadow of

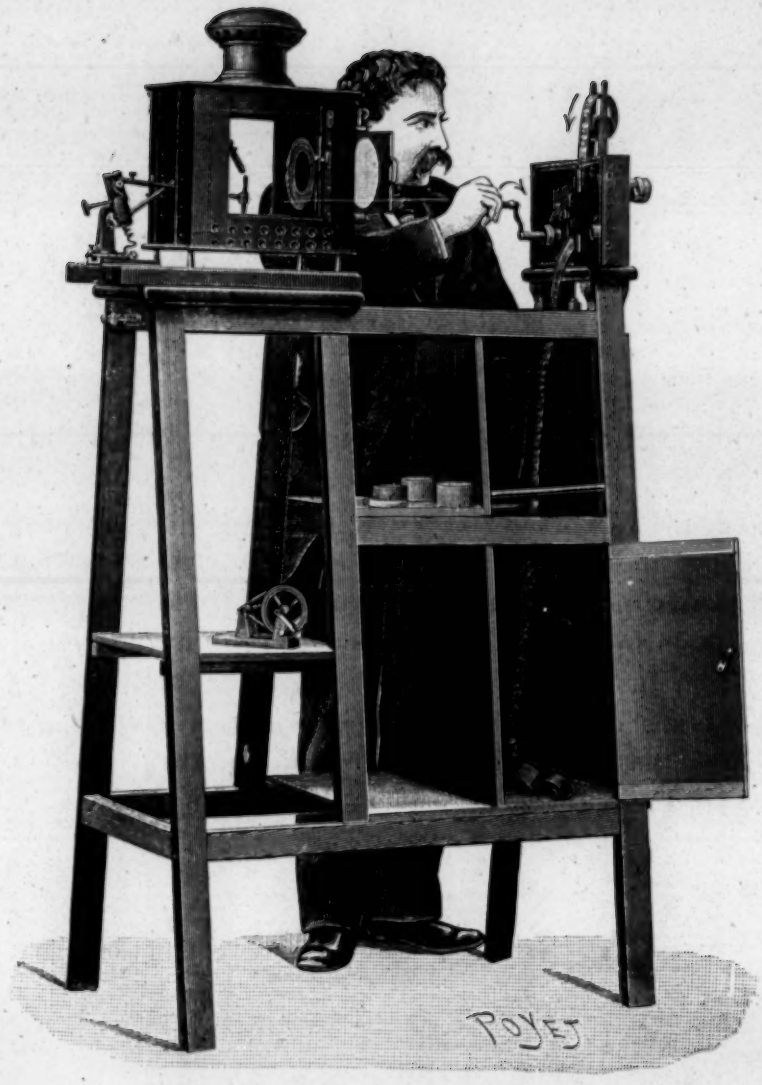


Fig. 14.

the two carbons is shown. The Cinematographe is then put in place and its objective lense is adjusted until the image of the window is shown in the centre of the screen, then get the focus.

Management of the Apparatus.

To pass the film a film carrier is used which is better than a frame box (see fig^s 14 et 15). This carrier is composed of two brass uprights AB and CD joined by a base-piece. The upright AB has two horizontal rods EF. The upright CD is hinged to the base so as to open out and allows the roll of film to be placed on the rod F. By means of the reel the film strip is rolled, *gelatine outwards*, commencing at the finish of tne subject. The upright CD is opened out and a roll of film is inserted so that, in unrolling, the gelatine side is towards the operator. The free end of the Film is then passed over the upper rod and is inserted in the velvet slot, the work then proceeds as in taking negatives.

The arc light being adjusted the shutter of the condenser is opened, the light in the room is turned out, and you have only to turn the handle at the rate of two revolutions per second. When the film is entirely unrolled, the light in room is partially turned on and at the same time the shutter of the condensing apparatus should be closed. The next roll is placed on the carrier while the assistant is reeling up the film which has just passed.

Care of the Apparatus and Films.

The Apparatus should always be kept clean, and the revolving or sliding parts slightly lubricated with vaseline or with a mixture of petroleum and olive oil. If clogged the parts should be cleaned with a brush dipped in benzine. While cleaning, carefully avoid in producing anything between the eccentric and the hook bearer which might seriously derange the apparatus.

The press glass should be carefully cleaned after the pas-

sage of each film to remove dust which would spoil the film by marking it with lines.

The objective lenses should be cleaned with a camels hair brush or silk. Avoid rubbing as much as possible.

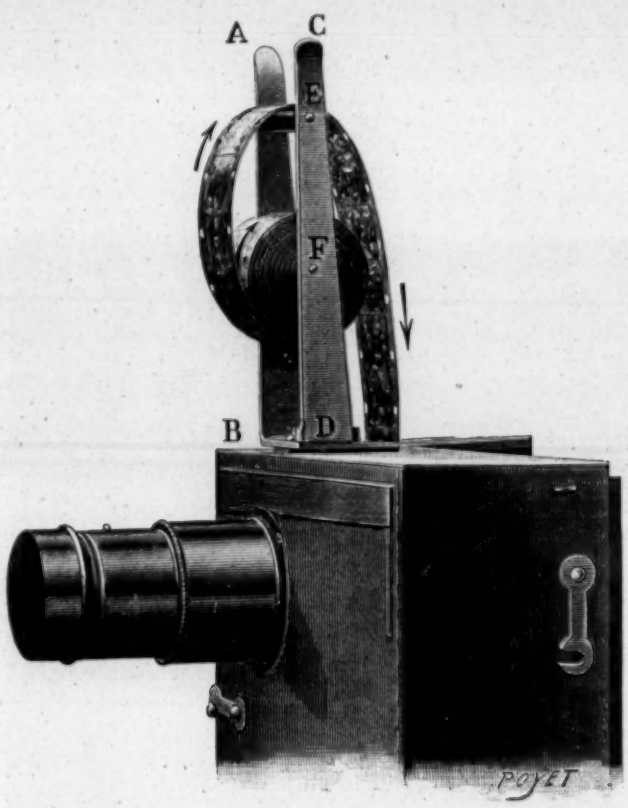


Fig. 15.

Films should be kept pliable, for which purpose use a zinc moistening box separated into two compartments by a netting of metal cord. In the lower compartment place a thick felt or piece of sponge saturated with water. In the upper compartment and on the wire netting place the films in their tin boxes, uncovered. During the performance the moistening box may

remain uncovered. When the performances are all finished roll the films, dull side out, and leave them shut up in the moistening box until again required. New operators sometimes tear the film during projection. These tears are usually at the point of perforation; to avoid them make sure before each performance that the pressure glass does not squeeze the film too tightly, that the latter slides easily in the velvet slot, and that the carrier is properly in place. Tears should be repaired at once, otherwise they give rise to further tears. This is easily done by cementing with *acetate d'amyle* a small piece of celluloid to the back of the film (bright side); then make a new perforation of the desired size. A piece of an old film from which the emulsion has been removed by washing in warm water, will answer.

LIST OF MATERIALS.

The materials required for the production of Animated Photographs by the Lumière « Cinematographe » are composed of:

A. — A Cinematographe comprising the following accessories :

1° A frame box with two axles for obtaining positives ;

2° Two frame boxes with one axle for obtaining negatives ;

3° Two receiving boxes ;

4° An objective lens for negatives ;

5° An objective lens for projection ;

6° A handle ;

7° A reel ;

8° A film-carrier.

B. — A projection lamp with spherical condenser ;
An electric arc lamp with hand adjustment.

C. — A rheostat.

D. — A stand for projection.

E. — A tripod stand for taking negatives.

F. — A moistening box.

G. — Extra press glasses.

H. — Springs for press glasses.

I. — Springs for hooks.

J. — Cleaning accessories, viz., brush, screw-driver, pincers, camels hair brush, paint brush, syringe, oil-can, chamois leather etc., etc.

K. - Six Films.

Complete $386.00

Table giving dimensions of Pictures projected on the screen by various Objective Lenses for projection at specified distances.

(.324) SHORT FOCUS OBJECTIVE (1/3 –)

DISTANCE BETWEEN THE SCREEN & APPARATUS	DIMENSIONS OF PICTURES
5m 80	1m 50 × 1m 15
8m	2m × 1m 50
11m 50	3m × 2m 25
19m	5m × 3m 80
23m	6m × 4m 50

(.236) MEDIUM FOCUS OBJECTIVE (1/4 +)

DISTANCE BETWEEN THE SCREEN & APPARATUS	DIMENSIONS OF PICTURES
8m	1m 50 × 1m 15
10m 50	2m × 1m 50
16m	3m × 2m 25
25m	4m 70 × 3m 50

(.178) LONG FOCUS OBJECTIVE (1/5 –)

DISTANCE BETWEEN THE SCREEN & APPARATUS	DIMENSIONS OF PICTURES
10m 50	1m 50 × 1m 15
14m	2m × 1m 50
21m	3m × 2m 25

FUERST LONDON.

Memorandum.

TELEPHONE No. 1050.

FUERST BROTHERS,
17, PHILPOT LANE,
LONDON, E.C.

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To

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ALL QUOTATIONS ARE SUBJECT TO VARIATION WITHOUT NOTICE.

Price List of

CINEMATOGRAPH - LUMIERE.

Prices of each separate part.

Cinematograph Camera - without any accessory (except the handle). The Camera can be used for taking the Negative, printing the Positive and projecting same	~~£60.~~	0.	0
Dark Slide (in wood) with two axles for printing positives	1.	4.	0
Dark Slide (in wood) with one axle for obtaining negatives	1.	0.	0
Receiving Dark Slide..(of metal throughout)	2.	0.	0
Ordinary Negative Lens	2.	0.	0
Negative Lens (Zeiss') with iris diaphragm	5.	0.	0
Projecting Lens (short, medium, or long focus, in choice of buyer)	2.	0.	0
View-Finder		15.	0
Focussing Glass		8.	0
Camera Handle		6.	0
Film Roller		12.	0
Film Carrier		8.	0
Projecting Lantern with Balloon Condenser	5.	12.	0
Electric Hand Regulator for projecting lantern	5.	4.	0
Window for Lantern, with ground glass		12.	0
Resistance Coil (for electric light)	5.	0.	0
Stand for projecting	1.	12.	0
Tripod, for taking negatives	2.	0.	0
Box for damping Films		16.	0
Camera Window Press (of plate glass)		2.	6
Two Springs for Camera Window-press		1.	0
Springs for Sprockets to play in		2.	6
Spare Velvet		2.	0
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Auguste & Louis LUMIÈRE

Catalogue Général

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DES

Vues Cinématographiques Positives

de la Collection LUMIÈRE

VUES DIVERSES

1 Assiettes tournantes.
2 Ateliers de La Ciotat.
3 Aquarium.
4 Autruches.
5 Arrivée en voiture.
6 Abattage d'un arbre.
7 Arrivée d'un bateau à vapeur.
8 Arrivée d'un train en gare.
9 Barque sortant du port.
12 Baignade de nègres.
13 Balançoires.
14 Basse-cour.
15 Bal d'enfants.
16 Boxeurs.
17 Bicycliste.
18 Bocal aux poissons rouges.
19 Chargement d'un wagon de tonneaux.
20 Chaudière.
21 Cygnes.
22 Concert.
23 Cavalcade (char du soleil).
24 — (guerriers romains et abyssins).
25 Concours de bébés.
26 Combat de coqs.
27 Concours de boules.

28 Déchargement de grains.
29 Danse sur scène (pas de deux).
30 — javanaise.
31 — tyrolienne.
32 Départ en voiture.
33 Départ de cyclistes.
34 Déchargement d'un navire.
35 Duel au pistolet (longueur : 12 mètres).
36 Défilé de jeunes filles au lycée.
37 Débarquement.
38 Dames acrobates.
39 Départ d'un transatlantique.
40 Démolition d'un mur.
41 Déjeuner du chat.
42 Ecriture à l'envers.
43 Enfants aux jouets.
44 Eléphants.
45 Enfants pêchant des crevettes.
46 Embarquement d'un cheval.
47 — des filets de pêche.
48 — pour la promenade.
49 Enfant et chien.
50 Enfants jouant aux billes.
51 Forgerons.
52 Gros temps en mer.
53 Jongleurs javanais.
54 Lion.
56 Lutteurs javanais.
57 Lancement d'un navire.
58 Levée de filet de pêche.
59 Labourage.
60 Laveuses.
61 Moutons entrant à l'abattoir.
62 Maréchal-ferrant.
63 Menuisiers.
64 Mauvaises herbes.
65 Marché.

66 Nègres en corvée.
67 Premiers pas de bébé.
68 Pêcheurs raccommodant les filets.
69 Pêche aux poissons rouges.
70 — aux sardines.
71 Pélicans.
72 Partie de boules.
73 Partie d'écarté.
74 Partie de tric-trac.
75 Pêche à l'épervier.
76 Pompiers : Sortie de la pompe.
77 — Mise en batterie.
78 — Attaque du feu.
79 — Sauvetage.
80 Panorama du départ de la gare d'Ambérieu pris du train (temps de neige).
81 Panorama de l'arrivée à Aix-les-Bains pris du train (temps de neige).
82 Querelle enfantine.
83 Récréation à la Martinière.
85 Retour d'une promenade en mer.
86 Repas des chats.
87 Rochers de la Vierge (Biarritz).
88 Repas de bébé.
89 Repas en famille.
91 Sortie d'usine.
92 Scaphandrier.
93 Scieurs de bois.
94 Scène d'enfants.
95 Tigres.
96 Touristes revenant d'une excursion.
97 Voitures automobiles.
98 Water-to-bogant (montagnes russes sur l'eau).

VUES COMIQUES

99 Arroseur et arrosé.
100 Bataille de femmes (deux femmes seulement).
101 Bataille de neige.
102 Bonne d'enfants et cuirassier.
103 Bonne d'enfants et soldat.
104 Boxeurs en tonneaux.
105 Chapeaux à transformation.
106 Coiffures.
107 Charcuterie mécanique.
108 Charpentier et cartonnier.
109 Course en sacs.
110 Colin-Maillard.
111 Discussion.
112 Dentiste.
113 Danse russe.
114 Géant et nain.
115 Joueurs de cartes arrosés.
116 Jury de peinture.
117 Patineur grotesque.
118 Photographe.
119 Prestidigitateur.
120 Un prêté pour un rendu.
121 Voyageur et voleurs.

FRANCE

Carmaux

122 Défournage du coke.
123 Chargement du coke.

Evian

124 Barques.
125 Embarquement.
126 Débarquement.

Lyon

127 Arrivée d'un train à Perrache.
128 Place des Cordeliers.
129 Place Bellecour.
130 Panorama de l'arrivée en gare de Perrache pris du train.
131 Panorama des quais de la Saône pris d'un bateau.

Marseille

132 La Bourse.
133 La Cannebière.
134 Cours Belzunce.
135 Marché aux poissons
136 Port de la Joliette.
137 Vieux port.

Nice

138-145 Carnaval, 8 vues différentes : batailles de confettis.
146 Panorama du Casino pris d'un bateau.

Nîmes

148 Sortie de l'église.

Paris

149 Arc de triomphe.
150 Bassin des Tuileries.
151 Champs-Elysées.
152 Champs-Elysées (voitures).
153 Place de la Concorde (vue prise du côté Ouest).
154 — de l'Opéra.
155 Cortège du Bœuf gras (Char du Prince Carnaval).
156 Mi-carême : Char de la Reine des Reines.

Toulouse

157 Rue Alsace-Lorraine.

Inondations 1896

158 LYON : Quai de l'Archevêché.
159 — Sauvetage de lapins.
160 MACON : Panorama pris d'un train.

Fêtes franco-russes.

161 Cherbourg : Débarquement des Souverains russes.
162 — Entrée des Souverains russes et du Président de la République sous le hall.
163 Paris : Les Souverains russes et le Président de la République aux Champs-Elysées.
164 — Chasseurs à cheval et spahis de l'escorte.
165 — Dragons de l'escorte.
166 — Général Saussier et son état-major.
167 La foule sur la place de l'Opéra.

Vues militaires

168 Abreuvoir.
169 24e Chasseurs alpins : Défilé.
170 — Défilé au pas gymnastique.
171 — Leçon de boxe.
172 — Saut d'obstacles.
173 — Exercices à la baïonnette.
174 — Exercices d'assouplissement.
175 24e Chasseurs alpins : Rassemblement.
176 27e Chasseurs alpins : Maniement d'armes.
177 — Assaut d'un mur.
178 27e Chasseurs alpins : Défilé.
179 — Défilé du bataillon en masse.
180 — Assaut du portique.
181 — Exercice du bâton.
182 Cuirassiers : Boute-selle.
183 — Départ.
185 — Mêlée (longueur : 12 mètres).
186 Dragons traversant la Saône à la nage.
187 Exercice du sabre.
188 Leçon d'escrime : Salut.
190 — Assaut

191 96me de ligne en marche.
192 Saut à la couverte.
193 Turcos (défilé).
194 Voltige.

Cuirassés en rade de Villefranche (vus d'un bateau en marche).

195 Le Brennus.
196 Le Magenta.

ALGÉRIE

Alger

198 Anes.
199 Marché arabe.
200 Place du Gouvernement.
201 Rue Bab-Azoum.
202 Déchargement au port.

Tlemcen

203 Rue Mascara.
204 Rue Sidi-Bou-Médine
205 Rue de France.

TUNISIE

Tunis

206 Le Bey et son escorte.
207 Marché.
208 Marché aux poissons.
209 — aux légumes.
210 Rue et porte Bab-el-Kadra.
211 Porte de France.
212 Rue El-Halfaouine.
213 Rue Sidi-ben-Arous.
214 Place Bab-Souika.
215 Souk-el-Bey.

Sousse

216 Marché aux charbons (avec chameaux).

Hamman-Lif

217 Halte à la gare.

ÉTRANGER

ALLEMAGNE

Berlin

218 Sous les tilleuls.
219 Panoptikum-Friedrichstrasse.
220 Potsdamer Platz.

Inauguration du Monument de Guillaume 1er

221 I. Avant l'inauguration. — Arrivée des Souverains.
222 II. Inauguration (longueur : 8 mètres).
223 III. Défilé de hussards devant Guillaume II.
224 Guillaume II et Nicolas II à cheval.

Cologne

225 Sortie de la cathédrale.
227 Panorama pris d'un bateau.
228 Pont de bateaux.

Dresde

229 Postplatz.
230 Vieux quartier à l'Exposition.
231 August-Brücke.

Francfort-s/-M.

232 Réception de Guillaume II.
233 Alter Marktplatz.

Hambourg

234 Lombards Brücke.

Munich

235 Karlsplatz.
236 Maximilianeum.

Stuttgart

237 Schlossplatz.
238 Fontaine sur le Schlossplatz.
239 Cortège sur le Schlossplatz.
240 — des anciens Germains.
241 — de cavaliers.

Vues militaires

242 STUTTGART : 26e dragons. — Sauts d'obstacles.
243 — — Pied à terre.
244 — — Défilé.

ANGLETERRE

Londres

246 Alerte de pompiers.
247 Cyclistes et cavaliers arrivant au cottage.
248 Cortège au mariage de la princesse Maud.
249 Danseuses des rues.
250 Entrée du Cinématographe.
251 Hyde Park.
252 Nègres dansant dans la rue.
253 Pont de la Tour.
254 — de Westminster.
255 Piccadilly Circus.
256 Regent Street.

Vues militaires

257 Garde montante au palais de Buckingham.
258 Gardes à cheval.

ESPAGNE

Madrid

259 Arrivée des Toréadors.
260 Puerta del sol.
261 Porte de Tolède.

Vues militaires

262 Hallebardiers de la Reine.
263 Lanciers de la Reine, charge.
264 Lanciers de la Reine, défilé.
265 Défilé du Génie.
266 Danse au bivouac.
267 Artillerie (exercice du tir).
268 Cyclistes militaires.
269 Garde descendante du Palais-Royal.
270 Distribution des vivres aux Soldats.

AUTRICHE-HONGRIE

Budapest

271 Cortège de la Couronne.
272 — du Sceptre royal.
273 Pont suspendu.

Vienne

274 Ring.
275 Entrée du Cinématographe.

ITALIE

Gênes

276 Via Carlo Alberto.

Milan

277 Bains de Diane.
278 Place du Dôme.

Monza

279 Roi et Reine d'Italie.

Naples

280 Via Marina.
281 Via Roma.
282 Port et Vésuve.

Rome

283 Cortège au Mariage du Prince de Naples.
284 Fin du cortège au Mariage du Prince de Naples.
285 Piazza Colonna.
286 — Termini.
287 Fontaine de Trevi.
288 La Gare.
289 Danse des Ciocciari.
290 Le Forum.

Venise

291 Arrivée en gondole.
292 Pigeons sur la Place Saint-Marc.
293 Tramway sur le Grand Canal.
294 Grand Canal avec Barques.
295 Panorama du Grand Canal pris d'un Bateau.
296 Panorama de la Place Saint-Marc pris d'un Bateau.

Vues Militaires

297 Carabiniers.
298 Infanterie.
299 Bersagliers.

RUSSIE

Couronnement du Czar

300 Les Souverains et les Invités se rendant au Sacre (escalier rouge).
301 L'Impératrice mère et la Grande-Duchesse Eugénie en carrosse.

302 Czar et Czarine entrant dans l'Eglise de l'Assomption.
303 Comte de Montebello et Général de Boisdeffre se rendant au Kremlin.
304 Comtesse de Montebello.
305 Amiral Sallandrouze et Général Tournier.
306 Députations asiatiques.

Moscou

307 Rue Tverskaïa.

SUISSE

Bâle

308 Pont sur le Rhin.

Genève

Exposition de 1896.

309 Cascade.
310 Cortège arabe.
311 Danse égyptienne.
312 Fête au village.
313 Rentrée à l'étable.
314 Place Bel-Air.

Interlaken

315 Procession.

Lausanne

316 Défilé du 8me bataillon,

Schaffhouse

318 Chutes du Rhin vues de loin.

AMÉRIQUE DU NORD

New-York

319 Broadway.
320 Arrivée d'un train à Battery Place
321 Pont de Brooklyn.
322 Métropolitain.
323 Brodway et Wall Street.
324 Descente des voyageurs du Pont de Brooklyn.
325 Avenue et Union Square.
326 Broadway et Road Street.
327 Patineurs au Parc central.
328 Broadway et Union Square.
329 Whitehal Street.

Brooklyn

330 Fulton Street.

Boston

331 Washington Street.
332 Market Street.
333 Commercial Street.
334 Atlantic Avenue.
335 Fremont Row.

Chicago

336 Défilé de policemen.
337 Michigan Avenue.
338 Grande roue.

Niagara

339 Les chutes.
340 Les rapides.

Washington

341 Exécutive Mansion.
342 Défilé de l'artillerie du District Colombia.

343 Défilé du Club républicain James Blain.
344 Défilé de la Garde nationale du District Colombia.

MEXIQUE

345 Le Président prenant congé de ses ministres.
346 Transport de la cloche de l'Indépendance.
347 Ruraux au galop.
348 Le Président en promenade.
349 Exercice à la baïonnette.
350 Lassage d'un cheval sauvage.
351 Repas d'Indiens.
353 Danse mexicaine.
354 Lassage des bœufs pour le labour.
355 Marché indien sur le canal de la Viga.
356 Cavalier sur un cheval rétif.
357 Baignade de chevaux.
358 Bal espagnol dans la rue.

ÉGYPTE

Alexandrie

359 Embarquement.
360 Place Méhémet Ali.
361 Arrivée du train de Ramleh.

Le Caire

362 Le Khédive et son escorte.
363 Procession du Tapis sacré.
364 Bédouins avec chameaux sortant de l'octroi.
365 Pont de Kasr-el-Nil.
366 Sortie du Pont de Kasr-el-Nil (chameaux).
367 — — (ânes).
368 Kasr-el-Nil.
369 Un enterrement.
370 Place de la Citadelle.

371 Place du Gouvernement.
372 — de l'Opéra.
373 — Soliman Pacha.
374 Rue Sayeda-Zenab.
375 — Ataba-el-Khaira.
376 — Sharia-el-Nahazin.
377 — Laht-el-Rab.

Divers

378 Barrage du Nil.
379 Bourricots sous les palmiers.
380 Village de Sahkarah (cavaliers sur ânes).
381 Les Pyramides (vue générale).
382 Descente de la Grande Pyramide.

Panoramas en chemins de fer

383 Départ du Caire.
384 — de Benha.
385 — de Tauch.

Panoramas des Rives du Nil

386-393 Huit vues différentes.

TURQUIE D'ASIE

Jaffa

394 Arrivée d'un train.
395 Marché I.
396 — II.
397 — III.

Ligne de Jaffa à Jérusalem

399 Panorama en chemin de fer.
400 — — (collines).

Jérusalem

401 Porte de Jaffa, côté Est.
402 — — Ouest.

403 Le Saint-Sépulcre.
404 La Voie douloureuse.
405 — — et entrée du Saint-Sépulcre.
406 Une rue.
407 Caravane de Chameaux.
408 Départ de Jérusalem en chemin de fer (Panorama).

Bethléem

409 Une place.

Beyrouth

410 Place des Canons.
411 Souk-Abou-el-Nassahr.

Damas

412 Une place.
413 Souk-el-Fakhra.

TURQUIE D'EUROPE

Constantinople

414 Défilé de l'Infanterie Turque.
415 — Artillerie Turque.
416 Panorama de la Corne d'Or.
417 — des Rives du Bosphore.

AUSTRALIE

Melbourne. — *Les Courses*

418 La foule.
419 Arrivée du Gouverneur.
420 Enceinte du pesage.
421 Sortie des chevaux.
422 La course
423 Présentation du vainqueur.

DIVERS

424 LYON : Débarquement d'une mouche.
425 LONDRES : Entrée de Hyde Park.
426 — Marbl-Arch.
427 VIENNE : Retour des Courses.
428 BERLIN : Hallesches Thor.
429 ROME : Pont Ripetta.
430 VENISE : Place Saint-Marc.
431 NAPLES : Une rue.
432 — Santa Lucia.
433 WASHINGTON : Le Président Mac Kinley adressant son message au peuple.
436 Cuirassé américain San Francisco en rade de Villefranche (Panorama).
437 Chiens : Défilé de meutes.
438 Cheval de haute école I.
439 — — II
440 Cheval sauteur.

Nègres Aschantis

441 Danse du sabre I.
442 — — II.
443 — de jeunes filles.
444 — de femmes.
445 Danse du féticheur.
446 Défilé de la Tribu.
447 Repas des négrillons I.
448 — — II.
449 Toilette d'un négrillon I.
450 — — II.
451 Récréation des négrillons.
452 Ecole —

Gymnastes

453 Sauts au cheval en longueur.
454 — — en travers.
455 Cheval à arçons.

456 Barres parallèles I.
457 — — II.
458 Sauts à la perche.
459 Mouvements d'ensemble.

Clowns

460 Le Ballon.
461 Les Chapeaux I.
462 — II.
463 Chapeaux et équilibres.
464 Sauts périlleux.
465 Sauts à la corde.
466 L'homme-chien.
467 Le gendarme et le voleur.

VOYAGE DE M. LE PRÉSIDENT DE LA RÉPUBLIQUE EN VENDÉE

468 Train présidentiel.

La Roche-s-Yon

469 Le Président arrivant à l'inauguration du monument de Paul Baudry.
470 Le Président après l'inauguration du monument de Paul Baudry.
471 La fanfare des Sables.
472 Débarquement de M. le Président au Carnet.

Les Sables-d'Olonne

473 Débarquement des Sablaises.
474 M. le Président arrivant au bal des Sablaises.
475 Bal des Sablaises.

Rochefort

476 Arrivée de l'*Elan*.
477 Panorama de l'Arsenal.
478 Arrivée de M. le Président dans l'Arsenal.

479 M. le Président à l'hôpital militaire écoutant le compliment d'une petite fille.

Saintes

480 Remise de décorations.
481 Cortège de M. le Président sortant de la gare.

La Rochelle

482 Panorama du port.

Ile de Ré

483 Débarquement de M. le Président.
484 Réception à la Flotte.
485 Arrivée de M. le Président à Sainte-Marie.
486 Embarquement de M. le Président au départ de l'Ile de Ré.

Fontenay-le-Comte

487 Arrivée en voiture à la gare.

FÊTES DU JUBILÉ DE LA REINE D'ANGLETERRE

488 La Reine arrivant de Windsor.
489 La foule suivant le cortège.
490 Le cortège : La Reine.
491 — Les Princes étrangers.
492 — Les Ambassadeurs.
493 — Les gardes du corps et la musique des Dragons.
494 — L'Artillerie de Marine.
495 — Les Cavaliers du Cap.
496 — L'Artillerie à cheval.

VUES MILITAIRES FRANÇAISES

497 99e Régiment d'Infanterie : Assaut du portique.
498 — Duel à l'épée.
499 — Boxe et chausson.
500 — Bâton.
501 — Barres fixes.
502 — Sauts en longueur.
503 — Anneaux et trapèze.
504 Artillerie : Défilé au trot.
505 — Galop et mise en batterie.
506 Dragons : Défilé au galop.
507 — Sauts d'obstacles sur deux rangs.
508 — — sur plusieurs rangs.
509 — — en masse.
510 — Combat de lances.
511 — Maniement de lances.
512 — — du sabre.
513 Revue militaire : Artillerie au galop.
514 — Défilé d'infanterie.
515 — — du train des équipages.
516 Revue militaire : Défilé de pompiers.
517 — Remise de décorations I.
518 — — — II.
519 Soupe des soldats.

VUES MILITAIRES ANGLAISES

520 Garde descendante du Palais Saint-James.
521 Gardes écossais à Hyde-Park.
522 Gardes à pied : Maniement d'armes.
523 — Exercices à la baïonnette.
524 — Exercices d'assouplissement.
525 — Marche de front.

BELGIQUE

Bruxelles

526 Boulevard Anspach.
527 La Bourse.
528 Place de Brouckère.
529 Grande Place.
530 Sainte-Gudule.

Anvers

531 Arrivée en bateau.
532 Panorama de la ville pris d'un bateau.

SUÈDE

Stockholm

533 Entrée du château dans le vieux Stockholm.
534 Arrivée d'un bateau et débarquement à l'Exposition.
535 Arrivée de la garde au Palais Royal I.
536 Arrivée de la garde au Palais Royal II.
537 — du Roi à l'Exposition.
538 — du Kronprinz à l'Exposition.
539 Entrée du Cortège Royal à l'Exposition
540 Une bataille dans le vieux Stockholm.
541 Entrée de l'Exposition.
542 Arrivée à l'Exposition en bateau.
543 AVESTA : Les chutes.
544 CASTELLHOLMEN : Panorama.
545 NORRSTROM : Débarquement.
546 — Panorama.
547 SALSTJOLADEN : Départ en chemin de fer. Panorama.
548 STRANDIRAGEN : Panorama.

DIVERS

549 Roi d'Italie et Prince Victor passant la revue.
550 Le Prince et la Princesse de Naples.
551 Roi et Reine de Roumanie et leur escorte.
552 Courses au trot.
553 Courses d' Anes : I présentation des ânes.
554 — II la course.
555 Sauts en hauteur.
556 Panorama de Meudon.
557 Entrée d'une noce à l'église.
558 Sortie d'une noce de l'église.
559 Buffalo Bill : Peaux-rouges.
560 — Lassage de chevaux.
561 — Cow-Boys.
562 Bains sur la Saône.
563 Bains sur le Rhône.
564 Nègres Aschantis : Danse d'hommes.
565 — Leçon de danse.
566 Une partie de Lawn-Tennis I.
567 Une partie de Lawn-Tennis II.
568 *Inondations de Voiron :* I. Reconstruction du pont sur la Morge par le Génie.
569 *Inondations de Voiron :* II. Arrivée du Maire et des officiers.
570 — III. Nouveau pont sur la Morge.
571 Peinture à l'envers.

VUES MILITAIRES FRANÇAISES

Ecole de Cavalerie de Saumur

Le Carrousel Militaire

572 Les Ailes de Moulin.
573 Demi-tour par pelotons.
574 Changement de main.

575 Doublements dans la largeur.
576 Les quatre grands cercles.
577 Les huit grands cercles.
578 Mêlée avec mousqueterie.
579 Charge finale.
580 Artillerie du carrousel (feu de deux pièces).
581 Course de têtes.
582 Saut de la haie en masse.
583 Appui par six.
584 Appui par quatre.
585 Appui par quatre au galop.
586 Marche par douze.
587 Doublés par six.
588 Les quatre carrés.
589 Croisements.
590 Doublements en profondeur.
591 Les douze petits cercles.

Les Ecuyers de l'Ecole

592 Reprise d'écuyers : Appui par trois.
593 — — Passage.
594 Cheval sauteur.

Exercices sur le terrain

595 Assaut d'armes.
596 Saut de la rivière.
597 Saut du talus.
598 Saut de la haie.
599 Exercices d'artillerie : Mise en batterie et feu.
600 — — Départ.

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601 Défilé de la Garde républicaine à cheval.
602 Cuirassiers traversant la Saône à la nage.
603 Défilé de cuirassiers.
604 Charge de cuirassiers.
605 Défilé d'artillerie au pas.

VOYAGE
DE MONSIEUR LE PRÉSIDENT DE LA RÉPUBLIQUE
EN RUSSIE

606 Arrivée de M. le Président à Saint-Pétersbourg.
607 M. le Président passant devant la Compagnie d'honneur.
608 Défilé de la Compagnie d'honneur.
609 Arrivée de M. le Président et du Czar à Peterhof.
610 Suite du cortège passant devant l'amiral Avelan.
611 Officiers russes attachés au Président et Journalistes.
612 Revue de Krasnoë-Selo : Charge des hussards de l'Impératrice.
613 Revue de Krasnoë-Selo : Artillerie.
614 — — Cosaques.
615 — — Artillerie de forteresse.
616 — — Grenadiers.
617 — — Infanterie.
618 — — Pages.
619 Panorama de la ligne de Peterhof.

DIVERS

620 Départ d'un bateau à vapeur sur le lac Léman
621 Bataille de fleurs et défilé de chars I.
622 — — II.
623 — — III.
624 Marché aux bœufs I.
625 — II.
626 Laveuses sur la rivière.
627 Attelage d'un camion.
628 Batteuse de blé.
629 Livourne : Lancement du cuirassé *Varese*.

630 ZERMATT : Panorama dans les Alpes.
631 SUISSE : Exercices de tir par l'artillerie.
632 CARRARE : Train sortant d'un tunnel.
633 MILAN : Les Canotiers.
634 Défilé de Cyclistes.
635 Faneurs.

Lyon : *Travaux au Canal de Jonage.*

636 Déchargement de wagonnets.
637 Machine à damer.
638 Arrivée et déchargement d'un train de gravier.
639 Locomobile.
640 Machine à draguer.

Lourdes

641 Transport de malades I.
642 — — II.
643 Procession I.
644 — II.
645 — III.
646 Sortie de l'église du Rosaire.
647 Embarquement des pèlerins à la gare.

DIVERS

649 Démolition et chute d'une cheminée.
650 La défense du drapeau.
651 Danseur russe.
652 Arrivée d'un train à Melbourne (Australie).
653 Arrivée d'un train à La Ciotat (France).
654 Le goûter des bébés
655 ITALIE : Tarentelle.
656 Bains en mer.
657 Douche après le bain.
658 Petit frère et petite sœur.
659 Ronde enfantine.

VUES COMIQUES

660 Bataille entre quatre femmes.
661 Saut de mouton.
662 Le lit en bascule.
663 L'assiette au noir.
664 Colin-maillard au baquet.
665 Le faux cul-de-jatte.
666 Le cocher endormi.
667 Le planton endormi.
668 Jongleur au ballon.
669 Les Anglais en voyage : I. L'entrée.
670 — — II. Pirouettes et sauts périlleux.
671 Les Anglais en voyage : III.
672 Le cigare introuvable.
673 Napoléon et la sentinelle.
674 Chez le juge de paix.
675 Nounou et soldats.
676 Les tribulations d'une concierge.
677 Colleur d'affiches.
678 Les Boxeurs et le spectateur trop curieux puni.
679 Scène chez l'antiquaire.
680 Le Charpentier maladroit.
681 Bataille de femmes interrompue par un chien.
682 Faust : Apparition de Méphistophélès.
683 — Métamorphose de Faust et apparition de Marguerite.

VUES DE PARIS

684 Panorama des Rives de la Seine.
685 — —
686 — —
687 — —
688 Le Pont-Neuf.

689 Place de la République.
690 Rue Castiglione.
691 Parvis de Notre-Dame.
692 Place de la Concorde et entrée de la rue Royale.
693 Place de la Concorde (Obélisque et Fontaines).
694 Panorama d'Auteuil.

VUES D'ANGLETERRE

Londres

695 Bateaux sur le lac de St-James-Park.
696 Départ d'un bateau sur la Tamise.
697 Bateau à vapeur sur la Tamise.
698 Panorama du palais de Westminster, pris de la Tamise.
699 Football.

Liverpool

700 Church Street.
701 Lime Street.
702 La rade.
703 Entrée dans Clarence Dock.
704 Panorama pris du chemin de fer électrique I.
705 — — — — II.
706 — — — — III.
707 — — — — IV.

Dublin

708 O'Connel Bridge.
709 Départ de la Gare. Panorama
710 Pompiers. Un incendie. I.
711 — — II.
712 13e Hussards : Saut d'obstacles.
713 — — par douze.
714 — Défilé.
715 — — par douze.

716 13e Hussards : Arrivée et pied-à-terre.
717 — Exercices du sabre, pied-à-terre et départ.
718 — Charge.

Belfast

719 Castle Place.
720 Queen's Bridge.
721 Panorama de l'arrivée à Belfast.
722 — du départ de Belfast.
723 Pompiers : Alerte.
724 — Exercices de sauvetage.

Panoramas pris en chemin de fer

725 Soundy Mounts.
726 Départ de Surgan.
727 Ligne de Belfast à Kingstown. I.
728 — — II.
729 — — III.
730 Départ de Dammurey.
731 Lisburn.
732 Arrivée à Kingstown.

VUES JAPONAISES

733 Dîner japonais.
734 Repas en famille.
736 Déchargement dans un port.
738 Une rue à Tokio.
739 Procession Schintoïste.
740 Danseuses japonaises.
741 Les Aïnos à Yéso I.
742 — — II.
743 Coolies à Saïgon.

VUES HISTORIQUES

744 Signature du traité de Campo-Formio.
745 Les dernières cartouches.
746 Assassinat de Kléber.
747 Néron essayant des poisons sur des esclaves.
748 Mort de Robespierre.
749 Mort de Marat.
750 Entrevue de Napoléon et du Pape.
751 Mort de Charles Ier.
752 Assassinat du duc de Guise.

VUES COMIQUES

753 Chez le cordonnier.
754 Les deux ivrognes.
755 La paralytique.
756 Une farce à la chambrée.
757 Pierrot et la mouche.
758 Equilibriste.
759 Acrobates. I.
760 — II.
761 — III.
762 Prestidigitateur.
763 Bataille d'enfants à coup d'oreillers.
764 Partie de cartes.

DIVERS

765 Danse serpentine.
766 Charmeur d'oiseaux.
767 Enfants au bord de la mer.
768 Feu de bois.
769 Les joutes.
770 Transport d'une tourelle par un attelage de 60 chevaux.

771 Cynghalais : Danse des couteaux. I.
772 — — II.
773 — — III.
774 Ballet : « Le Carnaval de Venise. » I.
775 — — — II.
776 Au quartier : Lavage de la vaisselle.
777 — Distribution de gamelles.
778 PARIS : Les Pompiers. I Passage des pompes.
779 — — II. Retour des pompes à la caserne.
780 — Un incendie.
781 RUSSIE : Dragons, charge et pied-à-terre
782 NAPLES : Lancement du cuirassé « Emmanuel-Philibert ».
783 STUTTGART : Cortège du prince Weimar
784 ALTONA : Pose de la première pierre du monument de Guillaume Ier, par le général comte Waldersee.
785 KIEL : Lancement du « Fürst-Bismark ».
786 BERNE : Arrivée du roi de Siam.

ESPAGNE

Barcelone

788 Panorama du port.
789 Régiment d'artillerie sortant de la messe.
790 Défilé d'un régiment d'infanterie.
791 Artillerie de montagne avec mulets.
792 Hussards : Défilé en tenue d'exercice.
793 — Défilé par quatre.
794 — Défilé au trot.

FRANCE

6me Bataillon de Chasseurs Alpins

797 Défilé en colonne double.
797 — par sections.

798 Formation du carré.
799 Carré contre la cavalerie et déformation.
800 Rassemblement.
801 Exercice de boxe.
802 Ascension du sommet du Diable.
803 Descente du sommet du Diable.
804 Artillerie de montagne : Mise en batterie et feu.
805 — — Chargement de mulets
806 Artillerie de montagne : Une batterie dans la montagne (Montée).
807 — — Une batterie dans la montagne (Descente).

Cuirassés de l'Escadre Française à Villefranche

809 Le « Formidable ».
810 Le « Courbet ».
811 Le « Carnot ».

A bord du « Formidable »

812 L'amiral rentrant à bord.
813 Embarquements des marins dans leurs canots.
814 Départ du canot major.
815 Départ des permissionnaires.
816 Remise des médailles de Madagascar.
817 Salut aux couleurs.
818 Escrime au sabre.
819 Défilé d'inspection à bord de la Cie de débarquement.
820 Défilé d'inspection à bord des artilleurs et torpilleurs mineurs.
821 Lavage du pont. I.
822 — — II.
823 Essuyage du pont.
824 Ramassage du linge.
825 Embarquement d'un bœuf.
826 Défilé de la compagnie de débarquement. I.
827 — — — II.
828 — de l'artillerie de marine.

DIVERS

830 Patineurs.
831 Le squelette joyeux.
832 Ouvriers réparant un trottoir en bitume.
834 Baignade de négrillons.
835 Le décrotteur.

VUES MARITIMES

836 Arrivée d'un bateau et mise à l'ancre.
837 Salut dans les vergues.
838 Branle-bas de combat.
840 Régates (aller).
841 — (retour).
842 Course de matelots.

DANSES ESPAGNOLES

843 El Vito.
844 Estrella de Andalucia.
845 La Jota.
846 Boleras Robadas (ensemble).
847 Bolero de medio paso.
848 Las Peteneras.
849 Las Manchegas.
850 Boleras Robadas (deux).
851 La Malaguena y el Torero.
852 Bolero de medio passo (ensemble).
853 La Sal de Andalucia.
854 El Ole de la Cura.

DIVERS

855 Rue à Séville.
856 Foire de Séville.

857 Procession à Séville.
858 Procession à Séville.
859 — —

Courses de Taureaux.

860 Transport de cages.
861 Ecole de Tauromachie.
862 Encierro de Toros.
863 Sortie de la Quadrille.
864 Picadors.
865 Passements du manteau.
866 Banderilleros.
869 Mort du taureau.
870 Enlèvement d'un cheval et d'un taureau.
871 Départ.

VUES COMIQUES

872 Duel au pistolet (n° 2).
873 Un prêté pour un rendu (n° 2).
874 La nourrice et les deux soldats (n° 2).
875 La nourrice et le soldat amoureux.
876 L'enfant au ballon.
877 Une farce à l'homme endormi (la mouche).
878 — (la pipe en papier).
879 — (le pot de peinture).
880 Le scieur de bois mélomane.
881 Jean qui pleure et Jean qui rit.
882 Sérénade interrompue.
883 L'amoureux sans perruque.
884 L'ivrogne.
885 L'amoureux dans le sac.
886 Scènes burlesques devant un café. I.
887 — — — II.
888 — — — III.
889 Le remouleur et l'assiette au noir.

890 Le barbier.
891 Les saltimbanques (Parodie).
892 La danseuse de corde (Parodie).
893 Transformations.
894 Pierrot surpris.
895 Sérénade de Pierrot.
896 Pierrot et le fantôme (table).
897 — — (bougies)

Jongleurs

898 Jongleur : Le Parapluie.
899 — Le Ballon.
900 — Les Boules.
901 — Les Couteaux.
902 — Les Assiettes.
903 — Le Bilboquet.

Ballets

904 Ballet de Flora : Variations I.
905 — — II.
906 — Pas de cinq. I.
907 — — II.
908 — — III.
909 Ballet : Excelsior : Pas de deux.
910 — — Pas de trois.
911 — — Pas de cinq. I.
912 — — Pas de cinq. II.
913 — — Pas du bouquet.

Evian. *Procession*

914 EVIAN : Procession de la Fête-Dieu. I.
915 — — — II.
916 — — — III.
917 — — — IV.

VOYAGE DE M. LE PRÉSIDENT DE LA RÉPUBLIQUE A SAINT-ÉTIENNE

918 M. le Président sortant de la gare.
919 — — suite du cortège.
920 — à l'intérieur de l'Ecole des Mines.
921 — sortant de l'Ecole des Mines.
922 — entrant au Musée.
923 — sortant du Musée.
924 — sortant de l'Hôtel-de-Ville.

DIVERS

925 Lutteurs japonnais.
926 Escrime au sabre japonais.
927 La visite du Major.
928 — du Vétérinaire.
929 Les maçons.
930 Transport d'une locomotive.
931 Passage d'un tunnel en chemin de fer (pris de l'avant de la locomotive).
932 Passage d'un tunnel en chemin de fer (pris de l'arrière du train).

LA VIE ET LA PASSION DE JÉSUS-CHRIST

(Voir la notice explicative spéciale qui est envoyée sur demande)

933 I. L'adoration des Mages.
934 II. La fuite en Egypte.
935 III. L'arrivée à Jérusalem.
936 IV. Trahison de Judas.
937 V. Résurrection de Lazare.
938 VI. La Cène.
939 VII. L'arrestation de Jésus-Christ.

940 VIII. La Flagellation.
941 IX. Le Couronnement d'épines.
942 X. La mise en Croix.
943 XI. Le Calvaire.
944 XII. La mise au Tombeau.
945 XIII. La Résurrection.

VUES COMIQUES & SCÈNES DE GENRE

946 Barbe-Bleue.
947 Le marchand de marrons.
948 Querelle de matelassières.
949 Le marchand de confetti.
950 Querelle de soudards.
951 Musique en chambre.
952 Poursuite sur les toits.
953 L'amateur de piano.
954 Jeu du pot-cassé.
955 Jeu de la poêle.
956 La dînette des enfants.
957 Le goûter champêtre.
958 La récréation des enfants.
959 Déjeuner des deux bébés et du minet.
960 Bataille d'oreillers (n° 2).
961 Foot-Ball.
962 Surprise d'une maison au petit jour.
965 Séance d'escrime.
966 Séance de boxe.

TRANSFORMATIONS

(Têtes)

967 Napoléon et le Grognard.
968 Pasteur, Lesseps, Alexandre Dumas, Victor Hugo, Zola.

969 Thiers, Mac-Mahon, Grévy, Carnot, Félix Faure.
970 Victor Hugo et les principaux personnages des *Misérables*.

REVUE A LONGCHAMPS

971 Arrivée de M. le Président Félix Faure.
972 Défilé de la Garde républicaine et des Pompiers.
973 Défilé du Génie.
974 Charge finale et départ de M. le Président.

VUES DU JAPON

975 Une scène au Théâtre Japonais
976 Acteurs Japonais : Danse d'homme.
977 — Exercice de la perruque.
978 — Bataille au sabre.
979 Danseuses : la danse des éventails.
980 Sortie d'un temple shintoïste.
981 Une rue à Tokyo.
982 Une rue à Tokyo.
983 Une avenue à Tokyo.
984 Une place publique à Tokyo.
985 Station du chemin de fer de Tokyo.

DIVERS

986 Les Chats boxeurs.
987 Chiens savants : La danse serpentine.
988 Chiens savants : Sauts.
989 — Exercice du tonneau
990 Une scène d'hypnotisme. I.
991 — — II.
992 Panorama pendant l'ascension de la Tour Eiffel.
993 Panorama du funiculaire de Bellevue. I.
994 — — — II.

995 — du funiculaire du Mont-Dore.
996 L'établissement thermal du Mont-Dore.
997 Panorama pris d'un ballon captif.
998 Départ d'une Montgolfière (avec une acrobate pendue par les mains).
999 Exercices de gymnastique.
1000 Danse indienne.

OBSÈQUES DE M. LE PRÉSIDENT FÉLIX FAURE

1001 Le char funèbre. I.
1002 — — II. (suite)
1003 Les couronnes.
1004 Délégations.
1005 — (cavalerie).
1006 —
1007 La foule après le cortège.

FÊTES DE PARIS EN 1899

Fête des Artistes

1008 Concours d'automobiles fleuries (départ).
1009 — — — (retour).

La Mi-Carême

1010 Le char et bataille de confettis.

Fêtes du Palais-Royal

1011 Le cortège.
1012 Un tournoi.

Fête des Corporations

1013 Etienne Marcel, prévôt des marchands et son escorte.
1014 Le char de la Ville de Paris.
1015 — du Fleuve.
1016 — de la Musique.

Le Grand Prix à Paris

1017 La pelouse. — Voitures et foule.
1018 Le retour. — Place de l'Etoile.
1019 — Au Bois.
1020 — Aux Champs-Elysées.

VUES JAPONAISES

1021 Danse Japonaise. I. Kaporé.
1022 — II. Harousamé.
1023 — III. Gueichas en Jinrikcha.
1024 — IV. Djinkou.
1025 — V. Gocho Garama.
1026 Chanteuse Japonaise.
1027 Japonaise faisant sa toilette.
1028 Retour des courses.
1029 Récolte du riz.
1030 Moulin à homme pour l'arrosage des rizières.

DIVERS

1031 M. Loubet aux courses.
1032 Le commandant Marchand au Cercle Militaire à Paris.
1033 Barre fixe.
1034 Puits de pétrole à Bakou. Vue d'ensemble.
1035 — — Vue de près.
1036 Intérieur d'une imprimerie (tirage d'une épreuve)
1037 Voltige à cheval à Prague.
1038 Paris: au Bois.
1039 Vue de l'avant d'un transatlantique par un gros temps.

Scène de genre

Les Krémo (équilibristes).
1040 I. Sauts périlleux.

1041 II. Double saut périlleux.
1042 III. Saut périlleux par deux.
1043 IV. Sauts périlleux en long.
1044 V. Pyramide.
1045 VI. Les petits lutteurs (longueur : 13 mètres).

Chats et Chiens savants

1046 Les bouteilles.
1047 Les barrières.
1048 Equilibre et moulinet.
1049 Sauts.
1050 Chiens savants : Equilibres.

VUES D'ITALIE

Fêtes à l'occasion de l'Exposition de Turin

1051 La Duchesse d'Aoste à l'Exposition.
1052 Arrivée de LL. MM. le Roi et la Reine à la revue du 14 Mars 1899.
1053 Arrivée du cortège Royal à la revue de Rome.
1054 Départ — — —
1055 Bersagliers cyclistes à la revue.
1056 Cortège de gymnastique devant LL. MM.
1057 Les gymnastes à Turin.

Voyage de LL. MM. en Sardaigne.

1058 Arrivée en gondole des Souverains d'Allemagne et d'Italie au Palais Royal de Venise.
1059 Départ en gondole de LL. MM.
1060 Sortie du sanctuaire de Pompéï.
1061 Cuirassés de l'Escadre française sur les côtes de Sardaigne.
1062 Cuirassés de l'Escadre italienne.
1063 Inauguration du Monument de Victor Emmanuel à Sassari.

1064 Visite de LL. MM. à la mine de fer.
1065 Cavalcade historique en Sardaigne.

Fêtes à l'occasion du monument de Victor Emmanuel à Turin 1899

1067 Défilé de l'Infanterie.
1068 Défilé des Bersagliers.
1069 Défilé des Vétérans en costumes anciens :
I. Vue de loin.
1070 Défilé des Vétérans en costumes anciens :
II. Vue de près.

Divers

1071 Artillerie : Passage difficile.
1072 — Arrêt dans ravin.
1073 Cavalerie : Charge de front.
1074 — Charge et sauts d'obstacles.
1075 — Sauts.
1076 — Baignade de chevaux.
1077 Championnat de lutte.
1078 Assaut d'Epée.
1079 — au sabre
1080 — au fleuret.
1081 Chasse au Renard : Le Départ.
1082 — — Le Défilé.
1083 — — Sauts d'obstacles.
1084 Chasse au Renard : Au galop.
1085 — — Le Rendez-vous.
1086 Lancement du "Varene" à Livourne.
1087 Après le lancement : sortie des invités et du public.
1088 Manœuvres des Pompiers au Palais Royal de Florence.

DIVERS

1089 Danse Saltarello Romano.
1090 — Tarentelle Sorento.

1091 Danse russe (du trio Natta).
1092 Danse écossaise —
1093 Départ de cyclistes à Rome.
1094 Arrivée de cyclistes à Turin.
1095 Gymnastes : Sauts de face.
1096 Mauvais temps au port.
1097 La Piscine d'Aix-les-Bains.
1098 Le funiculaire d'Aix-les-Bains au Mont-Revard.
1099 Défilé de voitures de bébés à la Pouponière de Paris.
1100 La Petite Fille et son Chat.
1101 Le Chat qui joue.
1102 La toilette du petit Chien.
1103 Intérieur d'une Vacherie.
1104 *La poupée*, acte I. — Chœur des Prêtres.
1105 — — II. — Le curé et les mannequins.
1106 — — III — La Poupée.

COURSES DE TAUREAUX

(*Nouvelle Série*)

1107 Sortie de la Quadrille (vue de face).
1108 Sortie de la Quadrille et commencement de la course (vue de trois-quarts).
1109 Picadors. I.
1110 — II.
1111 Passements de manteaux.
1112 Manteaux et banderilles I.
1113 — — II.
1114 Estocade I.
1115 — II.
1116 Enlèvement du Taureau.
1117 Taureau refusant le combat I.
1118 — — II.

VUES DIVERSES

1119 Course landaise I.
1120 — — II.
1121 Expérience du ballon dirigeable de M. Santos Dumont. I. Sortie du ballon.
1122 Expérience du ballon dirigeable de M. Santos Dumont. II. Le ballon et son moteur.
1123 Danse espagnole de la Feria Sevillanos.
1124 — — Quadro Flamenco.
1125 Sortie d'un bal d'enfants costumés en Espagne.
1126 LYON : La Place du Pont.
1127 LYON : Passage d'un gué par l'artillerie.
1128 NICE : Défilé d'automobiles.
1129 NICE : I. Arrivée à bord du yacht « l'Aventurière ».
1130 NICE : II. Adieux et départ.
1131 A bord du « Tonkin ». — Le saut à la corde.
1132 Glissade de chevaux sur une forte rampe.
1133 Hussards français : Saut de la barre.
1134 Un troupeau suisse.
1135 Montreux — Panorama.
1136 — Fête des Narcisses. I. Marquises dans leurs chaises à porteurs.
1137 — Fête des Narcisses. II. Le Menuet.

Vues Comiques prises au Nouveau-Cirque

1138 Foottit et Chocolat I. Boxeurs.
1139 — II. Acrobates sur la chaise.
1140 — III. Chaise en bascule.
1141 — IV. Guillaume Tell.
1142 — V. Le Policeman.
1143 — VI. La mort de Chocolat.

FUNÉRAILLES DU ROI D'ITALIE HUMBERT IER

1144 I. Le Clergé et les Ministres.
1145 II. Les députations des Villes.
1146 III. Les représentants de l'armée.
1147 IV. Le Défilé des Gendarmes.

1148 V. Les Représentants des Villes et les couronnes
1149 VI. Le Génie et l'Académie militaire.
1150 VIII. Les drapeaux et les représentants
1151 X. Le Roi Victor-Emmanuel III se rendant au Sénat pour la cérémonie du Serment.

EXPOSITION UNIVERSELLE DE PARIS 1900

1152 Inauguration de l'Exposition par M. le Président de la République.
1153 — des Palais.
1154 Le Château d'Eau vu de la Tour Eiffel.
1155 Vue prise d'une plate-forme mobile. I.
1156 — — II.
1157 — — III.
1158 — — IV.
1159 Vue générale du Pont Alexandre III.
1160 Pavillon de la Suède.
1161 Le Vieux Paris : Vue prise en bateau. I.
1162 — — II.
1163 La Rue des Nations I.
1164 — II.
1165 — III.
1166 Le Petit Palais.
1167 Vue générale de l'Exposition prise du Trocadéro.
1168 Le Grand Palais.
1169 Les Invalides : Vue prise du pont Alexandre III
1170 Les Jardins du Champ-de-Mars.
1171 La Tour Eiffel vue du Trocadéro.
1172 Les Escaliers du Pont de l'Alma.
1173 Le Pont de l'Alma.
1174 Plate-forme mobile et train électrique.
1175 L'escalier du Petit Palais.
1176 La Fête des fleurs. I.
1177 La Fête des fleurs. II.
1178 — III.
1179 L'arrivée du Cortège officiel au banquet des Maires.
1180 L'Arrivée des Maires.

A TRAVERS LA FRANCE

1181 GERARDMER : La Schlucht.
1182 NANCY : La Place Stanislas.
1183 EPINAL : Les bords de la Moselle.
1184 TROYES : L'Hôtel de Ville.
1185 — La Fontaine Dorgence.
1186 DOMRÉMY : La Maison de Jeanne d'Arc.
1187 REIMS : Le Marché.
1188 — La Cathédrale.
1189 LA BOURBOULE : Sortie de l'Etabliss^t thermal.
1190 — Une Danse locale.
1191 MONT-DORE : L'Etablissement thermal.
1192 AURAY : Sortie de l'Eglise.
1193 DINARD : Panorama en quittant le port.
1194 DINARD : L'Arrivée du bac de St-Malo.
1195 St-MALO : Lancement d'une barque de pêche.
1196 URIAGE : Départ d'une caravane.
1197 VIZILLE : La Gare.
1198 CLERMONT-FERRAND : Une rue.
1199 MONT-DORE : L'Etablissement thermal.
1200 AIX-LES-BAINS : La place.
1201 EVIAN : Arrivée d'un bateau et débarquement.
1202 — Arrivée d'un bateau.
1203 GLACIERS DE LA MEIGE : Caravane vue de loin.
1204 CHAMONIX : Le Mauvais pas.
1205 — Montée à travers les Glaciers.
1206 — La Mer de Glace. Montée.
1207 — — Descente
1208 — Arrivée en voiture des breaks d'excursion.
1209 CHAMONIX : Le Village.
1210 Panorama de la ligne de Cauterets. I.
1211 — — II.
1212 Panorama de la ligne de Cauterets. III. Le tunnel.
1213 CAUTERETS : Défilé. I.
1214 — II.

1215 CIRQUE DE GAVARNI : Caravane.
1216 PAU : La Terrasse.
1217 — La place du Marché.
1218 BIARRITZ : Une rue.
1219 — Le Port-Vieux
1220 — La Plage et la mer.
1221 — La Plage et l'Établissement.
1222 ARLES : La sortie de St-Throphime.
1223 — Farandoleurs dans les arènes
1224 MAILLANE : Défilé des tambourinaires.
1225 — La farandole de front.
1226 — — Le Pont.
1227 — — La Valse.
1228 NICE : Sa Majesté Carnaval et le char des Limonadiers.
1229 — Le char des Berceuses et de la Chanson.
1230 — Panorama sur la ligne de Beaulieu à Monaco. I.
1231 — Monaco. II.
1232 — Monaco. III.

(Ces trois dernières vues peuvent être ajoutées l'une à l'autre)

VUES MARITIMES : BREST, TOULON, & VILLEFRANCHE

1233 Départ des canots majors.
1234 Lancement d'une torpille (vue technique).
1235 Ramassage du linge à bord de « la Couronne »
1236 Leçon de boxe à bord du « Bouvines »
1237 Embarquement à bord.
1238 — dans les canots.
1239 Hissage de la Baleinière.
1240 Manœuvre d'incendie.
1241 Vue prise d'une baleinière en marche.

LES ALPINS DANS LES ALPES

1242 Défilé. I.
1243 — II. (suite)
1244 — III. l'artillerie à dos de mulets.

1245 Pliage des tentes.
1246 Ouverture d'un chemin.
1247 La soupe.
1248 Formation des faisceaux et repos
1249 Les Alpins en ville
1250 — à la musique.
1251 L'Alerte.
1252 Batterie dans la montagne.
1253 En file indienne dans la montagne. I. montée
1254 — — II. descente
1255 En file indienne sur les glaciers avec les raquettes. I. montée
1256 — — II. descente
1257 Descente à travers les rochers. I.
1258 — — II.
1259 Transport d'un canon à dos d'hommes.
1260 Glissade sur la neige.

VUES D'INDO-CHINE

1261 La Garde d'honneur du Gouverneur général.
1262 Défilé de l'Infanterie de marine.
1263 Revue des troupes.
1264 Les Tirailleurs.
1265 La foule après la revue des troupes.
1266 Tirailleurs annamites (Boxe).
1267 — — (Bâton).
1268 Repas annamite.
1269 Faucheurs annamites.
1270 Fumerie d'opium.
1271 Enterrement annamite.
1272 Fête des Fleurs I.
1273 — II.
1274 Enfants annamites ramassant des sapèques devant la Pagode des Dames.
1275 Sortie de la briqueterie Meffre et Bourgoin à Hanoï.
1276 Déchargement du four à briques.

1277 La ferme Vaudelet et Faraud. — Sortie de l'étable.
1278 Les mines de charbon de Hongay.
1279 La sortie de l'Arsenal.
1280 Promenade du dragon à Cholon I
1281 — — II.
1282 — — III.
1283 — — IV.
1284 — — V.
1285 Transport des bois par radeaux.
1286 Embarquem^t d'un bœuf à bord d'un navire (11^m50).
1287 Le Gouverneur général se rendant à bord de « la Tamise » pour assister aux courses de régates.
1288 Courses d'ensemble des régates (rameurs assis).
1289 — — — (rameurs debout).
1290 Le roi de Cambodge se rendant au Palais.
1291 Mandarins venant saluer le roi.
1292 Danse d'Annam.
1293 Danseuses Cambodgiennes du roi Norodom. I.
1294 — — — II.
1295 Promenades des éléphants à Pnom-Penh.
1296 Le Village de Namo : Panorama pris d'une chaise à porteurs.
1297 Descente en charrettes à bœufs de la jetée d'Œug-Kor-Wat.
1298 Passage en chaises à porteur au col des Nuages (Annam).

ÉPISODES DU VOYAGE DU PRÉSIDENT DE LA RÉPUBLIQUE A LYON

1299 L'arrivée en voiture. — La remise des décorations. — La sortie de la Chambre de Commerce.

Prix de chaque vue..... 40 fr.

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TOUTES NOS VUES SONT DÉPOSÉES

Nos vues peuvent être livrées soit avec notre perforation (un trou par image), soit avec la perforation americaine (quatre trous par image).

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Length (about) 50 feet. Price, each, $10.00.

No.	Name	Code Word
1.	**AMERICAN FLAG (Old Glory).** A most beautiful picture of the stars and stripes waving and fluttering in the breeze, showing the ocean for a background. Full of animation and an excellent subject for the closing of an exhibition. Very sharp and clear.	**Flag**
207.	**BOWERY STREET DANCERS.** Showing a white girl and a colored girl dancing a break-down to the tune of a hand-organ, surrounded by a typical Bowery crowd. Very popular and an excellent subject for organ effects.	**Tune**
282.	**NATIONAL DANCE.** By Babe Johnson.	**National**
283.	**ROSEBUD DANCE.** By Babe Johnson.	**Bud**
284.	**TOUGH DANCE.** By Babe Johnson. The above three dances are executed with much grace and agility by the celebrated little actress and dancer, and will prove highly pleasing to ladies and children. The first two dances are splendid subjects for coloring.	**Tough**
215.	**BABIES' QUARREL.** This subject shows two babies seated in high chairs quarreling over their toys. A very amusing subject, and one that always pleases the ladies and children.	**Toys**
217.	**BOOTBLACKS.** Showing the scramble of two Bowery bootblacks for the first shine from a gentleman who is passing by. This always makes a hit. Sharp and clear.	**Boots**
231.	**BLACK HUSSARS.** This famous body of troopers acted as personal escort of Mr. McKinley in the inauguration parade and make a very fine appearance mounted on their black chargers. Sharp and clear.	**Hussars**
224.	**BATTERY PARK, N. Y.** Showing the famous Battery Park and "L" station in the background. Teams, cars, and the usual busy scene. Quick changes, lots of action, and is sharp and clear.	**Battery**

In ordering by Telegraph use Code Word which is set opposite Title.

No. Name Code Word

268. BLANKET COURT-MARTIAL. **Blanket**

(The soldiers sport or pastime as rendered by the 6th U. S. Cavalry while in camp at Weehawken, N. J.)

The scene shows prisoner (who has committed some petty crime) receiving his punishment, which consists of being tossed in a blanket. A dozen or more catch hold of the blanket, and by pulling taught the prisoner is bounded in the air; on coming down, the operation is repeated a number of times, until the prisoner is almost out of breath. This is one of our latest and most comical subjects. Bound to make a hit. Very sharp.

292. CHILDREN'S MAYPOLE DANCE in Central Park. **Maypole**

Showing a merry party of children dancing around the maypole with "Little Lillian" executing a graceful skirt dance in the foreground. As the gay little dancers are all dressed in spotless white, the contrast against the dark trees and bushes make this a most beautiful and choice subject. Always delights the ladies and children. Very sharp.

294. CALIF. The largest Hippopotamus in captivity. **Calif**

This scene shows the keeper feeding this enormous animal in the tank at Central Park, N. Y. His lunch consists of seven loaves of bread, and a bushel of potatoes. We have an excellent picture of his spacious mouth, (which covers half of the picture), and as loaf after loaf is fed to him, one can see his every movement, being an unusually sharp and clear subject. Very popular.

221. BRUSH IN THE PARK. **Brush**

This is the first of our winter scenes, and shows a spirited race in Prospect Park, Brooklyn, N. Y. Full of life and sure to please all. Excellent snow effects.

244. BAND PARADE. **Brass**

Showing the celebrated N. Y. Band marching up Fifth Avenue, N. Y.

211. CAVALRY CHARGE. **Cavalry**

Showing the charge of the West Point Cadets at West Point, N. Y. The charge, salute and retreat make this one of the most animated pictures ever made. The glistening of the sabres is plainly visible.

In ordering by Telegraph use Code Word which is set opposite Title.

Binder
Gaylord Bros., Inc.

No.	Name	Code Word
212.	**CAVALRY DRILL.**	**Drill**

Showing the Manual or drill of the cadets at West Point, N. Y.

232. CROWD FOLLOWING PARADE. Crowd

This scene was taken on Pennsylvania Avenue, on Inauguration day, and shows the breaking up of the enormous crowd of spectators, many of whom are following the parade.

243. COQUETTE DANCE. Coquette

The nimble Vitta Richards, of London Music Hall fame, in an up-to-date dance. Black Costume, light background. Clear and fine definition.

270. CLEARING UP DEBRIS. Dust

A large gang of laborers at work with pick and shovel, loading carts with debris from recent fire on Lexington Avenue, New York City. As each shovelful of plaster and dirt is thrown into carts, clouds of dust arise, adding much to the realistic effects of this scene. The strong lights and shades are most beautifully depicted in this picture, which is a novel subject, and destined to become very popular.

240. DRINKING SCENE. (Reversible.) Reverse

This subject is one of our first films made to show action reversed while running films through machine in the regular way. Instead of showing two parties advancing and shaking hands, they shake and back out of room, beverage spilled from bottle, gathers itself up from the floor and jumps into the bottle, which rights itself on the table, &c Other ludicrous results are produced.

295. DROWNING SCENE at Rockaway. Drowning

This is one of the most thrilling and realistic scenes ever offered to the public. Showing party of four persons struggling in the water, and their unsuccessful attempts to right one of their boats which has capsized. After repeated efforts, one of the gentlemen finally succeeds in getting the lady and himself on top of the keel, (which is still uppermost), only to fall over backwards at the first wave. By a fortunate coincidence our operator was on the spot at the time of this accident and availed himself of the opportunity to secure this picture for exhibition purposes. An immense hit at the New York beaches. Very sharp and clear.

In ordering by Telegraph use Code Word which is set opposite Title.

No. Name Code Word

285. DEDICATION OF THE WASHINGTON MONUMENT. **Monument**

This scene shows President McKinley pulling the cord unveiling the monument, and presents a fine view of same as the three large American flags used in the ceremony slowly fall to the ground. Sharp and clear.

216. FARMYARD SCENE. **Farmyard**

Showing little girl feeding chickens, ducks and geese, during which the old cow puts her nose into the feed pail. This is one of our leading films, and is very popular.

208. FEEDING DUCKS. **Ducks**

This is one of the farm life series, showing barefooted boy feeding ducks in the pond.

225. FAMILY TROUBLES. **Family**

This scene shows the husband arriving home in an angry mood. Upon finding his supper not ready, he proceeds to break up housekeeping and finally throws the stove out of the window. A most laughable and amusing subject. Companion subject to the "Happy Family."

288. FATIMA. **Fatima**

The only and original oriental dancer, in her famous Eastern couchee dance, as given at the Midway Plaisance, World's Fair, Chicago. Bound to get an encore.

297. FARMER'S FIRST TRIP TO BERGEN BEACH. **Bergen**

The scene opens with the electric car dashing down the street, and Reuben running as hard as he can to catch it. When almost within reach, he stumbles and falls. In his fall his travelling bag breaks open and a nice fat duck jumps out. The struggle of Reuben to regain possession of his duck is most comical and laughable. Full of action.

No. Name Code Word

296. FISHING AND CAPSIZING. Fishing

This scene shows two boats with a loving couple in each who are out for a day's fishing. Couple in boat No. 1 become very loving and while kissing lose their balance and fall overboard. Couple No. 2 immediately jump after them and attempt a rescue. A most laughable subject. Full of action, and fine water effects. Bound to make a hit.

222. GOOD THING. Snowball

Showing the arrival of a farmer in town. He is immediately spied by the town boys, who in turn snowball him to their hearts' content, to the apparent discomfiture of the farmer.

228. GATTLING ARTILLERY. Gattling

One of the inauguration series, showing a most interesting section of the parade. Picture full of artillerymen, horses, guns, ammunition, carriages, etc.

242. GREATER N. Y. FIRE DEPARTMENT. Great

Of the various fire scenes, this is considered the best subject, showing the department responding to the third alarm. Engines are fired up and firemen putting on their rubber coats while dashing down the street toward the camera, followed by an excited crowd. An excellent film.

271. GREATER N. Y. POLICE PATROL. Wagon

Showing several police officers, hurriedly mounting wagon, drawn by two very spirited horses, starting from station in answer to a call just rung in. They dash up the street, and are noticed winding their way through a number of other vehicles and trolley cars, in constant danger of colliding, and can be seen receding for at least half a mile up the crowded street. Very exciting. Sharp and clear.

239. HAPPY FAMILY. Happy

A companion subject to "Family Troubles." "Papa," comes home and instead of smashing furniture, etc., he makes himself very agreeable. His good humor is hugely enjoyed by the rest of the family. Excellent subject, which appeals to all.

No. Name Code Word

309. INDIAN CHARGE. **Indian**

This scene shows 30 Pawnee and Sioux Indians headed by the famous scout and indian fighter Pawnee Bill, mounted on mustangs making one of the fastest charges ever executed. At first they appear but small specks on the horizon, but soon grow into a dashing, surging group of indians and halt when close to the camera making them appear life size. The speed at which this charge was made is something terrific, and never fails to thrill and inspire an audience. Sharp and clear, showing distinctly the war painted faces of the indians. Immense hit.

219. JERSEY CENTRAL FLYER. **Jersey**

Shows an express train passing through Elizabeth, N. J. Very fine definition.

241. KISSING, New. **Hug**

By a loving couple at Coney Island. The up to date 20th century kiss. The most popular, amusing, entertaining and instructive subject ever exhibited. This film has outrivalled in popularity the celebrated "May Irwin Kiss." Very fine, sharp and clear. Everybody wants it.

238. LOVE SCENE. **Love**

A dude spies a pretty young lady seated in the park. He immediately makes love to her, when her mother suddenly appears on the scene, and after almost breaking her parasol over the young man's back, commences to lecture her daughter. A mischievous boy upsets the settee, spilling the daughter on the ground, &c. A most ludicrous subject. Bound to make a hit.

281. LITTLE MISCHIEF. **Mischief**

Showing a little girl tickling her papa with a straw, who is endeavoring to read a newspaper. He, supposing it to be a fly, constantly brushes at same, and in his efforts to free himself from the persistent tickling sensation, the chair breaks and he falls over backward, much to the merriment of the little joker. Very sharp and fine for coloring.

In ordering by Telegraph use Code Word which is set opposite Title.

Photomount
Pamphlet
Binder

No.	Name	Code Word
303.	**LITTLE RUBY**, Skirt and Ballet Dance.	**Ruby**
304.	" " Spanish Dance.	**Spanish**

The youngest and most graceful child danseuse in the world. Although but five and one half years of age, this charming and fascinating little girl executes the most difficult steps with the most graceful movements. She has appeared before the elite of the country and at three and one half years of age, this little lady danced before H. M. the Queen of England. Very choice films and fine for coloring.

299. LITTLE EGYPT, Of the Seeley Dinner Fame. **Egypt**

Showing this charming and fascinating little muscle dancer in the bewildering dance that she performed at that famous dinner. Very sharp and clear. Always makes a hit.

300. LASSOING WILD BULLS. By Pawnee Bill and Cowboys.

This scene shows a number of angry bulls dashing towards the camera with cowboys in hot pursuit. When about fifty feet from the camera the head bull is lassoed and thrown on his haunches, while the cowboys ride around him at a furious pace. Fine subject, lots of action. Bull showing life size. Wigwams and tents for a background. Bound to get an encore.

286. McKINLEY AT PHILADELPHIA. **President**

This subject shows the President and the trustees of the statue crossing from the monument to the oration stand after the unveiling ceremonies.

302. MEXICAN KNIFE THROWERS. The Lees. **Mexican**

Showing Mexican throwing stilettos at his wife, who is standing with her back to the knife-board. This is a Mexican game or pastime, and the object is to pinion the party to the board without cutting the body or drawing blood. Owing to the extreme risk and danger attached to this performance it has been strictly prohibited by the authorities in all public places in this country. A most thrilling and exciting subject. Very sharp.

In ordering by Telegraph use Code Word which is set opposite Title.

No.	Name	Code Word
227.	**McKINLEY AND CLEVELAND.** On their way to the Capitol.	**William**

Similar to our 100 feet subject described elsewhere, but taken at a different point of view on Pennsylvania Avenue during the inauguration parade. Excellent view of Mr. McKinley.

230. MOUNTED BAND. **Escort**

This subject shows the mounted band preceding the famous Black Horse Cavalry, and also shows the four horse barouche occupied by the President and Mr. Cleveland.

233.	**MAUD MADISON,** La Danse Serpentine.	**Madison**
234.	" " " Butterfly.	**Fly**
235.	" " " Francaise.	**France**
236.	" " " Nocturne.	**Night**
237.	" " " Du Feu.	**Firey**

The above Spectacular Dancer in five NEW bewildering and sensational dances. The most charming, artistic calcium effects are produced by coloring these subjects, especially so "La Danse Serpentine."

247. ORIENTAL DANCE. **Oriental**

The muscle dance, as performed by a burlesque artist.

246. PASSAIC FALLS. **Brink**

This beautiful subject rivals our Niagara Falls series in realistic effects, showing the great volume of water pouring over the brink, mist arising and hovering over the fine scenery surrounding the Falls.

272. POLICE CALL ANSWERED. **Call**

The same patrol wagon and squad returning with prisoner, going by the point at which camera was placed at great speed. The wagon is seen in the distance, and rapidly draws nearer and nearer, until it appears life size on the screen. The determined features of officers and prisoner are easily recognized. Sharp definition.

NOTE: This picture should be shown following that of the Greater New York Police Patrol and the two never fail to interest and enthuse an audience.

In ordering by Telegraph use Code Word which is set opposite Title.

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Binder
Gaylord Bros., Inc.

No. Name Code Word

273. PAWNEE BILL Shooting Pigeons. **Pawnee**

Showing this famous scout and Indian fighter giving an exhibition of his remarkable skill. This is an excellent subject, showing fine smoke effects, lively action, and Indian wigwams for a background. Will please any audience.

218. ROYAL BLUE LIMITED. **Blue**

This scene shows the famous and popular train on its way to Washington, making seventy miles an hour. As the flyer passes a suburban station the people wave their handkerchiefs, while laborers who are working on the tracks near by, stop to salute this well known train. This is one of our most popular subjects. Sharp and clear.

220. RAILWAY STATION SCENE. **Elizabeth**

This scene shows the arrival of the Penn. local at Elizabeth, New Jersey. Passengers alight and hurry for home, while others crowd on. The usual hurry and bustle on the platform makes this a most entertaining and interesting subject.

229. 71st REGIMENT, N. G. S. NEW YORK. **Seventy**

See description 150 feet. This subject is one of the best and most interesting of the Inauguration series, and is sharp and clear.

330. SHOOTING THE CHUTES
At Coney Island. **Chutes**

Showing the boat dashing down the steep incline and entering the water. As the boat reaches the water the spray is thrown in all directions, making this an unusually fine film for exhibiting. Excellent water effects. Always popular.

293. TOM THE TRICK ELEPHANT. **Elephant**

Showing this famous trick elephant performing at Central Park, N. Y. He rings the bell for a drink, empties the bottle which is given to him, wipes his mouth with a napkin, and ends his performance by fanning himself. Very sharp and always amusing.

298. SCALPING SCENE by THUNDERCLOUD,
A genuine Indian. **Thunder**

This scene shows a tenderfoot hunting in the far West, he is spied by Thundercloud, who crawls upon his victim, scalps him on the spot and executes a scalp dance. A thrilling subject. Very sharp. Fine effects from wooded background.

In ordering by Telegraph use Code Word which is set opposite Title.

No. Name Code Word

331. SCOTCH DANCE, By the four McGregors. **Eccentric**

A very eccentric and grotesque Highland reel, that always pleases. Lively, sharp and clear.

269. SIXTH U. S. CAVALRY Breaking Camp. **Quaker**

Showing this fine body of regulars leaving camp at Weehawken en-route for Philadelphia, to take part in the dedication of the Washington Monument at the Quaker City. Life size and fine definition.

210. WASH-DAY AT HOME. **Clothes**

This scene shows that well-known performance on Monday mornings. A girl washing at the tub, housewife hanging up clothes, and mischievous children at their tricks upset the tub and spill contents over washerwoman. An excellent sharp and clear subject. Comic.

213. WATERING THE HORSES. **Watering**

Showing the watering of the U. S. Cavalry horses at the stables at West Point, N. Y.

307 "YELLOW KID." (Burlesque.) **Yellow**

In which Mr. S. J. Curtis, of the Manhattan Comedy Four, and two 20th century girls perform a lively specialty dance. Sharp and clear. Good subject for coloring.

226. BOWERY, N. Y. **Bowery**

A busy street scene of that famous thoroughfare, showing cable cars, vehicles, street venders, pedestrians, elevated railroad with train passing, etc. Fine smoke and steam effects. Excellent subject.

205. SOUND MONEY PARADE in N. Y. **Money**

This scene shows that famous sound money demonstration in N. Y. City, in which 125,000 men were in line.

214. STORM ON THE SEA COAST. **Coast**

Showing a raging surf dashing over an old pier at Long Branch, N. J., during the equinoctial storm, September, 1896. The water effects in this film are pronounced to be absolutely perfect. Our best surf scene.

In ordering by Telegraph use Code Word which is set opposite Title.

Pamphlet
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No.	Name	Code Word
206.	**SPINNING in OLDEN TIMES.**	**Spinning**

This scene shows wife spinning while husband is reading funny items from a newpaper to her. A dog, wishing to make his presence known, rubs against his master and is kicked out of the room. Very fine smoke effects from pipe.

209. SCHOOL IS OUT. **School**

Showing group of boys having a rough and tumble on sandy beach in front of the old village school house. Full of life and animation.

310. A WARM RECEPTION. **Warm**

This scene shows the head of the family arriving home in a dazed and foggy condition. He enters his room with trousers rolled up and a shoe in each hand; endeavors to embrace his wife and being repulsed starts to disrobe. His coat and vest he places carefully in the coal scuttle and his collar etc. in the water pitcher. In her endeavors to sober him up, his wife resorts to extreme measures and pours the entire contents of the water pitcher over his head.

One of our most comical subjects, very sharp and clear.

311. SOAP BUBBLE PARTY. **Soap**

A party of children blowing soap-bubbles. Their efforts to blow as many of these as possible in a given time makes this an unusually animated and lively picture. This scene will always be popular with the ladies and children. Very clear with garden background.

312. GARDENER AND MISCHIEVOUS Boy. **Gardener**

Showing gardener watering flowers. Mischievous boy approaches from behind, steps on the hose and cuts off water supply. Gardener seeking the cause of the trouble looks into the nozzle of the hose; boy steps off and the gardener receives the entire spray of water in his face. He runs after and captures the boy and proceeds to spank him in the place where it will do him most good. Excellent subject. Fine water effects, lots of action and bound to make a hit.

No. Name Code Word

313. PAPA OBJECTS. **Papa**

This scene shows a loving couple oblivious of time. Papa objecting to the lateness of the hour enters the parlor in his night robe, grabs the young man and throws him through a window together with his hat, cane and grip sack. The lady falls on her knees and begs for forgiveness, but is taken by the ear and led to the door. In his rage papa endeavors to kick her and falls in a heap to the to the ground. Fine definition. A most laughable subject.

314. BATHING at Rockaway. **Rockaway**

The most interesting bathing scene ever taken for projecting machines. Ten New York actresses are seen swimming in the water and diving from a raft; two trained acrobats walk into the water on their hands and a large Newfoundland dog swims to and fro in full view of the picture. Very clear and excellent water effects. Always makes a hit.

315. RETURNING FROM THE FIRE. **Return**

This scene taken at a New York Engine House shows the department just returning from a fire. The engine is being backed into the house and the horses stand out life size on the picture. Their every action, together with that of the firemen encouraging them, is clearly defined and the whole scene is most attractive and is always encored wherever shown. Very sharp and clear. This scene should be shown in conjunction with our film 242.

316 THE RUNAWAY. **Runaway**

This is undoubtedly the most successful picture of its kind ever made. An open carriage drawn by two horses is seen coming down the road at a break-neck speed. The carriage sways to and fro and it is clear to all that the driver has lost control over the horses. Following behind are two men on horseback doing their utmost to catch up with and stop the runaway. All four disappear out of the picture, leaving behind them a cloud of dust, out of which two men in their shirt sleeves emerge and continue the chase. The effect of the dust raised by the horses is very marvellous, it appearing at first sight to be a regular cloud. This promises to be one of our leading subjects. Excellent definition.

No. Name Code Word

317. UMBRELLA SURPRISE. **Umbrella**

This picture taken at Rockaway Beach shows at the start an open umbrella on the beach out of which project two pairs of feet. An inquisitive policeman appears upon the scene, pulls the umbrella away and displays to view a mother chastising an incorrigible child. A very comical and amusing subject.

318. ACROBATIC CLUB SWINGING. **Club**

Two acrobats in costume assisted by a lady in tights. The latter is seen standing on the shoulders of one of the former, from which difficult position she goes through all the intricate movements of club swinging in its different forms. Her supporter at the same time doing his own exercise with clubs. The third during this time is occupied in grotesquely burlesqueing the actions of his associates. Full of graceful and lively action. Very sharp and clear.

319. BUCKING BRONCHO. **Broncho**

This is a capital subject with a very pretty back ground of wooded forest. A cow-boy from the West is seen mounted on a wild and untrained broncho, which has never been ridden before. The horse resorts to all sorts of means to dismount its rider, but in spite of bucking, jumping, rearing and other wild antics, the cow-boy retains his seat to the last. Very laughable and bound to get an encore.

320. DOG CIRCUS. **Dog**

In this picture a number of performing dogs are seen going through their performance and exercises together with their trainer. The dogs dance, jump and perform various comical and amusing tricks, the whole forming a very attractive and unusual picture, and one that is bound to make a hit. Excellent definition.

321 BROADWAY STREET SCENE. **Broadway**

A picture of the great metropolis which is bound to be of interest to all, taken at Broadway, a little above Canal Street, during one of the busiest hours of the day. Cable cars, carriages and vehicles of all kinds are seen going up and down town. The sidewalks are thronged with pedestrians and all the activity of a New York Broadway crowd is clearly defined. An unusually clear subject.

No.	Name	Code Word

322. DAIRY SCENE. **Dairy**

A genuine New England Dairy Scene, showing farmer in the back ground milking, assisted by his three daughters, who are respectively engaged in churning butter, bottling milk and feeding the poultry. A very pretty rustic farm-yard scene and one that is bound to please everybody. Very clear and distinct.

323. NEW FARM SCENE. **New**

This picture was taken in a farm-yard and shows the returning of the cattle to the farm. Two white and five brindle cows pass in front of the picture, followed by two little children seated in a wagon drawn by two white goats. In the back of the picture the farmer is seen milking a cow. Entire scene full of action, very sharp and clear.

324. FEEDING THE POULTRY. **Poultry**

This is a very pretty and attractive subject, showing the farmer's little daughter feeding over 300 chickens, ducks and geese. The picture is entirely covered by the poultry; towards the end of the film two goats appear upon the scene and eat what remains of the feed in the little girl's basket. Very clear and bound to become popular.

334. TUNNEL SCENE. **Tunnel**

(A Phantom Ride on an Engine.)

In this scene the camera was placed on the front of an engine going towards a tunnel at the rate of 50 miles an hour. At first the effect on the audience is one of wonderous beauty, but as the train rapidly approaches the dark tunnel and is then plunged into the inky darkness the effect on the audience is simply marvellous.

After an interval of about ten seconds, daylight is seen at the further end of the tunnel and soon the train emerges from the tunnel.

The most popular subject ever exhibited.

Unusually realistic and sensational.

GLEN ISLAND SERIES.

By kind permission of J. H. STARIN, Esq.

No. Name Code Word

325. BOAT ENROUTE TO GLEN ISLAND. Boat

This scene shows the famous pleasure craft, the "Howard Carroll" with full complement of passengers, passing around the point just prior to arrival at this well-known summer resort. The Government Station, Davids Island, serves as a background, the whole making a most interesting and attractive picture. Unusually clear definition.

326. LANDING OF PASSENGERS. Landing

The same boat on her arrival at Glen Island being moored to the dock; the gang-plank is run aboard and the passengers, men, women and children, are seen passing from the boat to the Island, and as a result the picture is full of life and animation.

327. FEEDING THE SEA LIONS. Lions

This picture was taken during the time that the sea lions were being fed by their keeper. They are seen grouped at the side of the pond waiting for their noon-day meal. The fish—their dinner—are then thrown into the water and a general stampede is made for them by the sea lions. The consequent water effect can be well imagined, the action of the lions is most graceful and interesting as they dive on and off an improvised raft and fight amongst themselves for possession of the fish. A picture of unusual and extraordinary interest; nothing similar to it has as yet been seen on any projecting machine.

328. FEEDING THE PELICANS. Pelicans

Showing pelicans, cranes, storks, herons and sea gulls, diving, swimming, jumping and flying in a wild scramble for fish which is thrown to them from outside the pond. An extraordinary amount of life and animation and a scene such as could be found only at the Glen Island menagerie.

329. GLEN ISLAND BATHING SCENE. Glen

This is one of the prettiest of our bathing scenes. Bathers of both sexes are seen swimming in the water, and the consequent water effects are very attractive. Background showing the café and wooded resorts of the Island.

In ordering by Telegraph use Code Word which is set opposite Title.

Length 75 feet. Price, each, $15.00.

No. Name. Code Word

301. LYNCHING SCENE. A genuine Lynching Scene. **Texas**

The most thrilling and realistic subject ever offered for sale. This scene shows an angry mob overpowering the sheriff, storming the jail, and dragging their prisoner to the nearest telegraph pole, from which he is immediately swung into eternity, as bullet after bullet is fired into his swinging and writhing body.

(By our contract with the authorities names of party and place cannot be given.)

A most impressive and stirring subject.

290. FATIMA MUSCLE DANCER. **Muscle**

See film 289.

273. S. S. "TEUTONIC" of the Cunard Line. **Teutonic**

The only successful scene of an "ocean greyhound" yet taken, showing the above "floating palace" steaming down the North River on her way to Liverpool. The view is taken at a close range, yet showing the entire outlines and her proportion to the other river craft, Jersey City forming a beautiful background. Bound to make a hit.

332. DIVING AND SWIMMING. (Straight and Reverse.) **Diving**

This is one of our very latest novelties in films and is becoming very popular. The first fifty feet show bathers and swimmers diving, jumping and plunging from a raft and springboard into the water. The remaining twenty-five feet shows reverse action, in which the performers recede from the water feet first, and alight on the raft, walking backwards and bowing. This is one continuous film in which there is no stopping or adjusting necessary. A most laughable and absurd subject. An immense hit. Fine effects, sharp, and full of action.

No. Name Code Word

308. STARTING FOR THE FIRE. **Bonner**

(N. Y. Fire Department.)

This scene shows department leaving headquarters for a fire, headed by Chief Bonner. The opening of the engine house doors, the prancing of the horses, and excited look on the faces of all make this a most thrilling subject. Full of action, sharp, and unusually large size.

336. MAYOR OF GREATER N. Y. **Mayor**

Showing the people of New York city congratulating Robert Van Wyck, Esq., Mayor elect of Greater New York, immediately after his election. General hand shaking all around, speeches and plenty of animation, during which two handsome young ladies hold a large banner with appropriate wording.
Good definition, and an excellent subject.

337. NO SCHOOL. **School**

This lively scene shows arrival of the school children at the school house, and are greatly surprised to find that there will be no school for that day. Their surprise is indeed a pleasant one, for they give vent to their feelings by dancing for joy. Four of the little girls dance very prettily for their playmates, while the crowd becomes so dense that a policeman is obliged to make room for pedestrians. Fine, clear subject and full of motion. Always popular.

Length, 100 feet. Price, each, $20.00.

287. McKINLEY'S ORATION. **Oration**

Showing the President addressing the multitude gathered around the oration stand near the Washington Monument during the dedication of the statue at Philadelphia, May 15, 1897. As the camera was located close to the stand, a fine profile of Mr. McKinley was obtained, in which he appears life size. Sharp and clear.

291. FATIMA, the original Couchee Dancer. **Turkish**

See film 289.

No. Name Code Word

335. BARROOM SCENE ON SUNDAY IN N. Y. **Barroom**

This scene shows entrance of detective who is endeavoring to purchase a drink on Sunday. After persistent begging and coaxing, the bartender decides to give the party a glass of beer. Both drink each others good health. After the detective has partaken of his beer, he immediately shows his friendly feeling toward the bartender by arresting him. The bartenders wife and child beg for his release without success. Very realistic, combining humor with pathos, and always makes a hit. Excellent definition.

338. MONEY FOR ALL. **Money**

(Straight and Reverse.)

This subject shows Father Knickerbocker standing at the treasury vault throwing money (bills and silver) to the audience below. The second 50 feet or last half of this film is photographed reversed, so that the money comes back to him in a most comical manner. This subject is unusually comic, is bound to please. Plenty of action. (See Diving, No. 300.)

339. SCENE IN THE TENDERLOIN. **Tender**

Showing party of ladies strolling down the street. They are followed by young men, who in turn are followed by policemen. The ladies are arrested and taken to the station house. The action of the ladies is most comical and laughable, and bound to please the most fastidious audience. Excellent film.

Length, 150 feet. Price, each, $30.00.

305. WATER CIRCUS. **Walrus**

From Adams & Woodger's Water Circus.

A comic pantomime on the water by members of the troop. Showing party fishing for big game. He succeeds in hooking a walrus, and is pulled overboard. Friends jump to his rescue, and a general mix up follows. Walrus finally swims to the raft, and in their mad rush to escape, the entire party fall, jump and tumble overboard in the most awkward and comical manner. Fine water effects. This is one of our most laughable and amusing films. An immense hit.

No.	Name	Code Word
306.	**DOWNEY-PATERSON FIGHT.** (Jack Downey, of N Y., vs. Frank Paterson, of Boston.)	**Downey**

This fast and furious six round fight is conceded to be the best ever offered to the public. There is more punching and hitting in any one round than in six rounds of the many tame fights now on the market. Paterson scores a clean knock-down in the third, while Downey scores a knock-down in the fifth, and knock-down and knock-out in the sixth, winning the fight with the same heart blow that Bob Fitzsimmons delivered to J. J. Corbett in their famous fight at Carson City, Nev. Each round contains 150 feet or about one minute and a half exhibition. Price, per film, $30.00.

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fakes copy of 1891
Gordon Hendrey 1/65

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'99 Model Combined Cineograph and Stereopticon, [1899], 28 pp	NjBaFAR
New Films, Supplement No. 3, 20 November 1899, 4 pp	NjBaFAR

LATEST EDISON FILMS
FOR PROJECTING MACHINES

F. M. PRESCOTT,
Edison Building, 44 Broad Street,
New York, N. Y.

LATEST EDISON FILMS FOR PROJECTING MACHINES.

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Mr. EDISON AT WORK IN HIS CHEMICAL LABORATORY. This film is remarkable in several respects. In the first place, it is full life-size. Secondly, it is the only accurate recent portrait of the great inventor. The scene is an actual one, showing Mr. Edison in working dress engaged in an interesting chemical experiment in his great Laboratory. There is sufficient movement to lead the spectator through the several processes of mixing, pouring, testing, etc., as if he were side by side with the principal. The lights and shadows are vivid, and the apparatus and other accessories complete a startling picture that will appeal to every beholder. 50 feet only. Price, $15.00.

CHICKEN THIEVES. A capital picture, depicting an occupation commonly attributed to and sometimes proven against the colored race. The hen house occupies the entire left foreground of the picture, running back to the nearby road. The main foreground is filled with tall grass swept by the wind, the naturalness of which effect is remarkable. A darkey thief appears 'round the corner, carrying a tattered sack. He suspiciously approaches the window, from which two fowl are handed to him by a black confederate, who himself suddenly appears at the window, falling out head first but clinging tenaciously to a fluttering white bird. Both darkies start to run when the farmer and his hand appear in the foreground, one with a scythe and the other with a gun. Just as the marauders disappear 'round the corner, the farmer, back to, but still shown at life-size in the picture, aims and fires twice. The smoke effect from the gun at this close range is startling and beautiful, and the entire picture is one of the best composed and most ingenious we have made. 50 feet only. Price, $15.00.

CODE WORD

PILLOW FIGHT. A comic subject, clear, bright and characteristic. Shows four girls in their night dresses, engaged in an animated pillow fight. During the action the pillows become torn, and the feathers fly over their heads and about the room in great numbers, producing with the white dresses and the black background a novel effect. Sharp, full of action, and popular in character. 50 feet only. Price, $15.00. Adderswort.

HUSKING BEE. Shows a party of young people in front of a barn door, searching for the red ear, which is discovered, and the penalty exacted from one of the group who resists payment of the forfeit, thereby creating confusion and merriment. The group is animated, and is made up of real farmer boys and girls. During the progress of husking, the farmer arrives wheeling his little daughter to the sport on a barrow. 50 feet only. Price, $15.00. Addicted.

CHILDREN'S TOILET. Three children at the wash bowl. The picture opens with one of the little ones taking the others out of bed, followed by the washing, in which one splashes water over the other. The picture is interesting, and its domestic color pleasing. 50 feet only. Price, $15.00. Additament

SOAP BUBBLES. A group of seven children gathered about a tub of soap suds, pushing and jostling for preference. This in an exterior scene, full of animation and free from artificiality. The figures are clearly defined, well in the foreground, and the group well composed. The familiar scene of children blowing soap bubbles from clay pipes is here shown under natural conditions. 50 feet only. Price, $15.00. Addoomed.

BOATING ON THE LAKE. Depicts a boating scene on an inland lake at a popular summer resort. Two boat loads of pleasure seekers start from the wharf, and come to the front of the picture. One of the oarsmen, losing his oar, jumps headlong into the water, while his boat and its female occupants float out of reach. The figures are large and well defined, and the effect of the sunlight on the rippling water adds brightness to the scene. 50 feet only. Price, $15.00. Addresseth.

CORBETT-COURTNEY FIGHT. This fight consists of six rounds, each round on a film 150 feet long. It is not a fac-simile or a "fake" of any description, but an actual contest between James J. Corbett, former champion of the world, and Peter Courtney. The films are listed as 1st round, 2nd round, 3rd round, 4th round, 5th round and 6th round. In ordering by wire use code words FIRST, SECOND, THIRD, FOURTH, FIFTH, and SIXTH. Please note that the films are 150 feet only. Price, $45.00 each.

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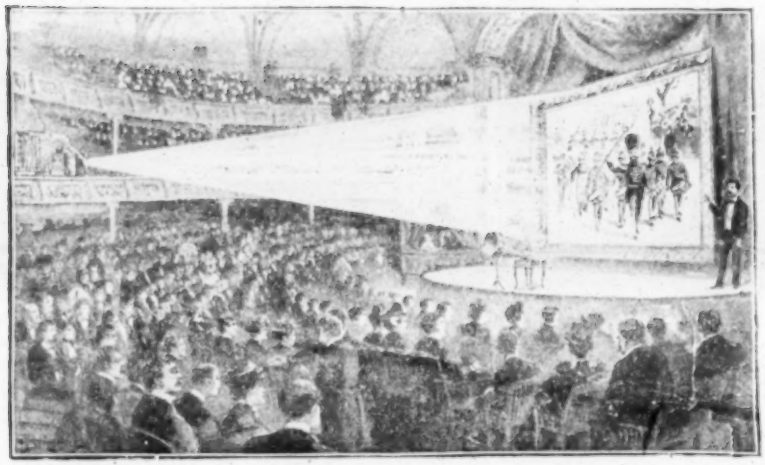

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*BATHING AT ATLANTIC CITY—*Fadensaum.*

You see the waves breaking on the shore, people walking around and bathing, and the usual scenes and incidents, easily recognized by bathers, of old and ever popular Atlantic City. This picture must be seen to be appreciated. Children are seen with shovel and bucket digging holes in the sand, boys playing leap-frog, and the lover and his sweetheart making love under an umbrella· besides the bicycle riders and the pony carriages, etc., etc.

*GOING TO THE FIRE AT ATLANTIC CITY—*Fadest.*

This picture was taken by permission of the Mayor and is a very fine view of the apparatus used by the seashore firemen. Interesting and exciting. The engine and hose-cart, as well as the hook-and-ladder, are seen in succession, racing as though it were a matter of life and death. This picture will please the little folks immensely.

*BEACH AT ATLANTIC CITY—*Fadigoso.*

A natural as well as a good subject. This picture portrays all that is interesting, as well as what usually happens on the beach. Children, and even grown people, playing games, etc. A subject of this kind is bound to win an encore, and those who carry these pictures will be far ahead of their competitors, in that, no other film makers can offer them popular subjects that charm the eye, such as these do.

*SHOOTING THE CHUTES—*Facdelu.*

You not only see the Chutes, but also the Switchback, both moving. It is surprising to see the foam as the boat strikes the water, just as you have seen it, and you can scarcely realize that you are merely looking at a picture. You see jolly crowds of young men and women flying through the air, and after striking the water, it amuses every one to see them covered with the spray, hugging each other as though they were about to be upset. Very exciting.

*JAPANESE VILLAGE—*Fachig.*

This is one of the finest pictures we have taken. To those who have never seen the Japs as they live, this picture will prove a source of enjoyment as well as serve to interest them of the peculiar habits of the Japanese. Here you see the Japanese as they are in Japan with their flowng robes of brilliant colors, and you forget that you are in Atlantic City, and can almost imagine that you are in a strange land.

*JAPANESE WIRE WALKER—*Fachigkeit.*

This picture was taken at Atlantic City in a Japanese Garden which was visited daily by thousands of people, and is a very fine scene. Warranted to interest anyone. A wire walker, and especially a Japanese, is not a common every-day scene, and we therefore take pride in placing this picture before the public, predicting for it a great future.

*JAPANESE TEA GARDEN—*Fachigsteu.*

This picture is a wonder. You see people walking across a bridge; while below in the water can be seen two Japs in a boat paddling around in their own peculiar style. The tables are arranged in beautiful designs, and the wily Jap waits on his customers in the costume worn in his native country, much to the amusement of those to whom he caters.

*LIFE RESCUE—*Fachrgeld.*

This is the most wonderful picture ever taken. Two people went out too far in the ocean to bathe; the gentleman was drowned, the lady saved by the life guards, who can be seen swimming out to her. The name on the boat can be easily discerned. This subject would fill any house to its utmost capacity.

*BOARDWALK—*Fachrkahn.*

Shows baby carriages, promenaders, etc., and is a very amusing subject of interest to many. The crowd seen on the boardwalk is immense. You can see the faces plainly, and many no doubt will recognize some friend, who might have passed when this picture was taken.

*SIXTY MINUTE FLYER—*Fachrlich.*

This train runs from Philadelphia to Atlantic City, a distance of 65 miles, in 60 minutes. It is the quickest train on earth. The signal can be seen changing color. Very exciting. While a train of cars is a common thing, every one is naturally interested in this giant steam horse, who travels at the rate of over 1 mile in 1 minute. This train has almost a national reputation.

*CITY HALL, PHILADELPHIA—*Fachrst.*

In this view can be seen moving people, cars, horses and carriages, and it would be a novelty to those who never saw the twenty million dollar buildings, to gaze on that immense pile of marble whose statue can be seen from almost any point in Philadelphia, and in many cases several miles out in the country. These buildings are surrounded by the Philadelphia Mint, Pennsylvania Railroad station, Masonic Temple and numerous stores and offices.

*PHILADELPHIA R. R. STATION—*Fachrtase.*

This is a very interesting scene, and wherever shown would be applauded. A popular subject. This picture shows the elevated railroad station in Philadelphia, on busy Market Street, where every one is hurrying to and fro, dodging the numerous cars, wagons and bicycles. A very good picture.

*DELAWARE RIVER—*Faemund.*

This is one of the finest pictures in this line. You can see dozens of large boats passing up and down the river, and the name on each boat can be easily discerned. Dozens of tug boats, the Camden and Gloucester ferry boats, and the usual pleasure crafts, plying between Philadelphia and different points, are objects of great interest to the majority.

*DEDICATION OF WASHINGTON MONUMENT, PHILADELPHIA—*Faeeras.*

This is one of the grandest pictures ever taken. As the President

of the United States was here to unveil this magnificent monument, you can readily see how effective the reproduction of this picture would be.

*PARADE OF THE PHILADELPHIA VOLUNTEER FIRE DEPARTMENT—*Facsulano.*

This fire department was organized in 1704. All present members range from seventy to ninety years of age. This is the first time in thirty years they have paraded together. This picture was taken as a souvenir to their descendants who paraded with them.

*NEW WATERMELON-EATING CONTEST—*Factones.*

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture, and worth while taking with you wherever you go. The "Coons" with a watermelon appetite, are rivaling each other as to which one can eat the most. Roars of laughter greet this subject wherever it is shown.

*READING SUBWAY—*Fagara.*

This picture shows the steam shovel at work, Broad and Callowhill streets, digging up dirt and placing it on the freight cars ready to be taken away. It also shows the locomotive and train in motion. The train draws up to the shovel, and instantly the dirt is scooped up and carried over to the car, when the attendant pulls a rope and the dirt is seen to fall in the car. The engineer pulls open his throttle and the train is off to the dumping ground.

BARNUM'S STREET PARADE. Nos. 1, 2 and 3—*Geklink. Geklongeld. Gekloofd.*

This film is produced in three parts, each part about fifty feet in length and showing different views of the parade. This subject shows the elephants and camels as they march along, the wild animals in cages, horses, chariots, etc. No. 1 is composed of all elephants, about twenty-five, including "Bolivar," the largest elephant in captivity, the world famous white elephant, and the baby elephant. No. 2 shows a man driving a chariot, to which are attached forty horses. His masterly style in controlling the spirited animals earns lots of applause. No. 3 portrays the ponies and a varied list of wild animals, some of which, perhaps, were never seen in this part of the globe. By having these three pictures, you have the entire Barnum's parade prior to his departure for Europe. Each film is fifty feet in length, and combined makes a most beautiful and interesting entertainment, one hundred and fifty feet in all.

*BURGLAR CAUGHT IN THE ACT—*Faguem.*

This is an exceedingly interesting picture, illustrating how two little girls entrap a burglar. You can see the burglar force his way into the room where the children are sleeping, and proceed to plunder it. The little girls awake, one of them goes out unnoticed to give the alarm, while the other holds the burglar at bay with a pistol until the arrival of an officer.

*INDIAN CLUB JUGGLERS—*Faggots.*

This picture was taken from an exhibition of the two noted athletes, Derenda and Breen, champion club jugglers. All the manouvers of club swinging is exhibited in this subject, and you imagine the men are double-jointed in every limb from their antics.

*NEW PILLOW FIGHT—*Fagiana.*

This is a very amusing scene, showing three little girls indulging in a hearty pillow fight. The fight grows fast and furious, until at length the feathers fly all around. You cannot help being amused when after looking at three children apparently sleeping in a bed, awake and engage in battle royal with pillows. Before the end of the scene, the room is practically filled with feathers.

DUDE AND MARKET WOMAN—*Galbano.*

This is a street scene. A howling dude meets a lady acquaintance on the street and stops to talk with her. An old woman with two market baskets comes along and the dude in bowing to his lady friend collides with the old lady, throwing the baskets in the air and landing the old woman on the pavement. A funny scene.

GIRLS ROLLING DOWN A HILL—*Galbanosas.*

A number of boys and girls are seen in the Park rolling down a steep hill. Exciting and amusing.

YOUNG GIRLS RUNNING AND JUMPING HURDLES—*Galbanoso.*

This is spicy. A number of females are seen running and jumping hurdles and wind up by falling over one who missed her footing. A good one.

LEAP FROG—*Galibanos.*

This is a difficult game for girls to play, and in this picture all the disadvantages are seen. Some of them have long skirts on and they have their own troubles trying to leap over the backs of some of their comrades.

YOUNG GIRLS STEALING CORN—*Galbinatis.*

The girls are seen to go into the cornfield and steal several cornstalks. The hayseed working nearby observes them and chases them, followed by his dog. This is a real country scene full of fun.

BOY UP A TREE, OR MAKING LOVE IN THE PARK—*Galbinatum.*

A boy is up in a tree in the Park where a number of persons are passing by, when a young lady seats herself directly beneath the tree. Young man happens along and flirts with the girl. He finally seats himself by her side, and they become very communicative. The lad in the tree is anxious "to learn how it is done," and goes further out on the limb. By this time the lovers are embracing, and the boy, not wishing to lose any of it, climbs out too far and the limb breaks, throwing him to the ground, frightens the man and his lady friend, who both fall over backwards, and a great scramble takes place before they can get up again. The photography is excellent.

MAKING LOVE IN A SWING—*Galbincus.*

This is a picnic party in the country. One girl is swinging another, when the young man appears who insists in doing the swing act. Finally he swings the girl too high, and the whole shooting match breaks down and they all fall in a heap. To see this one is to insist on a repetition.

O'FINNEGAN'S WAKE—*Galbodeme.*

You see O'Finnegan, who is supposed to be dead, carried in and laid in his coffin. His wife is weeping bitterly. Several men are present at the "wake," smoking and drinking. Finally O'Finnegan rises in his coffin and takes a drink himself. Every one becomes frightened, and they fall on the floor. This is a subject that will win an encore.

SCENE IN A LAUNDRY—*Galborum.*

Three women are seen washing clothes, the man attendants bringing boilers of water. One of the men gets "gay" with the women and they sprinkle him with water. Finally he is pushed into one of the tubs and they splash the water all over him, and then to cap the climax they take another tub of water and pour it over his head. He has all he can do to get away. This film will amuse your audience from start to finish.

QUAKER DANCE—*Galbuis.*

A Quaker and his dame are seen dancing in their own peculiar style. They are dressed in the usual Quaker garb. Broadbrim and wife appear to enjoy themselves. This is a subject you don't see every day.

WASHERWOMAN'S MISTAKE—*Galbulorum.*

Mrs. O'Toole is washing clothes, when her son arrives home from school and annoys her by firing paper balls at her. She throws some water on him, but he will not desist. The boy finally crawls into a barrel where his "old woman" can't see him, and continues to annoy her. She becomes excited, and reaching down seizes a bucket of water to throw at him, when the priest suddenly enters and receives the contents of the pail squarely in his face. He falls over the barrel, which collapses, and the boy inside and himself have a warm time together while the old lady is almost scared out of her wits. Very funny and exciting.

HOW MURPHY PAID HIS RENT—*Ganapanes.*

Patsy Murphy comes home from work while his wife is cooking the evening meal, hands her his hat and coat and seats himself at the table. At this time the landlord, a typical Dutchman, comes in for his rent. Murphy hands him a chair, and bids him sit down, while he goes to another room and shortly returns with boxing gloves and insists on Dutchy putting a pair on. They have a warm time, the German gets licked and Murphy and his wife kick him out. The same old story, the Dutch and Irish won't mix.

CHRISTENING MURPHY'S BABY—*Ganar.*

A real Irish christening. Plenty of fun, dancing, singing and drinking. They finally imbibe too much of the flowing bowl, and there is a genuine ruction. Murphy and his wife clean the house out. This is a corker.

MURPHY'S SURPRISE—*Gancheado.*

Dennis Murphy, on coming home, is informed by a young woman that his wife has a surprise in store for him. He inquires if it is a boy or a girl, and in answer is presented with two babies, which causes him to drop dead on the floor. Hard on Murphy, but very funny for your audience.

WAITRESS AND COACHMAN—*Ganches.*

A waitress and coachman employed in the same house are in love. Coachman kisses waitress when she is about to enter the room with a number of dishes on a tray, and in trying to avoid him she drops and breaks everything. Can you blame the coachman? This is a real funny one, and may appeal to some coachman or waitress in the audience.

*EIGHTH AND VINE STREETS, PHILADELPHIA—*Fantome.*

The Tenderloin district. In this view can be seen Captain Clark, the well known life saver, an eccentric corn doctor who daily frequents this part of the city, and many other interesting characters. The corn doctor is sometimes called the Button Man, and he alone is a picture worth looking at. His eccentric dress is remarked by every one. This is a funny sight.

*MAKING LOVE IN A HAMMOCK—*Farabi.*

Shows a girl and her lover swinging in a hammock, when a mischievous friend cuts the rope to the utter confusion of the lovers. Almost every one knows what fun can be had with a hammock and a pretty girl. In this case there are two men who are trying to make an impression, and after a struggle one throws himself in the hammock bodily and the other cuts the rope, which precipitates the occupant to the ground with great force.

*UNINVITED GUEST—*Farabolone.*

A typical bar-room scene, wherein you see a very lively jig by a boy who apparently wanted a drink of water in the absence of something stronger.

*LOVE IN A BROKER'S OFFICE—*Farabutto.*

In this scene you see the lovemaking of the broker and his typewriter interrupted by the inopportune appearance of the broker's wife who is in a great rage. A lively scene ensues, much to the discomfiture of the typewriter. The wife belabors the fair clerk with her parasol, and the husband comes in for his share.

*SCENE IN IKE EINSTEIN'S PAWN OFFICE—*Faradique.*

Here you see a number of persons bringing articles to pawn. The pawnbroker refuses to take the goods of one woman and throws them at her, whereupon she becomes very angry and belabors him with her umbrella. This is full of humor. Mr. Einstein is a typical pawnbroker.

*THE BOOK AGENT—*Faradism.*

This shows a washerwoman disturbed in her labors by a book agent, who finally tries to make love to her. Matters are further complicated by the appearance of the iceman, who is the lover of the washerwoman, and an interesting scene follows.

*TEN NIGHTS IN A BAR-ROOM—*Farage.*

From the celebrated play, where the child begs her father to come home. The well-known song "Father, dear Father, come home with me now," may be either sung or played on an instrument behind the scenes while this subject is being shown. This picture was taken from the celebrated play, ten nights in a bar-room.

*NEVER INTERFERE IN FAMILY TROUBLES—*Faraillon.*

This is a very amusing scene. You see a man and wife having a lively scrimmage as the result of the husband coming home late. A well-meaning friend interferes and tries to help the wife, whereupon she turns on him with a broom, and teaches him that it is never safe to interfere in family troubles. The same old story.

*SCENE IN A POPULAR OYSTER SALOON—*Faraison.*

Here you see a man seated at a table in a saloon when a beggar steals behind him and tries to grasp his bottle of whiskey. The man turns around and catches him in the act, and proceeds to throw him out of the saloon with more force than politeness.

*SQUIRE'S COURT No. 1—*Faralo.*

This is a typical court scene. You see the judge on the bench, the policeman bringing in prisoners, etc. One man who has committed burglary is given a sentence of six months, while a little boy who has stolen a loaf of bread is given a term of ten years, thus illustrating the usual course of justice. By the use of printed signs, plainly seen in this picture, you can tell just what is transpiring.

*BREAKING UP HOUSEKEEPING—*Faramalla.*

In this scene you see an angry and excited wife and husband. The stove is overturned, the crockery broken and everything movable is thrown out of doors. This is a very amusing scene. This is a picture, the like of which you often read about.

*INTERESTING PARLOR SCENE—*Farandams.*

Here you see a mischievous child playing behind her father and finally causing him to fall to the ground. The father, supposing that the fall was caused by a friend in the same room, turns on him and a very lively scene follows. This picture proves that it is dangerous to tickle an old man on his bald head.

*CORNER FOURTEENTH STREET, NEW YORK—*Farandole.*

This picture represents Fourteenth street exactly as it is, with electric cars coming and going. You also see men cleaning the streets; a most attractive picture especially for those who never saw or expect to see the metropolis.

*DEAD MAN'S CURVE, NEW YORK—*Farandula.*

This is a very thrilling picture. Here you see the danger of crossing this part of the city. Dozens of wagons are seen going right and left, and between them you see two lines of electric cars. It is called Dead Man's Curve because lives are lost almost daily at this corner. You can also see policemen standing there on both sides trying to guide the crowd safely across.

*EAST RIVER, NEW YORK—*Farante.*

You see boats passing in different directions, and you can see Brooklyn, which is on the other side of the river, the Brooklyn Bridge, and the great concourse of people seen in this part of New York daily.

*LIBERTY STATUE, FROM BATTERY PARK, N. Y.—*Farbabad.*

This represents the famous statue of "Liberty Enlightening the World," which was presented to America by the French sculptor, Bartholdi, and which is erected at the entrance of New York Harbor. In this picture you can also see boats passing in different directions on the river.

*THIRD AVENUE ELEVATED TRAIN, NEW YORK—*Farbenbild.*

In this picture you see the elevated train on Third Avenue. This is an exact representation of this road, and is a very fine subject. When looking at it you would really think you were in New York.

*PANORAMA FROM ELEVATED TRAIN, NEW YORK—*Farbenhell.*

This picture was taken from the elevated train when in motion. As you pass along you see houses and different objects in panoramic effect. A most wonderful piece of work which has been shown successfully in New York City.

*HERALD SQUARE, N. Y.—*Farbenofen.*

This represents a scene in the business centre of the city, showing the well-known Herald and many other fine buildings. It is one of the clearest and most perfect New York street scenes ever yet produced. It is full of life and action and cannot fail to arouse enthusiasm wherever shown.

*FIFTH AVENUE AND BROADWAY, NEW YORK—*Farbensatt.*

This is another of the greater New York subjects. You see the Fifth Avenue Hotel, also fine carriages and footmen in livery coming and going. It is a very good and realistic picture, showing the avenue on which the aristocratic of New York reside.

*BICYCLE PARADE, PHILADELPHIA—*Farbensinn.*

This represents the parade of the Premier Cycle Club on the 7th of November, 1897. In the lead of the parade can be seen the Champion Riders, Campbell and Nixon, who left home without a cent, and made a wager that they would return within a year with $5,000. Thousands of other cyclers can also be seen. This is the finest bicycle parade ever taken.

*POLICE DRESS PARADE, PHILADELPHIA—*Farventem.*

This represents the annual parade of the Philadelphia Police Department, some on horseback and others marching. A very interesting subject to the Philadelphia urchin who dreads the blue-coat when he is near, but admires him at a distance.

*FIREMEN'S PARADE, PHILADELPHIA—*Faventibus.*

In this view can be seen all the Firemen of Philadelphia in parade, together with all the different equipments of the Fire Department, making a very attractive scene. The fire laddies are very proud of what they do, and altogether make a splendid appearance.

*WASHINGTON AND NEW YORK FLYER—*Faventis.*

This is one of the fastest trains that pass through Philadelphia. Special arrangements were made with the Railroad Company, so that just as the picture was being taken the engineer let off steam. You can see the cloud of steam rising in the air, thus making it a very realistic and effective subject.

*REAR VIEW OF THE WASHINGTON AND NEW YORK FLYER—*Faventium.*

In this picture you can see the rear view of the Washington Flyer, taken as it was on its way to Washington. This is a very fine railroad scene, in fact there is none better.

*PICKPOCKET—*Faveur.*

This is an effective picture, showing a pickpocket stealing a watch in broad daylight on Broadway, N. Y. You can also see him as he is captured by two policemen and dragged to the station house, the usual crowd following.

*CONGREGATION LEAVING ST. MARY'S CATHOLIC CHURCH—*Fesels.*

At Fall River, Mass., is a typical Sunday morning scene. Here you see the worshippers coming out, dressed in their finest. The always-present lover is waiting as usual for his sweetheart, who shyly advances to meet him as though by accident, which reminds us of the poem, "We met by chance, the usual way." To see this picture is to imagine yourself as one of the crowd, and you probably make a resolution, which you recall in a few moments, to attend church the following Sunday. This is a splendid picture.

*PUPILS LEAVING FALL RIVER HIGH SCHOOL—*Favillarum.*

This picture takes you back to childhood days, when you proudly strutted to school with your books slung on your back by a strap or a string, and calls to your memory the many "scraps," including stone fights, you participated in. The pupils are seen to leave the school, romping as only school-boys and girls can do. You will enjoy this subject.

*EMPLOYEES LEAVING FALL RIVER IRON WORKS—*Favillis.*

Here is a picture true to nature. Some of you very likely have been of a number employed in a large mill. The mechanics begrimed with iron filing, grease and smoke are seen issuing from the great iron works and wending their way homeward, calmly pulling on their nose warmers or pipes and talking together of their work, and perhaps their families to whom they are returning. This is a good one.

*MAIN STREET, FALL RIVER—*Favillous.*

showing over a hundred pigeons flying from a large basket. You cannot imagine anything more realistic than a number of pigeons flying in all directions, and some directly in a line with your face, and involuntarily you throw up your hands as though you feared to be hit by one or more, when they suddenly swerve either to the right or to the left, and leave you to fancy them as real birds.

*Co. F, NAVAL BRIGADE, FALL RIVER, MASS.—*Favinha.*

Massachusetts Volunteer Militia in action. This is the best drilled company in the United States, and shows an Artillery Drill. This

subject would engage any one's attention, young and old, as it is a most interesting scene to witness the crack brigade drilling in all their splendor. We have also the Disperse of the above Company.

PRESIDENT McKINLEY COMING FROM CHURCH—*Favisal.*

This picture was recently taken in Washington, and shows the President leaving the Continental Baptist Church, Washington, D. C. As he descends the steps, his mother, who accompanies him, can be seen leaning heavily on his arm, thus making a very effective and attractive scene, with multitudes of people lifting their hats as a token of respect to the new leader. A very clear picture.

VAULTING IN SADDLE AND JUMPING HURDLE—*Favisarum.*

Another interesting subject taken at Fort Myer, Va. The rider in this picture is handling two spirited and energetic cavalry horses, seated in the saddle of one and leading the other. As he nears the hurdle, he jumps to the ground, running beside his own mount until both horses rise to make the hurdle jump, when he vaults over the back of the horse he has formerly ridden, gracefully alighting in the saddle of the horse he had been leading. This is regarded by military men as an extremely difficult feat, and in the picture we secured it is performed by over thirty cavalrymen, who jumped the hurdles with double mounts in rapid succession. This picture cannot help but arouse the enthusiasm of an audience.

SCENE IN A SEMINARY—*Favisoris.*

A most amusing and life-like scene, in which a number of young ladies, clad in their night robes, are seen engaged in a midnight frolic; starting in smoking cigarettes, drinking tonic and ending in a pillow fight. They are suddenly interrupted by the Principal appearing on the scene (with candle in hand) when a general stampede occurs, one girl being very conspicuous in her frantic efforts to get under the bed, and thus escape the wrath of the school marm, but the scene ends in the young lady being caught, pulled from under the bed and punished. A very ludicrous picture.

CHILDREN SAYING THEIR PRAYER—*Favitorum.*

A very pretty and sublime subject, showing an indulgent mother performing her last duties of the day in putting her two little children to bed, one of which refuses to say its prayers, and is crying. The other is kneeling by the mother's knee, with his head bowed in prayer. They are finally kissed by the loving parent, and as they are snugly wrapped in the bed cover the scene ends, making a very touching and pleasing picture.

*VIEW OF GRACE CHURCH, NEW YORK—*Favolesca.*

A very sharp, clear, picture, taken on Easter Sunday, 1897, showing the fashionable congregation of that old, historical church leaving the edifice at the close of the morning service. The picture is full of action from start to finish, and will be found interesting by thousands of people throughout the country, who have heard of Grace Church, but have never had an opportunity of seeing it.

*TROUBLE WITH THE WASHERWOMAN—*Favolo.*

A woman is first seen at the tub, washing, when the typical iceman enters, drops a large cake of the frozen moisture into the chest, breaking many of the dishes and upsetting the eatables, whereupon he is scolded by the washerwoman. He then seeks to amuse himself by dropping a piece of ice down the woman's back, which she resents with a blow from a bunch of wet linen. He then thrusts his arm around her neck and attempts to kiss her. In the scuffle which ensues the tub is overthrown and the water and suds flood the floor, running toward the audience. In the meantime the iceman is driven from the kitchen in disgrace. This picture cannot fail to amuse an audience, as it is very realistic and life-like.

BUFFALO BILL AND HIS FOLLOWERS—*Favoloso.*

An excellent picture of Hon. W. F. Cody, former Chief of U. S. Army Scouts, mounted on a spirited chestnut stallion, riding at the head of a company of cavalry.

REAR VIEW OF THE "BLACK DIAMOND EXPRESS," Lehigh Valley R. R.—*Favonian.*

Quite unlike the approaching scene of this most popular train, the audience first sees the tracks and mountain scenery in the background, when the train suddenly dashes into view, going at the rate of about seventy miles an hour. This is the first picture ever taken of a receding train, and the effect is most pleasing, as the passengers are seen in the windows and on the rear end of the train, waving their handkerchiefs, hats, etc. In this manner the train speeds down the track for more than half a mile, when it rounds a curve in the road, disappearing from view. A very clear, sharp picture, which will be found pleasing and interesting, particularly if shown immediately after the approaching view of the same train.

LEHIGH VALLEY EXPRESS "BLACK DIAMOND"—*Favonius.*

This picture was taken near Towanda, Pa., on the shore of the Susquehanna River, and is truly one of the most picturesque spots on the line of the Lehigh Valley Railroad, a gigantic mountain forming the background. The train is first observed rounding a curve at a distance of nearly a mile, and as she bowls along at a speed exceeding 70 miles an hour, the engineer blows a whistle, warning a gang of road men engaged in repairing the roadway. As the train approaches, the passengers and others are seen waving their handkerchiefs, hats, etc., from windows and platforms, the pictures being so sharp that the numbers can be clearly discerned, and the engineer is plainly seen, looking from the cab window, with his hand upon the starting lever.

ADDRESS OF PRESIDENT McKINLEY—*Favorados.*

We were within thirty feet of the President whilst he was addressing the multitude of people gathered at Grant's Tomb on April 27th, 1897, and were thus enabled to obtain a clear, life-size picture of the new Executive, with the great crowd waving their handkerchiefs and hats in the foreground. This is a remarkable view of a very historical occasion, showing a perfect reproduction of the President's gestures when delivering his speech.

GRANT POST, G. A. R., Showing U. S. Grant Post, No. 237, Department of New York—*Favoranea.*

An excellent picture of this famous company of veterans, as they pass the tomb of their former leader, making a very touching scene, and one which will always prove interesting to G. A. R. Lodges throughout the country.

STATE OF PENNSYLVANIA, BATTERY "B" GOVERNMENT TROOP—*Fessellos.*

An artillery scene, wonderfully clear and full of action, showing a company of artillery marching under the Triumphal Arch at the east corner of Grant's Tomb, with many hundreds of the National Guard of Pennsylvania forming the background. A remarkably fine and interesting picture.

COL. SUMNER, FORT MYER, VA., COMMANDING 6TH U. S. CAVALRY—*Fesselu.*

This picture shows the entire regiment passing very close to our camera, making a splendid military appearance, each man being finely mounted, and every movement showing perfection of military discipline. Full of action, showing over 500 horses.

ACROBAT CHARLES WERTS—*Fessitude.*

A picture made at the Barnum & Bailey Circus, showing this famous acrobat, known in the profession of "Chad Werts," performing a number of difficult acrobatic feats, such as double back handsprings, etc. A particularly clear film, and full of action from start to finish.

SIXTH U. S. CAVALRY BREAKING CAMP—*Fessonie.*

Showing this fine body of regulars leaving camp at Weehawken en route for Philadelphia to take part in the dedication of the Weshington Monument at the Quaker City. Life-size and fine definition.

NEW YORK'S 7th AND 71st REGIMENTS—*Fessulos.*

The start of this film shows the famous 7th Regiment Band beginning to play. The 71st Regiment follows in columns thirty-two abreast, commanded by Col. F. V. Green, of New York. After they have passed, the 7th Regiment of New York comes into view and march by, forming a very striking spectacle with their showy uniforms and equipments. Thus we were able to record a moving view of two of New York's crack regiments.

WOODSIDE PARK TROLLEY PANORAMA—*Ganéhino.*

This is a familiar scene to every Philadelphian. Woodside Park, a new pleasure ground adjacent to Fairmount, proved a paying investment to its promotors. It is a most beautiful part of the country, and well worth seeing. This reproduction is true in every sense, and is conceded to be the best of its kind ever produced. It is clear and brilliant, and sure to please everybody.

WESTERN CARD GAME—*Ganchoso.*

Two bunco steerers playing cards with a Western cowboy try to "do him" by passing cards to each other. They finally show their hands, and one of the crooks holds the winning cards, but the cowpuncher having discovered their crooked work, covers the money with one hand, while he draws a revolver with the other, shooting one through the hat. The other bunco man runs away, but is followed by the cowbay who continues to shoot. A real typical Western border scene.

RAILROAD TUNNEL SCENE—*Gandaritis.*

This picture was taken from the pilot of a locomotive on the Pennsylvania Railroad, and is a beautiful subject. A person viewing this film gets the effect of one sitting in the train and looking out of the window. A very brilliant, animated subject.

DRIVING COWS TO PASTURE—*Gandasuli.*

Country scenes are ever charming and delightful, and this one will please your fancy. The scene is laid in a beautiful rolling country where waving trees and grass are refreshing to the view. A very pretty subject, full of motion. The farmer and his boy are seen driving the cows to pasture, and the Alderneys are going at a rapid pace through the bars, which had been previously let down.

GREATER NEW YORK POLICE PATROL—*Festanca.*

Showing several police officers hurriedly mounting wagon, drawn by two very spirited horses, starting from station in answer to a call just rung in. They dash up the street, and are noticed winding their way through any number of other vehicles and trolley cars, in constant danger of colliding, and can be seen receding for at least half a mile up the crowded street. Very exciting. Sharp and clear.

*LITTLE MISCHIEF—*Fertasti.*

Showing a little girl tickling her papa with a straw, who is endeavoring to read a newspaper. He, supposing it to be a fly, con-

stantly brushes at same, and in his efforts to free himself from the persistent tickling sensation, the chair breaks and he falls over backward, much to the merriment of the little joker. Very sharp and fine for coloring.

ROSEBUD DANCE—By Babe Johnson—*Festeggia.*

The above dance is executed with much grace and agility by the celebrated little actress and dancer, and will prove highly pleasing to ladies and children. The first dance is a splendid subject for coloring.

DEDICATION OF THE WASHINGTON MONUMENT—*Festejar.*

This scene shows President McKinley pulling the cord unveiling the monument, and presents a fine view of same as the three large American flags used in the ceremony slowly fall to the ground. Sharp and clear.

STABLE ON FIRE—*Festejeis.*

Shows a stable actually in flames, from which four horses and a burning wagon are rescued by firemen and stable hands. The scene is very exciting, full of action from beginning to end, and all its details are all clearly and sharply outlined. Thick volumes of smoke pour from the doors and windows of the stable, and add to the realistic effect, while the excited horses, wild eyed, add to the value of the scene.

McKINLEY AT PHILADELPHIA—*Festejo.*

This subject shows the President and the trustees of the statue crossing from the monument to the oration stand after the unveiling ceremonies.

S. S. "TEUTONIC," OF THE WHITE STAR LINE—*Festevole.*

The only successful scene of an "ocean greyhound" yet taken, showing the above "floating palace" steaming down the North River on her way to Liverpool. The view is taken at a close range, yet showing the entire outlines and her proportion to other river craft, Jersey City forming a beautiful background. Bound to make a hit.

FATIMA COUCHEE DANCER—*Festgesell.*

Only original muscle dancer direct from the World's Fair, Chicago. 50, 75, 100 feet lengths. This picture is doubly interesting to those who could not visit *The World's Fair.* It is the one that drew thousands to the *Midway* and proved, no doubt, the greatest attraction. Hot stuff.

*FEEDING THE HIPPOTAMUS—*Festheit.*

This picture is life-like, showing how they feed this giant of wild animals, and is alike interesting to adults and children. There being very few in capitvity, one can see them and their peculiarities depicted true to nature on the screen.

ANNABELLE.

" Butterfly dance—*Filologo.*
" Serpentine dance—*Filolino.*
" Sun dance—*Filomate.*

Three of the most popular dances ever presented. Beautiful costumes and light effect.

BOWERY, NEW YORK—*Filomela.*

Busy street scene of that famous thoroughfare, showing cable cars, carriages, street venders, pedestrians, elevated railroad with trains passing, etc. Fine smoke and steam effects. A most excellent subject.

BATTERY PARK, NEW YORK—*Filondente.*

Showing the famous Battery Park and Elevated station in the background. Teams, cars, and the usual busy scene at the foot of Broadway. Quick changes, lots of action, and is sharp, clear and distinct.

SEA BATHING SCENE—*Filones.*

Bathers in the surf at Rockaway Beach, enjoying a dip in old ocean. Quite refreshing to the on-looker; full of animation.

NEW BARBER SHOP—*Geklopft.*

This is a dandy. The barber is seen hurriedly shaving a "hobo." He cuts the bum's face, who jumps excitedly out of the chair. The barber throws him back in the chair again and completes his toilet. After which the tramp makes some remark which angers the tonsorial artist and picking up a bucket of water dashes it over him, which completes the picture. This film will cause roars of laughter.

BLACKSMITH SHOP—*Filopono.*

Showing blacksmith and his helper working at the anvil, and his helper blowing the bellows, while another wheels in a large wagon-wheel for repair. This is one of the best animated pictures ever produced, and never fails to interest an audience.

*BAR-ROOM—*Filopos.*

Represents a bar-room with all the accessories, including a buxom bar maid, a sly policeman in the shade, a jovial pair enjoying a social nip, interrupted by an obstreperous customer. The policeman is called in and then the whole party is ejected. One of the liveliest pictures.

BOWERY STREET DANCERS—*Filosceda.*

Showing a white and a colored girl dancing a breakdown to the tune of a hand organ, surrounded by a typical Bowery crowd and the usual scenes in that populous portion of New York. A very popular subject.

EXPRESS BETWEEN CHICAGO AND BUFFALO—*Filoselle.*

This scene shows the arrival at a railroad station, and passengers alighting and boarding the train, and baggage being loaded and unloaded by the baggage-master, together with the usual bustling activity of the train hands at the mail car. It is an interesting and impressive subject of its kind, and interests both old and young.

COCK FIGHT—*Filosofale.*

A lively and exciting encounter between two genuine game birds in which their respective owners are seen in the background exchanging bets on the probable finish. When projected upon canvas the birds appear much larger than in life, and every feather, including those which are shown in the fray, is as distinctly shown as in life.

CARPENTER SHOP—*Filosofava.*

A realistic reproduction of a mechanic at work, sawing and planing, with two assistants working by his side. This is another interesting and animated scene in every-day life, depicted by means of life-motion photography.

CHINESE LAUNDRY—*Filosofia.*

Hop Lee, the Chinaman, is out of his usual vocation in this picture, and instead of an irate policeman, is in hot pursuit of Hope Lee, who hops lively in one door and out of another, making a very funny pantomime before the audience.

CAVALRY CHARGE—*Filosofico.*

Showing charge of the West Point mounted Cadets at West Point Military Academy, New York. The charge, salute and retreat of the troopers make this one of the most animated scenes ever produced. The glistening of the sabres is plainly visible as they dash down, apparently, upon the audience.

SCOTCH HIGHLAND DANCE—*Filosomato.*

A brusk Scotch dance in full Highland costume from the popular opera of Rob Roy. This is one of the liveliest and most interesting pictures with the least offence as a dance ever produced. To exhibit before a church audience.

FARMYARD SCENE—*Filosscenia.*

A scene in a farmyard, showing little girl feeding the chickens, ducks and geese, during which the old cow puts her nose into the feed pail and helps herself. This is one of our leading films and is very popular. A fine picture of domestic life.

*FAMILY TROUBLES—*Filetesia.*

This scene shows the husband arriving home in an angry mood. Upon finding his supper not ready, he proceeds to break up housekeeping and the household goods suffer. He finally throws the stove out of the window, the carpet and everything else that is loose. A most laughable and amusing subject. Companion subject to its opposite, "The Happy Home."

IRISH COUPLE DANCING BREAKDOWN—*Gandelot.*

Moriarity and his "ould woman" are in it. To the tune of the bagpipes they are dancing a real, old Irish breakdown and are evidently enjoying themselves. This is one of the films that will appeal to our Celtic brothers and sisters.

CHINESE DANCE—*Gandinisme.*

A decided hit. Who ever saw a Chinese dance? Very few of us. If you buy this film you will have something to overwhelm your competitors with. It brings to mind the dainty and delicious "chop souee" and "jock-a-mai" served in the Chinese restaurants; see this dance, "hit the pipe," eat a dish of that Chinese mixture, and in the language of the street, you will be a Chinaman "for fair." The dance is comical in the extreme. John Chinaman calls on his friend, Half Lung, and tells him a funny story. They enjoy it so much together that it starts them dancing in real Chinese fashion. Very funny.

SERVING POTATOES UNDRESSED—*Gandjour.*

Bridget is told to serve the potatoes undressed and accordingly is seen to enter the dining room in scanty apparel carrying a dish of "Murphies." It is a real funny picture and will cause roars of laughter in any audience. You need such pictures as these to keep everybody in good humor. Biddy merely undressed herself instead of stripping the potatoes of their jackets. Very comical.

IRISH REEL—*Gando.*

This film will appeal to the sons and daughters of the Emerald Isle where the great Daniel O'Connell first saw the light of day. You rarely see a real Irish reel and you stamp your feet to the time of the music, which should be played when this film is on the screen, and many of your audience if allowed would willingly take part. Mrs. Murphy and Michael Roach have an exciting finish. There are quite a number of persons in this dance. Full of motion.

BOOT-BLACKS—*Filoutage.*

Showing the scramble of two Bowery boot-blacks for the first shine in morning from a well-dressed gentleman. This always makes a hit and causes a laugh. Sharp and clear.

PUTTING OUT THE FIRE—*Flabrale.*

This scene represents a fire engine in action. The black smoke rising from the engine-stack and the firemen upon ladders directing streams of water against a burning building, serve to make a very interesting and exciting scene.

SLEIGH RIDING—*Flabralis.*

This subject was taken just after the recent first fall of snow. Shows two enthusiastic horsemen indulging in a race with their respective horses and cutters. This picture repeats with very natural effects.

DOVES FEEDING—*Flabrum.*

This is a beautiful farmyard picture, showing a young girl and her baby sister scattering seed and corn to the doves and chickens. The fluttering birds and excited fowl give an abundance of action to the scene, which is one of the brightest, clearest, and most attractive ever taken by animated photography.

FARMER'S MISHAP—*Flachboot.*

This picture represents a dilapidated farm wagon loaded with cabbage, being driven along the market place, when a darkey miscreant trundeling a wheel-barrow succeeds in colliding with one of the farmer's rear wheels. The wheel parts company with the vehicle and breaking it, scatters the contents in all directions over the road. The farmer, convinced that the darkey was responsible for the breakdown, jumps over his wagon and a pugilistic encounter takes place in less time than it takes to relate, in which the bystanders interfere, and instead of succeeding, only roll the combatants over and over in the snow. A clear picture, and a funny subject.

PROMENADE ON FIFTH AVENUE—*Flachfuss.*

A spirited picture showing a famous fashion parade on the Avenue. Figures are large and distinct and the action brisk. A flower vender in the foreground makes a pleasant foil to the parade of fashionables that the scene portrays. The contrast of the figures against the snowy background enhances the sharpness of this fine subject.

RESCUE FROM THE FIRE—*Flachgang.*

A woman and child in a burning tenement building are rescued by firemen, while the stream of water is being played into the window of the burning building, and the Chief directs the efforts of the firemen as the woman and child are being brought down the ladder.

GHOST DANCERS—*Flachlaf.*

A dance by genuine Sioux Indians in war paint and costume with Buffalo Bill Wild West Show.

STARTING TO THE FIRE—*Flachland.*

This scene shows almost the entire Fire Department led by the Chief, responding to an alarm. Horses said to be the finest of their kind in the country, present a magnificent picture and a thrilling spectacle as they dash rapidly by flecked with foam and panting from the exertion of their galop.

SNOWBALLING—*Geklucgelt.*

This picture takes you back to your boyhood days when you laid around the corner for some old fellow who could not run after you, and when opportunity offered pelted him with snowballs. We've all been there, many a time. The picture is full of motion; so are the snowballs.

GATTLING ARTILLERY—*Flachsfind.*

One of the Inauguration series of pictures showing the most interesting section of the parade. The picture is full of artillerymen, horses, cannon, ammunition carriages, etc. Must be seen to be appreciated.

GREATER NEW YORK FIRE DEPARTMENT—*Flachshaar.*

Of all the fire scenes ever produced by life motion photography, this is considered the best subject, showing the Department responding to the third alarm. Engines are being fired up and firemen putting on their rubber coats while dashing down the street toward the spectator or the audience, followed by an excited crowd. Excellent film.

HERALD BUILDING AND SQUARE—*Flachsicht.*

Showing the Herald Building, Broadway and Sixth Avenue, and the street cars and elevated railroad and teams and a cart drawn by an old horse passing along the two thoroughfares. Here the greatest newspaper plant in the United States is located.

HAPPY FAMILY—*Flachsohle.*

A companion subject to Family Troubles. Papa comes home early and instead of smashing the furniture and throwing out the stove, he makes himself very agreeable. His good humor is hugely enjoyed by the rest of the family, and the whole picture gives evidence of a truly happy home. An excellent subject which appeals to the hearts of all.

FISHERMAN'S LUCK—*Flachzourf.*

A lone fisherman sits upon the end of a loose plank on a bridge. Mischievous boy tips a stone used as ballast off of the end thereof and the fisherman falls overboard, and after a ducking is fished out. Sure to make a hit.

LOVERS' SCENE—*Flacon.*

A dude spies a pretty young lady seated in the Park. He immediately makes love to her, when her mother suddenly appears on the scene, and, after almost breaking her parasol over the young man's back, commences to lecture her daughter. A mischievous boy upsets the settee, spilling the daughter on the ground, to the discomfiture of the lovers. Most ludicrous subject and bound to make a hit.

POLICE CHARGE ON HORSEBACK—*Flacourtie.*

A troop of mounted police in full dress uniform are seen approaching the audience at full gallop. When within but a few yards of the camera they suddenly halt, and each horse and rider appears full size to the audience.

AMERICAN LINER ST. LOUIS—*Flacucho.*

The famous American steamship built by Cramp, of Philadelphia, and called the Greyhound of the Ocean, leaving New York dock of the American Steamship Co., at the foot of Liberty Street, in the presence of thousands of admiring spectators bidding adieu to relatives and friends, and waiving their handkerchiefs to the multitudes.

AN APPOINTMENT BY TELEPHONE—First Scene—*Fladen.*

A gay young man in a Wall Street broker's office, with wicked intentions makes an engagement with a pretty typewriter. The sequel brings about his discomforture and the triumph of the typewriter.

COUNTERPARTS OF CORBETT AND FITZSIMMONS—Facsimile of the great fourteen-round fight of '97—*Flageladas.*

These fourteen films are beautifully clear photographic reproductions of my great prize fight films. The sixth round shows reproduction of Fitzsimmons down and almost counted out, and the fourteenth reproduces the great knock-out blow and the ex-champion down and out, and his attempted assault on his conqueror. This fight comes in fourteen films, each round about fifty feet each. No matter where you go a prize fight is bound to prove an attraction, and especially when you can show a fac-simile of the greatest fight that ever took place.

MIDWAY DANCE AND EGYPTIAN SCENE—From the Midway Plaisance, Chicago—*Flagelets.*

A party of four Egyptian girls performing the famous Midway Dance to an admiring audience.

SHOOTING THE CHUTES—*Fluctuosos.*

A lively scene at Coney Island on the famous Water Chutes, where thousands of jolly excursionists enjoy a breakneck ride down the chutes.

SCENE IN A SWIMMING SCHOOL—*Fluellite.*

This scene was taken in the celebrated New York Natatorium, and shows many bathers and learners swimming, diving and turning somersaults in the water, while the water wheel, turned by a stream of sparkling water, lends enchantment to the view.

SUPPER INTERRUPTED—Second Film—*Fluentabas.*

The gay young man with the wicked intentions, from his Wall Street broker's office, hies himself to the place of appointment and meets the pretty typewriter. Just as they are sitting down to supper his irate wife appears upon the scene and there is a denouement. The wicked young man is exposed and disgraced by his wife's explanation.

UMBRELLA DANCE—*Fluentanti.*

By the beautiful Leigh Sisters, who dance under an umbrella with beautiful flowing locks, hiding at times behind the umbrella while the one is carried on the back of the other. The umbrella turned down serves as a concealment. Then as the umbrella is turned backward, they both come out to full view again.

WATER-MELON EATING MATCH—*Fluentiam.*

This picture portrays two jolly coons running a race at eating water-melon for a prize, and they prove the truth of most people's belief that a negro and a water-melon soon become one if it happens to fall in his way. The one, however, is inclined to play a trick on his companion, and squirts the juice out between his teeth, and thereby increases his chances and his capacity, and finally steals a piece of the other's melon and finishes it triumphantly, causing the greatest laughter.

PRESIDENT McKINLEY AND CABINET AT THE UNVEILING OF WASHINGTON MONUMENT—*Fluescunt.*

This picture reproduces the President and Cabinet on the reviewing stand receiving the salutes of the Regular Army and Governors and Officers and Soldiers who paraded past the Monument after it was unveiled. A beautiful military pageant and a grand picture.

PENNSYLVANIA ACADEMY OF FINE ARTS DISPLAY—*Gaudujado.*

In this picture the floats of the Pennsylvania Academy of Fine Arts are seen. This is a part of the Civic Parade during Jubilee week, and is well worth seeing, especially by those who were not fortu-

nate enough to visit Philadelphia, although those who did would gladly view a photographic reproduction of the most beautiful floats in the parade of this well-known academy, which, to say the least, were very instructive.

GOVERNOR HASTINGS AND MOUNTED POLICE—*Gandujamos.*

Daniel Hastings, the popular Governor of Pennsylvania, is here produced leading a platoon of mounted police. Every one is familiar with the genial face of the Governor, and he was no doubt pleased with the reception he met with while in Philadelphia. This film is very lively, showing in detail the spirited horses and how well the mounted police control them in parade form. A beautiful film, full of life and action.

GIRLS' BRIGADE, OF LANSFORD, PA—*Gandujor.*

This is a novelty in parades, and we claim the *only* ones that can offer uncommon subjects such as this one is. The girls look beautiful and march well. This is a film that will especially interest the ladies.

KNIGHTS OF THE GOLDEN EAGLE—*Gandujases.*

Wherever you show this picture you will find the major part of your audience interested, for this old and well-known order is largely represented in every city and State in the Union. Parades have the call, and you cannot have too many subjects of this kind.

LETTER CARRIERS' PARADE—*Gandujeis.*

Here are as fine a set of men as can be found in any city in the Post Office Department. They look and march well. The faces are clear, and many persons seeing this picture will doubtless recognize some friend or acquaintance. A good lively picture.

UNVEILING THE WASHINGTON MONUMENT—*Fluhband.*

In the grand Fairmount Park, in the Quaker City, by President McKinley and Cabinet, in the presence of the Society of the Cincinnati and the Governors of Pennsylvania, Delaware and New Jersey, and the Regular Army Detachments and Militia of the several States.

FIRST REGIMENT NATIONAL GUARDS OF PENNSYLVANIA REVIEWED BY THE PRESIDENT—*Fluibundos.*

This picture shows this crack regiment at its best. The alignment so perfect that they look like mechanical soldiers. This shows the soldier boys at their best.

THE CITY TROOP SALUTING THE PRESIDENT AND RIDING BY AT THE DEDICATION—*Fluitando.*

This picture shows the oldest Citizen Cavalry organization in the United States, beautifully mounted and caparisoned, saluting President McKinley on the reviewing stand at the Dedication. A most magnificent cavalry picture.

GIRARD COLLEGE CADETS REVIEWED BY GOV. HASTINGS, at the Dedication of Steven Girard's Monument—*Fluitasse.*

This picture reproduces the magnificent band composed of college boys, and a regiment perfectly drilled, neatly uniformed, marching and saluting the Governor of Pennsylvania in front of the Union League House in the City of Philadelphia, upon the occasion of the Dedication of the Monument erected to the Memory of Stephen Girard, their patron and the great philantropist who founded the Girard College and endowed it with millions of money.

WHY PAPA CANNOT READ—*Fluidabit.*

His pretty little daughter interrupts his perusal of the newspaper with her mischievous pranks, tickling him so that he is almost thrown into hysteria of laughter.

ROSEBUD DANCE—*Fluidantis.*

Reproduces a pretty little "Yaller Gal" dancing among the rosebuds. This picture is suggestive, and is quite interesting throughout.

LOVERS INTERRUPTED—*Fluide.*

This picture shows another instance where the "course of true love never runs smooth," and ends in the mischievous lady's brother upsetting a settee to the discomfiture of the interrupter.

IRISH POLITICS—*Fluitava.*

A can of beer, clay pipes and two sons of Erin form the principals. They get into a political discussion and wind up in one round and make peace over a mug of beer and their dudeens.

JERSEY CENTRAL FLYER—*Fluidita.*

Shows express train passing over Boundbrook route at the rate of 60 miles an hour. This is a very fine express train and full of fine points.

KISS—*Fluidorum.*

An osculatory performance by May Irwin and John Rice, from the farce comedy of the "Widow Jones." The most popular subject ever shown.

A GREAT PICTURE.—Brave Cubans Firing at the Spanish Soldiers with a Dynamite Cannon.—*Fluidos.*

In this picture you can see the Cuban soldiers as they are firing at the Spanish soldiers with a Dynamite Cannon. You can see how quickly they take the great cannon apart, and carry it away on their shoulders, then coming back again, they put the cannon together, fire another charge, then disappear. This picture was taken in a country town near Havana amidst the peaceful country scenery, where the battle was raging fiercely. This is the first life motion picture of the war that has been brought from Cuba. No one can imagine how realistic this subject is. See it and you would not be without it at any price. As the revolution in Spain is the topic of the day, everybody, young and old, are interested. This picture is exciting.

COMPANY F, NAVAL BRIGADE, FALL RIVER—*Geelheid.*

Massachusetts Volunteer Militia in action. This is the best drilled company in the United States, and shows an artillery drill. We have also the disperse of the above company.

PRESIDENT McKINLEY COMING FROM CHURCH—*Geelhout.*

This picture was recently taken in Washington, and shows the President leaving the Continental Baptist Church, Washington, D. C. As he descends the steps, his mother, who accompanies him, can be seen leaning heavily on his arm, thus making a very effective and attractive scene, with multitudes of people lifting their hats as a token of respect to the new leader.

VAULTING IN SADDLE AND JUMPING HURDLE—*Geelsnavel.*

Another interesting subject taken at Fort Myer, Va. The rider in this picture is handling two spirited cavalry horses, seated in the saddle of one and leading the other. As he nears the hurdle, he jumps to the ground, running beside his own mount until both horses rise to make the hurdle jump, when he vaults over the back of the horse he has formerly ridden, gracefully alighting in the saddle of the horse he has been leading. This is regarded by military men as an extremely difficult feat.

CLOG DANCE—*Geelvink.*

Always popular with the boys. The dance is full of animation and the film is an excellent reproduction of the subject.

SCARF DANCE—*Geekvinken.*

This is of the fancy type. Every one is interested in fancy dancing. You should have this film in your collection.

DOLORITA—*Geekwortel.*

One of the favorites of the stage welcomed everywhere. A good lively subject.

STORE SCENE—*Geepon.*

This film shows the extensive store of S. Lubin, of Philadelphia, inventor of the Cineograph, films of the late war, "Passion Play" films and Stereopticon slides.

JUMPING OBSTACLES—*Geeselbrok.*

This film will amuse your audience. The characters therein are seen jumping obstacles, and present some very funny positions.

SNOWBALLING—*Geklink.*

This picture takes you back to your boyhood days when you laid around the corner for some old fellow who could not run after you, and when opportunity offered pelted him with snowballs. We've all been there, many a time. The picture is full of motion; so are the snowballs.

GARDENER SPRINKLING BAD BOY—*Geklim.*

A man is seen sprinkling the garden, when a bad boy happens along and treads on the hose. The gardener looks into the nozzle, bad boy lets go and the water bursts out with such force as to almost throw him down. In discovering the one who caused the trouble, he chases and catches him and proceeds to give him a bath. Very funny, and somewhat exciting.

BABIES' QUARREL—*Geklingel.*

Two babies are shown seated in high chairs and apparently enjoying themselves. Suddenly one snatches a toy from the other, and they indulge in hair pulling. Very funny.

WAR FILMS.

In these superior films can be seen the dead and wounded and the dismantled cannon lying on the field of battle. The men are seen struggling for their lives, and the American flag proudly waves over them and can be plainly seen through the dense smoke. The brave American and Cuban soldiers show their valor and superiority in fighting the hated Spaniards. You think you can hear the huge cannon belch forth their death-dealing missiles, and can really imagine yourself on the field witnessing the actual battle. The following are the titles of the new films for sale only by us:

GRAND NAVAL REVIEW IN NEW YORK HARBOR

August 20, 1898,

Of the United States fleet which destroyed the fleet of the Spanish Admiral Cervera at Santiago, Cuba. These were made especially by me at great expense and by special permission of the New York authorities, and they are the grandest naval films ever produced, showing the United

States fleet of battle-scarred warships as they pass in triumphal procession from Tompkinsville, Staten Island, to General Grant's tomb in Riverside Park, New York City, and back to Staten Island, accompanied by hundreds of gaily decorated river steamers, excursion boats, tugs, and showing views along North River of New York and New Jersey. The naval heroes can be seen on their respective ships. None but those engaged in the battle were allowed on board, except the United States Cabinet officers and their ladies, who were on board the cruiser New York with Rear Admiral W. T. Sampson, in command of the fleet. The following were the vessels in line:

CRUISER NEW YORK—*Fluitboor.*

Rear Admiral W. T. Sampson. Captain F. E. Chadwick. This film is 50 feet in length.

CRUISER BROOKLYN—*Fluitklank.*

Rear Admiral W. S. Schley. Captain F. A. Cook. This film is 50 feet in length.

BATTLESHIP IOWA—*Fluitkle.*

Captain Robley D. Evans. This film is 50 feet in length.

BATTLESHIP INDIANA—*Fonteinbak.*

Captain H. C. Taylor. This film is 50 feet in length.

BATTLESHIP MASSACHUSETTS—*Fonteinsen.*

Captain N. J. Higginson. This film is 50 feet in length.

BATTLESHIP OREGON—*Fontejam.*

Captain A. S. Barker. (Captain C. E. Clark.) This film is 50 feet in length.

BATTLESHIP TEXAS—*Fonticule.*

Commodore John W. Philip. This film is 50 feet in length.

Every one should have these great pictures, as they are very popular and will draw big crowds.

CAPTURE OF A SPANISH FORT NEAR SANTIAGO—*Fonticulum.*

This picture shows the American soldiers and marines attacking a Spanish fort and finally capturing it. This is a wonderful piece of photographic art. 100 feet in length, price $14.00; 50 feet in length, price $7.00.

BATTLE OF GUANTANAMO—*Fontigena.*

This is a most realistic view, showing the fierce battle which took place at this point, with the well-known result. 50 feet in length, price $7.00.

HOISTING THE AMERICAN FLAG AT CAVITE, NEAR MANILA—*Fontigenis.*

You have no doubt read in the newspapers concerning this fight, and you can now see it just as it was. The Americans overcome the Spaniards after a struggle, tear down the Spanish flag, and hoist our own American flag in its place. 50 feet in length, price $7.00.

FIGHTING NEAR SANTIAGO—*Fontinal.*

This is an animated scene, showing a fight, in which the Americans are finally victorious. The figures are clear and distinct, showing everything in detail. 50 feet in length, price $7.00.

COURT MARTIAL—*Fontinalis.*

In this picture you can see a Spanish spy brought before the drumhead court martial which sits in camp. Papers have been found on him which incriminate him, and he is sentenced to death. 50 feet in length, price $7.00.

EXECUTION OF THE SPANISH SPY—*Fonto.*

Here you can see the Spanish spy as he is shot in the presence of the American military. 50 feet in length, price $7.00.

OUTPOST SKIRMISH—*Fontyn.*

This shows a lively fight between the Spanish soldiers and the American marines. 100 feet in length, price $14.00; 50 feet in length, price $7.00.

SPANISH INFANTRY ATTACKING AMERICAN SOLDIERS IN CAMP—*Foodful.*

This is the most wonderful picture ever produced, showing a fight between the Americans and Spaniards. American marines come to the aid of the soldiers, and the Spanish are defeated. 100 feet in length, price $14.00; 50 feet in length, price $7.00.

AFTER THE BATTLE—*Foodless.*

After the fierce fight is over, there is always a number of dead and wounded soldiers left on the field. In this picture you can see the Sisters of Charity and members of the Red Cross Society going about the field caring for the wounded. You can also see the priest as he administers the sacrament to the dying, and can see the dead soldiers carried from the field. 200 feet in length, price $28.00; 100 feet in length, price $14.00; 50 feet in length, price $7.00.

THE BATTLESHIP MAINE LEAVING U. S. HARBOR FOR HAVANA—*Foolhappy.*

In this picture you see the battleship Maine with her huge smokestacks and cannon. The crew is seen moving about engaged in their work incident to a war vessel leaving port. The American flag, that emblem of freedom, waves proudly as it catches the breeze. All this and more can be seen in this superior film, which has been pronounced by experts to be the finest and most accurate film of our ill-fated battleship thus far placed on the market. It is absolutely perfect in detail. With this film, any theatre, hall or church could be filled to overflowing. It is over 50 feet in length.

THE U. S. BATTLESHIP MAINE IN THE HARBOR OF HAVANA—*Foolhardy.*

This film shows the Maine after she arrived in the harbor of Havana, with her awe-inspiring cannon in full view. The ponderous warship is seen to the greatest advantage, and is received with shouts and encores whenever and wherever it is shown. Even women and children become excited and insist on seeing this film over and over again. A most wonderful photographic subject clearly and distinctly displayed on the screen. This film is over 50 feet in length.

THE SPANISH CRUISER VIZCAYA—*Foolified.*

The Vizcaya, one of Spain's most powerful warships, is seen to advantage lying in the harbor of New York. Every one is interested in comparing the relative strength of our own marine fighters and Spain's cruiser. A film both interesting and instructive.

U. S. MONITOR MIANTONOMAH LEAVING LEAGUE ISLAND FOR THE WAR—*Foolify.*

In this film can be seen the formidable Miantonomah leaving the greatest navy yard in the world. To see this marine fighter is to

thrill you with the possibilities of what she can do. Patriotism is aroused as the picture is cast upon the screen, and the audience rises to do homage to the most beautiful flag afloat and its powerful protector. Enthusiasm is at its height as America's largest and most powerful monitor sails into view. This is a wonderful and awe-inspiring film.

VIEW OF CRAMP'S SHIPYARD, PHILADELPHIA—*Foolifying.*

Here is a film that everybody wants to see, especially those who live outside of Philadelphia; and even those who do flock to the yard whenever a ship is launched or even only to pay a visit to one of the most extensive plants of its kind. Ships of the merchantman class as well as battleships, monitors and cruisers are here seen in all stages of completion. Everything is true to nature. A beautiful interesting subject.

VIEW OF LEAGUE ISLAND, PHILADELPHIA—*Fooling.*

This is a picture of the largest navy yard in the United States, where all the monitors and a number of the war vessels were stationed prior to the outbreak of the Hispano-American War. Every one goes to League Island when in Philadelphia to see the men and machines that are expected to do the fighting for the American Government on the sea. Buy this film if you want a money maker, and you will find an appreciative audience wherever you exhibit it. A fine photographic subject.

AMERICAN CAVALRY CHARGING WITH DRAWN SABRES—*Foolishly.*

The public never grows tired of war pictures, as is evidenced by the enormous sale of films treating on the subject. They show their appreciation in the repeated encores, and the profits derived from these exhibitions are flattering in the extreme. We rarely are treated with a view of charging cavalry, and therefore look on this great picture with awe as the men with drawn sabres dash forward on their spirited horses, and you imagine for a moment that they are the real article. Very exciting.

AMERICAN CAVALRY MARCHING—*Foolseap.*

This picture presents the American cavalry marching. It is a good one to use in connection with charging cavalry, showing the vast difference between the two manœuvres.

FUN IN AN AMERICAN CAMP NEAR HAVANA—*Fortificar.*

This film is full of fun. To see the soldiers dancing, tossing one of their number up in the air and catching him in a sheet, and their various antics, seems as though they have no fear of the enemy who is so close at hand. Their "mascot," the "goat," is seen romping about, presumably in quest of tin cans and gum shoes, a delicate morsel enjoyed only by a goat, so it is said. A picture of this kind provokes laughter and bids fair to enliven your audience after they have seen the more sad pictures incident to the war. You want this film by all means.

MESS CALL AT CHICAMAUGA—*Fortifichi.*

Don't show this picture unless your audience has dined, for the soldiers' rations are being distributed by the one delegate for that purpose, and the sight of them eating and drinking appeals to the inner man. Some of the soldiers are seen to carry buckets of water, and the general aspect is cheerful. This film is particularly interesting, as the men shown therein are now on their way to the land of the Dons, where they will meet with hardships which they are by no means accustomed to.

AMERICAN COMMISSARY WAGONS LANDING ON CUBAN SOIL—*Fortifico.*

Here is another picture rarely seen. The commissary wagons drawn by four mules, slowly wending their way, and on the end seats are seen soldiers with fixed bayonets ready for active service. Following them are two wagons with the insignia of the Red Cross, a merciful band of patriots who care for our sick and wounded. This is a splendid subject that will enthuse your audience. You want this one in your outfit.

OHIO COLORED TROOPS AT CAMP ALGER—*Fortifiest.*

Colored troops are a novelty to the ordinary layman in that we rarely see them in battle array. Here, then, can be seen Ohio's crack colored regiment, as proud as only a colored soldier can be, but who will be heard from to their advantage later on. There will be a "hot time" when they come before Havana.

CUBAN DRILL, MANUAL OF ARMS EXERCISES AT SANTIAGO—*Fortify.*

We have heard so much about Cuba and her patriotic sons fighting for liberty that we are naturally interested in their doings. Here we see them drilling, and they surely acquit themselves to an advantage. This picture will amuse young America who lacks the age when he could help Cuba to independence.

MASSACHUSETTS REGIMENT MARCHING—*Fortifying.*

Massachusetts boys look exceedingly well marching to martial music, and we know they will do their share when called upon. The Beaneaters look like fighters, and you will agree to this when you see their determined faces depicted on the screen. A splendid piece of photography.

PANORAMA OF AMERICAN SOLDIERS IN CAMP—*Fortilage.*

This is a panoramic view of our soldiers at Camp Alger, Va. The camp is seen in its entirety and is a lively picture full of detail. The audience will be surprised at the large number of men seen at a glance, and their movements can be closely followed. An interesting subject.

U. S. GUNBOAT MARBLEHEAD—*Fortitude.*

This is an excellent and true picture of the Marblehead, and will please your audience.

U. S. BATTLESHIP INDIANA—*Fortium.*

Another of the grand warship films, but like the Cincinnati lacks motion, which interests the audiences so much.

HOW THE FLAG CHANGED IN CUBA—*Fortjagen.*

This is a dandy. The Spanish flag is first seen fluttering in the breeze. As you watch it and show your contempt for it at the same time, it suddenly changes, and you see the Cuban flag flying proudly, and it appears to convey to you that it has been victorious in vanquishing its oppressor. The audience cheers, thinking they are viewing the end of the film, when, behold! our own starry banner appears on the screen. The audience is simply carried away, and you look about you with pride at the enthusiasm displayed. You could almost hear the eagle scream were it not for the cheers, whistling and stamping of your patriotic audience. This film is a corker.

13TH REGIMENT, PENNSYLVANIA VOLUNTEERS—*Fortlset.*

Here they are, the Volunteers. Every one bows to the man who voluntarily gives up all that goes to make this life worth living and accepts the chances of war as his portion. This picture shows that vast body of men clearly and distinctly, and you will be pleased with the returns wherever you show it. Very lively.

LAUNCH OF THE FIRST-CLASS BATTLESHIP ALABAMA—*Fortluegen.*

Particularly interesting is a warship at this time when our country is plunged in war with the Spanish Dons, and it is gratifying to the American public to see these monster marine fighters on which so much depends and on which we have placed all our hopes. In this picture is shown our largest and most powerful battleship of the first class, the Alabama, being launched at Cramp's shipyard, Philadelphia, May 18, 1898. Words fail to describe the immensity of this wonderful floating fort of steel. It is conceded that the Alabama is without a peer for armament, size and capability. This is a film that will enthuse young and old America, and any one exhibiting it will be in a position to command crowded audiences wherever he appears.

PRESIDENT McKINLEY AND CABINET AT CAMP ALGER, MAY 28, 1898—*Fortmachen.*

In this film, the only one of its kind on the market, is seen the President and his Cabinet on the reviewing stand. There is no other film like this in existence, and you are therefore enabled to steal a march on your competitors who are showing old films. It is a masterpiece of the photographic art, executed by one of the best photographers money can procure; and being a subject that every true-hearted American is interested in, it goes without saying that it is one of the greatest money-makers ever placed before the public. Buy it now. We can fill your orders at once.

SOLDIERS MARCHING, DURING THE REVIEW BY THE PRESIDENT AT CAMP ALGER—*Fortmahlen.*

About 15,000 soldiers are seen in military order marching past the reviewing stand at Camp Alger, May 28. This picture appeals to those who remember war times from 1861-65, when thousands who went away light-hearted and gay to fight for a cause they considered just failed to return. It thrills us to think that our soldiers at present about to leave for the enemy's country, may never see American soil again, and we bid them Godspeed in their undertaking. The faces are clear and distinct and each figure stands out in bold relief. A touching picture that will interest everybody.

GRAND ARMY VETERANS IN PHILADELPHIA—*Fortmelken.*

Here we see Philadelphia's own G. A. R. veterans about to decorate the graves of their fallen comrades. Can anything be more touching than to see bands of gray-haired warriors, some with only one leg or one arm, marching proudly to strew flowers on the graves of departed ones? They seem to ignore all sorts of weather in order that they may pay tribute to those who defended their country at the cost of their lives. This is a grand and brilliant picture.

U. S. CRUISER CINCINNATI—*Fortmeuen.*

This is one of the cruiser type much spoken of in the daily papers. It is a beautiful picture, but has not the motion of some others carried in stock.

U. S. MONITOR TERROR—*Fortnahme.*

Another one of the monitor type. Very interesting.

NEW YORK GRAND ARMY VETERANS ON MEMORIAL DAY.

No matter how inclement the weather, no matter how crippled these veterans are, they spare no pains to carry out their purpose to decorate the graves of their former comrades. They are to be admired, indeed, and should their country need their services, no band of men would be more loyal than they who fought and bled

for the cause over thirty years ago. We recommend these films to be brilliant and attractive pictures, warranted to please anybody who has a spark of patriotism in his make-up. Simply great films.

BURIAL OF THE MAINE SAILORS—*Fortnight.*

When this picture bursts on to view a procession of wagons drawn by horses and mules is seen to move slowly down an avenue shaded by trees on both sides. The scene is laid in Havana and presents the funeral cortege of the battleship Maine victims. Their coffins are plainly seen on the wagons which are followed by American and Spanish marines, and it is indeed a touching picture that in many cases draws tears. You will like this film and it will pay for itself many times over.

GRAND ARMY VETERANS OF CHICAGO—*Fortpacken.*

All over the entire United States, on this day, May 30, can be seen these little bands of left-overs—proudly carrying their tattered flags to God's acre, where they deposit flowers on their comrades' graves. A proof that these films will pay to carry with you is that in every city in the Union can be seen young and old following the bands to their destination and crowding their way in to assist in the ceremony. Where a subject is so popular, you cannot fail to reap a harvest by exhibiting a set of Memorial Day films.

FUN IN A SPANISH CAMP—*Fortraffen.*

This film is particularly interesting at the present time, as it shows how the Spanish soldiers amuse themselves when in camp. They are seen dancing and apparently singing in the absence of music. It is decidedly full of action and is portrayed clearly and distinctly on the screen. The Spaniards, of whom so much has been said, are enjoying themselves as best they can, and they present a gay sight to the civilian, who expects to see fierce and grim warriors, dancing and shouting like schoolboys at play. This is a beautiful and lively subject, the figures standing out clear and bold, and the faces are perfect.

U. S. MONITOR MIANTONOMAH STEAMING INTO KEY WEST—*Fremchigia.*

Here again is our own Miantonomah as she arrives at Key West. To those who may never witness a war vessel in fighting trim this picture appeals. A grander sight cannot be conceived. To see how easily our well-trained marines manœuvre this monster iron sea fighter is beyond conception. The pictures are brilliant and the movements perfect in detail. To see these films is to buy them, and we are taxed to our utmost capacity to fill orders for them. These are the only films on the market of the giant Miantonomah.

GERMAN DRAGOONS JUMPING OBSTACLES—*Fromcolin.*

This picture will appeal to all lovers of the soldier boys, and particularly at this time when every patriotic firm and private individual is decked with the emblem of their country. The German dragoons are seen in camp enjoying themselves by jumping obstacles, and some more clumsy than others, contribute to the merriment of the audience. You will enjoy this picture. Full of life and action.

COLORED INVINCIBLES—*Francollo.*

Here is a famous colored troop, the so-called immunes, who went away to fight with as much zeal as their white brothers. The boys look well, and from appearances stood the strain in splendid form. This is one of the scenes where the colored man is accepted as a brother in arms, for his work in the field was equal, if not superior at times, to his white companions'. A very fine picture.

3D REGIMENT, PHILADELPHIA—*Franconem.*

One of our crack Philadelphia regiments, headed by Col. Ralston, is here portrayed as they arrived in Philadelphia from the war. The boys, on the whole, look exceedingly well, which proves how sturdy and patriotic the American soldier is. Every one is interested in the soldier boys. While, as a whole, the regiment returned in a very healty condition, the results of four months' life in camps are plainly visible in the appearance of many of the men. A large number of them are extremely thin, some being changed so much as to make recognition by friends difficult. Quite a number of the soldiers who have returned with but little flesh were quite stout when they left this city. At first sight even immediate relatives failed to recognize some of the soldiers on account of their bronzed faces. Some had also changed their appearance by raising full beards. Buy this film for a money-maker.

71ST NEW YORK—*Frandulage.*

Soldier laddies have the call at the present time, and we here produce one of New York's famous regiments. This is indeed an object lesson for the young who have heard a great deal about the war, but have never seen the boys in martial array. They look every inch the soldier, and although they are careworn and emaciated in some cases, still show their American patriotism, and are ready to battle again for freedom's cause. A splendid film.

CREW OF THE BATTLESHIP TEXAS—*Gasoline.*

These are the brave men who did the work, and their appearance was hailed with delight. They looked like fighters, every one of them. We pride ourselves on the brilliancy of our justly named "Superior Films." We are not satisfied ourselves unless the detail is brought out so that every feature and every object is true to life. After the severe test which all our films are made to undergo, we send them out to all parts of the civilized world, assured that only praise for them will be our portion, and we have thousands of testimonials attesting this fact.

RETURN OF THE PENNSYLVANIA STATE INVINCIBLES FROM THE WAR—*Gasometric.*

RETURN OF THE MARYLAND REGIMENT FROM THE WAR. —*Gasparin.*

RETURN OF THE CINCINNATI REGIMENT FROM THE WAR. —*Gaspear.*

RETURN OF THE CHICAGO REGIMENT FROM THE WAR. —*Gaspillage.*

Here are four distinct films that are bound to make a hit for they show the soldiers as they returned from the war, some scarcely recognizable by their most intimate friends, but nevertheless welcomed by all. One can imagine how terrible war is when looking at these men and comparing them as they appeared fresh from farm and mill before the war. Excellent photographs.

G. A. R. VETERANS AT SAN FRANCISCO CELEBRATING DEWEY'S VICTORY—*Gaspille.*

Where did not G. A. R. veterans or private citizens celebrate the great Dewey's victory? The greatest naval hero of the greatest nation has been eulogized by one and all. The old soldiers are proud of their Yankee brother who sunk an entire fleet of war vessels without the loss of a man or ship, and are celebrating the event accordingly. A bright, cheerful and lively picture.

WEST POINT CADETS ESCORTED HOME BY THE G. A. R. —*Gaspingly.*

West Point on the Hudson, of which so much has been said, is where our naval heroes are trained and where the greatest American fighters have been produced. Here we see a company of Cadets escorted by veterans who have seen war in its grim form and old as they are, many of them were ready and willing to take up their arms in their country's defence in the late war. You cannot find a better selection of films anywhere than we can offer. This one is exceptionally fine.

LIEUT. BAGLEY'S FUNERAL.—Escort of Lieut. Bagley at Raleigh, N. C.—*Gasraum.*

We have produced in a film the funeral cortege of brave Bagley, who fought valiantly against great odds and unfortunately lost his life. All hail to this hero. His name will live after him. This film is a masterpiece of the photographic art and you want it by all means in your collection of war subjects.

BROADSWORD EXERCISE ON THE BATTLESHIP TEXAS. —*Gasse.*

Our films are made up of uncommon subjects as you can readily see by the titles and descriptions. This one is a novelty. The men are seen at broadsword exercise, and although they were not called upon in the late war to fight at close quarters, bringing their broadswords into play, yet they are drilled regularly and are always prepared should the emergency arise. A beautiful picture.

CLEANING AND ADJUSTING OF THE HOTCHKISS REVOLVING CANNON ON THE BATTLESHIP TEXAS—*Gassenbeb.*

This is a sight to behold. The film shows in detail how the men clean and fire the immense Hotchkiss gun, a weapon capable of great destruction. When you look at this film you see the tools our sailor boys used to destroy the entire Spanish fleet and enabled us to boast that though we were not prepared for war the Yankee is ever equal to the task set before him. This is a most excellent subject.

CAPTAIN SIGSBEE ON DECK OF THE U. S. BATTLESHIP TEXAS—*Gassendi.*

These pictures were taken by special permit of Captain Charles Dwight Sigsbee who was Commander of our ill-fated Battleship Maine at the time of the explosion and who now commands the U. S. Battleship Texas. The well-known Captain Sigsbee is here shown on deck of his vessel. No fear need be entertained that any audience will tire of viewing warships and their commanders, and especially this one who after being assigned to the Auxiliary Cruiser St. Paul, gave a good account of himself and earned the reward of being placed in command of the splendid Battleship Texas.

U. S. DISPATCH BOAT DOLPHIN—*Gassenlied.*

This is one of the fleetest vessels in our Navy, and aside from all her other qualities is from an artistic standpoint a beauty. A prettier vessel is rarely if ever seen, and she has become one of the favorite vessels in the Navy Department, being often used by the Secretary of the Navy for inspecting purposes. The photographic art is well represented in this film.

U. S. TORPEDO BOAT WINSLOW—*Gassenmagd.*

At an outlay of considerable money we have produced the finest collection of war vessels in life motion pictures that have ever been placed before the public. These war ships are especially interesting owing to the good work performed by them in the late

Spanish-American war. This picture presents our own Torpedo Boat, the Winslow, a comparatively small vessel, but capable of great work in her line, that of firing torpedoes under the water, from a great distance, and disabling the largest battleships.

U. S. CRUISER MARBLEHEAD—*Gassenvogt.*

Another beautiful subject is the Cruiser Marblehead, which was lately seen during the Naval Review on the Delaware River. We are justly proud of our navy which before the war was criticised by all nations even ourselves, but has since made a reputation for itself second to none. This warship film has all the excellent qualities that we claim for our life motion pictures.

U. S. BATTLESHIP TEXAS—*Gassenvolk.*

This is a fighter beyond a doubt. To see her in her war paint was the privilege of thousands of persons who flocked to Philadelphia during the Peace Jubilee, October 26th, 27th and 28th, 1898. The Texas was one of the most conspicuous warships in the battle at Santiago when the entire Spanish fleet was annihilated. We cannot enlarge too much on the fighting qualities of this steel monster fighter which came out of that memorable marine battle unscathed and which was crowded from morning till night by visitors from all parts of the country who came to admire and praise her and her noble commander, Commodore John W. Phillip.

U. S. CRUISER COLUMBIA—*Gassetta.*

Here is one of our crack cruisers which gave a good account of herself in the late war. Before leaving League Island Navy Yard, Philadelphia, this monster marine fighter was crowded daily by young and old who had nothing but admiration for her beauty and fighting capabilities. Our films excel all other warship life motion pictures for many reasons. The principal one is that instead of the sharp jerky motion shown by other film manufacturers in their marine pictures has been overcome by us and you see in *our films* the vessels gliding majestically through the water, and you are led to believe that you are viewing a real ship in real water, instead of her photograph. These war pictures cannot be excelled.

ROUGH RIDERS—*Gassoul.*

Some more of our heroes are here portrayed. These men have made a reputation for themselves that will last forever. El Caney stands fresh in our minds when we hear their appellation "Rough Riders." Roosevelt and his brave comrades deserve our commendation and we cheerfully accord it to them. This is one of the films that will enthuse your audience.

U. S. NAVAL OFFICERS—*Gedribbeld.*

This picture presents a number of our naval officers who took part in the Jubilee Parade. They can easily be recognized and everyone seeing this film will be interested. It is a fine photograph of all the naval officers who aided with their superior abilities in bringing the war to an end.

HOBSON AND THE CREW OF THE MERRIMAC—*Gedrucktes.*

Hurrah for Hobson and his brave crew! This hero is worthy of all the homage that has been paid to him, and more. There is only one Hobson. His successful and hazardous undertaking has endeared him to both old and young. On his appearance in the Jubilee Parade the multitudes vied with each other to get near him and many were moved to tears of joy on beholding a man, young as he is, who took his life in his hands for the welfare of his country. All hail to Hobson and his crew! This film is clear and brilliant. The faces are distinct and you cannot fail to recognize and indelibly stamp on your mind the handsome features of our Hero of the Navy.

GENERAL MILES AND STAFF.—*Gedruischt.*

It is not always our privilege to see the Commander-in-Chief of the land forces of our country, and this film will thus be doubly welcomed by the admirers of Gen. Miles, of national repute. His noble and soldierly bearing, together with his forethought and kindness to his men, has endeared him to the people of his country and has made for him a name that will live long after him. His reception during the Jubilee, with his staff, was all that he could wish for. This film is a most excellent one.

BOULEVARD IN PARIS—*Fruits.*

We here show the famous Boulevard in Paris, France, of which we have all read and all long to see. A grand subject and brilliant.

QUEEN'S JUBILEE, No. 1—*Fruitivo.*

QUEEN'S JUBILEE, No. 2—*Fruitoso.*

Here are two distinct films of Queen Victoria's Jubilee, and will please a good percentage of any audience. A good picture of a good thing.

BICYCLE PARADE—*Fruitivas.*

This is a splendid film where hundreds of bicycles are seen in line. All vintages of wheels are seen, from the wooden clumsy wheel of years ago to the latest up-to-date silent steed. It is a subject with plenty of action.

24TH CHASSEURS STEEPLE JUMPING—*Fruitfully.*

Here is a French regular steeple jumping. This picture is very brilliant. The horses are spirited and vault over the obstacles as though they were accustomed to that kind of sport. An animated subject.

VILLAGE FETE—*Fruitegar.*

This is one of the scenes you read about where Hans and Gretchen take an active part in making the village fete an occasion worthy of remembrance. Full of color.

CARNIVAL OF FLOWERS—*Fruitboom.*

A beautiful picture, as natural as though real. Flowers are seen in profusion. Every one is interested in lovely flowers.

ARRIVAL OF GONDOLA—*Fruissi.*

We here show Venice in all her glory. Gondolas are seen arriving, and the picture is altogether one that will enthuse and please any audience.

ARTILLERY FIRING—*Frugoni.*

One of the many war subjects warranted to please. Full of action. Buy this one; you won't regret it.

CHILDREN'S BALL—*Frugolo.*

This is a lively, brilliant subject. A veritable fairy bower where the tots are enjoying themselves to their hearts' content.

NEGROES BATHING—*Frugolino.*

A party of "smokes" are seen bathing in a river, presumably Lombard Street Wharf, Philadelphia. The "chickens" appear to enjoy themselves.

CASCADE IN SWITZERLAND—*Frugolava.*

Here is one of the sights one never grows tired of. Swiss scenery is not excelled anywhere, either naturally or artificially, and you need not fear showing this subject to any audience, as it excites their admiration. A grand photographic effect.

TOURISTS UNDER PALM TREES—*Frugolassi.*

This film shows a party of tourists in Egypt resting under palm trees, a very pretty scene.

DRAGON SWIMMING ACROSS RIVER SAONE—*Prugilego.*

This is a spirited picture that will fill your audience with awe. A huge dragon is seen swimming across the river Saone, and when you first look at it you feel fearful lest his lordship should change his mind and swim out into the audience, so real and lifelike it appears.

BABY'S DINNER—*Frugibus.*

Another pretty baby scene, lively and full of vim.

BULL FIGHT, No. 1—*Frugescat.*

BULL FIGHT No. 2—*Fruggin.*

Here are two distinct films, showing in each how the toreadors and picadors fight bulls in Spain. In order to make a hit, get the film called "Arrival of the Bull Fight," and show the three in succession. You will surely win an encore.

FRENCH COUCHEE DANCE—*Frugavane.*

Hot stuff. Here a film for the million. Show this one and we question if you have a chance to show another the same evening. Everybody likes this one. Very spicy.

SWIMMING BATHS, MILAN—*Fraviabais.*

Here we show the swimming baths of Milan, a city noted for its beauty. This picture is full of animation.

TURKISH INFANTRY—*Franja.*

This film portrays a body of Turkish infantry. War subjects are in demand, and you would do well to include this one in your list.

BEDOUINS WITH LOADED CAMELS—*Frangollar.*

A number of Bedouins are seen leading a caravan of camels loaded down with merchandise. Everything in this picture is lifelike and full of motion.

FUNERAL IN CAIRO—*Frangislan.*

Another Eastern scene, showing how funerals are conducted in Egypt. A rare sight indeed to those who will never have the opportunity to witness the real article.

CAT'S DINNER—*Frangible.*

This picture shows Tabby enjoying a meal. This is a good subject, warranted to please.

NEGRO CHILDREN EATING—*Frangiava.*

A number of coons are herewith shown. While a negro eating is not a novelty, yet when you see this picture on the screen it is so lifelike that you applaud it to the full.

KING AND QUEEN OF ITALY—*Frangiassi.*

King Humbert and his beautiful Queen are here presented. This film is brilliant, and will no doubt take well.

CARAVAN OF CAMELS—*Frangiavia.*

Here we present an Eastern scene. A caravan of camels is seen approaching in the distance and appear very small, but continue to advance until the animals are seen life size and apparently alive. This is something not seen every day.

SEA BATHING—*Frangendas.*

This is a most natural picture. The waves are plainly seen lashing on the beach and breaking amidst hundreds of bathers. A popular subject.

KAISER AND CZAR ON HORSEBACK—*Frangebant.*

Here we show two great rulers of Europe, the Kaiser of Germany and the Czar of Russia. Seated on their spirited horses, they present a striking picture. This is a beautiful photographic subject.

QUARREL AT CARDS—*Frangamini.*

Two men are seen seated at a table playing cards. One is evidently cheating. The other, on discovering that he is being duped, jumps up and a lively scrap follows.

GAME OF CARDS—*Frangalho.*

Here is seen a jolly party of men playing cards, drinking and smoking. Judging from the expression on their faces, the game is very interesting. The film certainly is.

CZAR IN PARIS—*Franduno.*

This film shows his imperial majesty, the Czar of Russia, riding through the streets of Paris. Thousands of persons can be plainly seen.

COMIC AND OTHER FILMS.

BUTCHER SHOP—*Fruitstuk.*

Here is a real funny one. When the picture is first shown, the butchers are seen at work manufacturing sausage. A cat and a dog are thrown into the machine, and after grinding it for a while they appear again in links, commonly called frankfurters. Almost everybody connects a dog with sausage, and the doubters can here witness how the trick is done. This is a dandy.

COLORED KISSING SCENE—*Fulmino.*

It is probable that some of you have never seen a "coon" and his best girl making love, and this film will prove how well they enjoy themselves when thus engaged. Apart from the fun in this picture, the photography is of the best and it cannot fail to please your audience. One of the very funny incidents in this picture is the size of the colored man's mouth. This film is being shown at Atlantic City at the present time, and never fails to bring down the house. Very laughable.

NEW CHINESE LAUNDRY—*Fulminose.*

Here is an exact reproduction of a Chinese laundry, showing John Chinaman in the act of washing clothes, quarreling with his brother rat-eater, etc. Ladies are seen coming into the laundry, and the wily Chinamen throw kisses as they go out. "Mutchee funnee."

DUTCH PICNIC—*Fulrad.*

If you never attended a typical Dutch picnic, here is one to rivet your attention for a while. They seem to know how to get the most fun out of a keg of beer, and to see them dancing just as they did in Germany years ago is funny in the extreme. The old men and women are certainly enjoying themselves to the tune of "Lauterbach," and all they lack are the wooden-soled shoes to drown out the music. They are having a hot time.

AFTER THE PICNIC—*Fulsamic.*

This is the same Dutch picnic after the keg has run dry, and in order to keep up the excitement they indulge in a fight. The fighting is also after the German style. Very exciting.

BABY SHOW, ATLANTIC CITY—*Fulsimus.*

This film represents the baby show on the Boardwalk, and is very interesting in that you can see all styles, shapes and sizes of the proverbial "squalling kids." One tot falls overboard, but is immediately rescued by one of the crowd, who dives after it. A very fine picture.

CHILDREN'S PARADE, ATLANTIC CITY—*Fulsis.*

Atlantic City subjects are always well received, and this one will surely receive its share of applause. A host of children are marching on the pier, and their merry, smiling faces are a sight to look at. Everything in the picture is clear and distinct.

DUTCH AND IRISH POLITICS—*Fulsissent.*

This is the old story. A Dutchman and an Irishman are disputing on a political question and holding an apparently heated argument over the election. They appear to differ somewhat, and finally indulge in a real up-to-date scrap. While the fight is in progress, if you will imagine just what a Dutchman and an Irishman would say to each other when arguing with their fists, this film will appeal to you all the more as being a winning card. It will take with any audience.

WING DANCE—*Fulsistis.*

The famous Hale sisters are shown in this film, true to life, doing the wing dance. Any one ever having seen these dancers will admit of their cleverness and ability to amuse an audience for an hour. A brilliant subject.

RUSHING THE "GROWLER"—*Fulsome.*

Patsy McGregor pays a call to Lizzie Murray. Patsy sends Lizzie's mother for a can of beer. As they were about to imbibe, Mr. Murray unexpectedly appears on the scene, and as he has no love for Patsy they engage in a hot scrap, concluding with the old man throwing Patsy out. The old man is thus left in possession of not only the house, but the beer as well. This is very exciting.

BABY'S FIRST STEP—*Fulsomely.*

Here is a picture that stirs the hearts of those who have looked forward to the day when their own baby puts forth his tiny foot and proudly steps out supported by his indulgent father, and whose mother sees in him the future President. A picture indeed that arouses even the crusty bachelor from his club dreams and makes him wish for a sight such as this at his own fireside. A beautiful subject.

DESCENDING THE GREAT PYRAMID, EGYPT—*Fultrix.*

Many of us will never see old Egypt with her ruins, pyramids and quaint architecture such as we read of in ancient history. Here, then, is an opportunity to see them in all their glory, and we sit and wonder at the ingenuity of the artisans of that time. See this film and you will insist on its repetition. Most interesting.

PANORAMIC VIEW OF THE GRAND CANAL, VENICE—*Fulturis.*

Venice, of which so much has been written, is still an interesting subject. When this film is shown on the screen, you are carried away by excitement, and you think of the many novels you have

read describing Venice and its Grand Canal, floating on its placid surface, dreaming of the poets and of love, a subject agreeable to us all. You will never tire of this beautiful and charming subject.

THE SORROWFUL PATH OF THE HOLY SEPULCHRE, JERUSALEM—*Fulugem.*

This film is one that both amuses and instructs an audience, and your better self is appealed to. To even those who have gone as pilgrims to Jerusalem, this most interesting picture is a welcome sight; while to those who may never go, it is inspiring in the extreme. Ancient Jerusalem, depicted on a screen by modern invention, excites the most blase newspaper man. You never grow tired of so uncommon a subject.

CAKE WALK—50 ft., 75 ft.—*Fulvarum.*

Here is a film, one of the finest of its kind, portraying a number of colored professionals in their favorite pastime, a cake walk. This is a winner and is bound to win applause. It can be had in 50 and 75 feet lengths, the price for 75 feet being proportionately higher than the price for 50 feet. Be sure to ask for this film; it's a corker. Very laughable.

NEW WATERMELON EATING CONTEST—*Geklutst.*

This picture shows three colored boys eating watermelon on a wager. It is an extremely funny picture, and worth while taking with you wherever you go. The "coons" with a watermelon appetite are rivaling each other as to which one can eat the most.

SCHOOL GIRLS' DANCE—*Fulviana.*

This is a familiar sight to every one—a group of merry girls, just from school, indulging in a pretty dance. The picture is full of animation, and their bright, cheerful faces are clearly depicted on the screen. A very lively subject.

NEW FISHERMAN'S LUCK—*Fulvianis.*

Did you ever go fishing? If not, this film will show you how to do it. But don't follow the example of these men, especially in the latter part of the picture. Two fishermen are sitting on a seesaw plank fishing, accompanied by their old friend the "growler," when a man aproaches who engages them in conversation. One finally gets a bite, and becoming excited falls into the water. The board naturally tilts, throwing his companion after him, and they struggle to keep afloat, much to the amusement of the man on shore. This is a good and snappy picture.

FRENCH CAN-CAN—*Fulvianum.*

You are not often afforded the privilege of viewing a real French can-can, and this film is therefore bound to score a success. Mlle. Fraidora, the celebrated French can-can dancer, is shown in all her glory, dancing her favorite dance as only she can do it. And it is not necessary to go into detail, as all who have seen her pronounce her to be an artist in her line. Take this film with you to please the bald-heads. Very warm.

MEXICAN DANCE—*Fulviastri.*

Another well-known dancer, with a national reputation, is Mlle. Rodriquez, in full costume, doing the Mexican dance, which in itself is very pretty, but to which she adds her graceful movements and personal charms. You want this film; it's a winner.

COAL CARS ON WASHINGTON AVENUE, PHILADELPHIA—*Fulvo.*

To those who never witnessed a line of mules, fifteen or twenty in number, walking one behind the other and led by a most intelligent looking horse, this picture will appeal. It is a common sight on

this thoroughfare to see these animals drawing heavily loaded coal cars to their respective places, and obeying the voice of their driver, who is invariably perched on top of one of the cars. This film is true to nature.

ARRIVAL OF THE BULL FIGHTERS—*Fulvous.*

This film shows the Spanish bull fighter's arrival in the arena, mounted on a spirited horse and dressed in gaudy costume. Especially interesting must this picture be to those who have never seen a bull fight, and when shown with the film of the bull fight, of which we have two, you are sure to amuse your audience.

THE FEMALE WRESTLING MATCH—*Fumabais.*

The celebrated female wrestlers, Adelaine Rose and Helen Englehart, are shown in a fierce struggle, swaying from side to side, in their eager desire to win a wager of $500 on the result. Suddenly one is seen to grasp the other around the waist, and throwing her over her head dashes her to the floor, where she finally holds her opponent until time is called. Very exciting.

THE MAGICIAN—*Fusilabe.*

Sleight of hand always amuses ladies and children, and this film is one of few that has proven successful. The magician is seen talking to an old man when he apparently takes an egg from the man's mouth, much to his astonishment; he then proceeds to mix a number of liquids, and after making a few mysterious passes over the mixture, brings forth a live rabbit. This is a good one.

FALLING WALL—*Fusilamos.*

When this film is first shown, a large wall is in process of erection. Laborers are seen hauling sand, bricks and mortar, and others are carrying away surplus material. While this is in progress, the wall suddenly leans and falls, the workmen barely escaping with their lives. For a moment nothing is seen but a cloud of dust, which finally clears and the workmen are again busily at work. A very realistic picture that pleases every one.

ARRIVAL OF THE BRIDE—*Fusilibus.*

This is a familiar scene. The bride and groom with their usual attendants are seen to leave their carriages, and mounting the steps slowly file into the church. The ever-ready crowd of idlers stand gaping at the bridal party and appear to be thoroughly interested.

SONG.

SHE WAS BRED IN OLD KENTUCKY—*Gedrupt.*

This film will please the Colonels. When the pictures are thrown on the screen, have the musicians play the air, and all the scenes and incidents will appear lifelike and true. It is a beautiful song, catches the ear of every one, and when they see the characters move as the music is played, they will be charmed beyond description. We have more illustrated songs in life motion pictures than all our competitors combined, and they are all first-class subjects, comprising the latest popular airs. In this song the first verse and two choruses are in life motion pictures, and the second verse in stereopticon slide.

ANIMALS.

NORTH AMERICAN ELK—*Gedufte.*

Here is shown the elk of North America in all its majesty. This noble-looking animal is well worth seeing, and always attracts a larger percentage of visitors to the pen in which it is enclosed than any other in the Zoo. This film is true to nature, and you imagine you are looking at the real thing.

NORTH AMERICAN GRAY WOLVES—*Geduld.*

The wolves are plainly seen trying to break their way out of the cage in order to get the food carried by the keeper to some other animals. Every one knows how ferocious wolves are from what has been written about them, but many have never seen this beast, and to this element our picture appeals. This film will pay for itself wherever you show it.

DOUBLE-HUMPED CAMELS—*Geduldiz.*

Some born in the Zoo Gardens. Three of this variety are here shown. There being but few in captivity, makes them decidedly interesting, and you stand and wonder at these freaks of nature, who, when in their native element, are most valuable, yet to us are merely curiosities.

TRICK ELEPHANT BOLIVAR, THE LARGEST ELEPHANT IN THE WORLD—*Gedurig.*

This elephant has almost a national reputation, having been advertised in all the known parts of the world. He has become so ferocious at times that several keepers were killed trying to master him. He will no doubt amuse every one who witnesses his antics. The photography of these films is beyond criticism.

FEEDING THE SWANS—*Gedut.*

This film was taken in the gardens of the Zoo, and is familiar to all Philadelphians. The swans glide gracefully over the water in quest of food, scarcely causing a ripple on its surface. They are accustomed to be fed by the visitors, and have learned to know those who wish to feed them aside from the keepers who contribute daily to their menu. A pretty picture.

BUFFALOES BORN IN THE ZOO GARDENS—*Gedwongen.*

Here is all that remains of the once numerous buffalo of North America, the species being almost extinct. These animals are fierce and wild, and many an exciting adventure has taken place in the far West when buffaloes roamed the prairies and practically owned them. This picture is true to nature.

POLAR BEARS—*Geelachtig.*

These fellows are good on the squeeze, too. They are particularly interesting in that their coat is snow white. They live in the far North amid snow and ice, and do not easily become thoroughly acclimated in this part of the country. The picture is bright and distinct, and any one seeing it will ask for a repetition. An excellent subject.

HIMALAYAN BEARS FROM INDIA—*Geelors.*

Here are a few of the foreigners; but those with whom we do not fancy coming in contact. "They are good in a pinch." However, the film is very interesting, as all pictures must be of animals rarely seen in this part of the country. They are looked on as curiosities, but you would more than have your curiosity aroused should they succeed in reaching you. "They have a good reach, too." These animal films are decidedly in a class by themselves, and you cannot fail to be a winner if you buy them.

PASSION PLAY FILMS.

(COPYRIGHTED.)

By exhibiting these films you will be in a position to make a small fortune, there being but three or four on the road at the present time, any one of whom realize as much as $400 per night.

We would call the particular attention of the public in general to the fact that we have the only complete set of Passion Play films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in life motion pictures, so complete in detail. Among those of our set are some that were heretofore considered impossible to produce. Each film is a masterpiece.

These films are most excellent subjects and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, amuse and instruct all who see them.

The Passion Play films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of Eleven dollars for 50 feet; Twenty dollars for 100 feet, etc. See price list on the following page for films of different lengths.

The services of Prof. Alexis, of Oberammergau, were secured at an enormous outlay, to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were expressly imported by us from all parts of the world in order to make the pictures as true to the Bible description as possible.

The Passion Play films can be had in lengths of 50 feet and upwards to suit the purchaser.

Lectures are furnished with the Passion Play, and if you purchase the entire set of films you can give a performance in any Church or Theatre to last at least two hours.

We are prepared to sell lectures of the Passion Play in quantity, and exhibitors are thus enabled to offer them for sale to their audiences, who will preserve them as souvenirs.

Anyone not prepared to purchase the complete set of Passion Play films can give an excellent performance with ten or fifteen, and add a few from time to time until they are in possession of all.

The following are the titles of the Passion Play films with lengths and prices appended:

THE ANNUNCIATION—*Fusilien.*

In this film Mary is seen seated at a rough table in deep meditation. The angel appears at her side, coming slowly over with outstretched arms and announcing that she had "found favor with God" and that she should give birth to a son whom she should name "Jesus." After blessing Mary, the angel, with outstretched wings, slowly departs and Mary disappears within her humble residence. 50 feet, $11.00; full length, about 80 feet, $16.00.

SHEPHERDS WATCHING THEIR FLOCKS BY NIGHT—*Fusillade.*

This scene represents the plains near the city and opens with the shepherds guarding their flocks, as the youthful David did a thousand years before. Suddenly the angel appears by their side. Alarmed, they stand silent. The angel bids them dismiss their fears, telling them that the Messiah is born, and of the sign by which they shall recognize him. Suddenly a throng of celestial beings are grouped near by. Slowly the group withdraws and the shepherds, guided by a star in the east, start for Bethlehem as the scene closes. 50 feet, $11.00; full length, about 100 feet, $20.00.

THE BIRTH OF CHRIST—*Fusivel.*

Joseph and Mary are here seen at the rude manger within the stable. By their side stands the faithful ass. Mary is shown seated with the new-born babe, wrapped in swaddling clothes, in her arms. The three wise men from the East appear worshipping the infant Jesus and offering gifts. Full length, 54 feet, $11.00.

FLIGHT INTO EGYPT—*Fusolana.*

Here we observe Joseph hurrying from the dominions of Herod while Jesus was still a babe, seeking refuge in Egypt, where fully a million of Jews then found a home. It will be noticed that as Mary, carrying the child Jesus, seats herself upon a rock on the roadside, a vision of peaceful surroundings is manifest. As the vision disappears, Joseph is seen leading the way with the ass, pointing forward as they renew their journey. 50 feet, $11.00; full length, about 100 feet, $20.00.

MASSACRE OF THE INNOCENTS—*Fusoribus.*

Herod's terrible vengeance is here shown. This particular scene shows a large number of people who had gathered together, outside of Bethlehem, hoping to flee from the wrath of the wicked King. In the foreground are seen mothers with their babes as the soldiers enter with drawn swords. One poor woman whose infant is slaughtered before her face, as though petrified, stands bewildered. As the cruel soldiers advance, they are all seen hurriedly escaping from the spot. 50 feet, $11.00; full length, about 90 feet, $17.00.

CHRIST IN THE CARPENTER SHOP—*Fussangel.*

Joseph is here seen at work, when Mary slowly comes down the side path leading to the exterior workshop. As she sits, unnoticed by Joseph, the child Jesus, then twelve years old, lightly follows after her, carrying a small cross which he drops and kneels at her feet. As she caresses him, Joseph turns and takes the child up and affectionately kisses him. Mary and Jesus depart, and shortly after Joseph lays aside his implements and follows them. 50 feet, $11.00; 100 feet, $20.00; full length, about 140 feet, $27.00.

BAPTISM OF JESUS—*Fussbank.*

In this scene John the Baptist, a strong, stern man, rugged in character and rude in dress, stands apart from the river Jordan, surrounded by numerous people. Christ appears in the distance and walks solemnly to John. John does not recognize Jesus at first. They walk together to the water. Jesus is buried in baptism. Then there appears a recognition of Jesus. John falls upon his face before him, and the throng do likewise. Jesus then comes up out of the water, and as all bow before him, he prays, fervently, as the scene closes. 50 feet, $11.00; full length, about 100 feet, $20.00.

HERODIAS PLEADS FOR JOHN THE BAPTIST'S HEAD; SALOME'S DANCE BEFORE HEROD; DEATH OF JOHN THE BAPTIST—*Fussblatt.*

Salome, the beautiful daughter of Herodias, is here seen dancing

before King Herod. At the right stands Herodias, who has sworn to achieve the death of John the Baptist for his rebuke of her incestuous marriage to Herod Antipas. The drunken monarch offers her whatsoever she may request. Her mother is seen instructing her to ask for the head of John the Baptist brought in on a charger. The slave is seen bringing in the ghastly head of John, which Salome passes to her mother, who seizes it with delight and hideously laughs over the gory trophy. 50 feet, $11.00; full length, about 90 feet, $17.00.

CHRIST TEMPTED BY THE DEVIL—*Fussfall.*

Jesus is shown here on the mount, where, having gone to fast and pray, he appears, at the beginning of the scene, in prayer. Satan appears and with a diabolical look asks Jesus to fall down and worship him. Christ points upwards, then turns to Satan and motions him to get hence. An animated dialogue ensues and Jesus triumphs over Satan, who turns and skulks away. 50 feet, $11.00; full length, about 102 feet, $20.00.

CHRIST AND DISCIPLES PLUCKING CORN—*Fussgang.*

This picture shows the disciples in the midst of a large field of corn, each of whom is plucking and eating. The animation is perfect, and the movement of each of the disciples is shown in true representation. Jesus is seen to enter the field. He crosses in front of the disciples and raises both arms to heaven, which is seen, in the foreground, making a most striking tableau. Full length, about 50 feet, $11.00.

CHRIST CALLING ZACCHEUS FROM THE TREE—*Fussgelent.*

In this scene the multitude is watching Christ, who appears, with his disciples, on the road to Jericho. Zaccheus, a very small man, tries to look over the heads of the people, and finding it impossible, climbs into the branches of a tree. Christ sees him and asks him to come down. Zaccheus does so and crosses to Jesus. After the animated dialogue between Christ and Zaccheus, Jesus takes his arm and, followed by the disciples, passes on. 50 feet, $11.00; 100 feet, $20.00; full length, about 130 feet, $25.00.

CHRIST FEEDING THE MULTITUDE—*Fussgicht.*

In this scene a great throng of people—men, women and children—is discovered seated upon a plain. Christ comes from the far end of the scene, passing through the multitude as all reverentially rise. The disciples bring out five loaves and two fishes. Christ motions all to be seated. Then, blessing the food, he sends the disciples among the multitude, and all eat. The scene closes with the disciples gathering up the remains in large baskets. 50 feet, $11.00; 100 feet, $20.00; full length, about 150 feet, $28.00.

SUFFER LITTLE CHILDREN TO COME UNTO ME—*Fussglas.*

A large multitude is here shown as Jesus and his disciples pass by. In the foreground of the scene are numerous women and children, and as Christ passes them he halts and takes the little ones up and blesses them. As Jesus passes from the scene, the multitude is shown following him with animated reverence, showing the entire multitude in motion. 50 feet, $11.00; full length, about 80 feet, $16.00.

CHRIST HEALING THE SICK—*Fusshorn.*

As Christ comes upon this scene, he is surrounded with a large multitude of people. There appears before him a man hobbling upon a crutch. He appeals to Jesus, who at once blesses him, and the man throws away his crutch. Immediately there comes to Jesus a blind man. Christ reaches down, takes a bit of earth, spits upon it, and places it upon the man's eyes. Animated dialogue ensues, and the man, seeing, walks away. 50 feet, $11.00; full length, about 95 feet, $19.00.

RAISING OF LAZARUS—*Fussily.*

The tomb of Lazarus is seen here, with Martha and Mary of Magdalene, surrounded by relatives and friends, who are mourning the death of Lazarus. The group is apart from the sepulchre as Jesus and his disciples are seen passing by. Mary and Martha, with animated dialogue, beseech Jesus to restore Lazarus to life. Christ is seen crossing to the tomb, and by a motion to two of the disciples, the sepulchre is opened and Jesus bids Lazarus to "come forth." Lazarus is seen to rise up from the tomb and come forth in his winding sheet. 50 feet, $11.00; full length, about 90 feet, $17.00.

THE TRANSFIGURATION—*Fusskalt.*

This picture is wonderfully lifelike. Christ is seen coming upon the mount with Peter, James and John, who lie down as Christ engages in prayer. The vision of Moses and Elijah is seen as the disciples awake. They fall upon their faces as the vision disappears. Christ lays his hands upon them and they go off, followed by the other disciples who are apart from Jesus and likewise resting upon the earth. 50 feet, $11.00; full length, about 80 feet, $16.00.

THE MESSIAH'S ENTRY INTO JERUSALEM—*Fusskette.*

Christ is here seen entering into Jerusalem. As he rides between the files of soldiers guarding the city entrance, he is followed by his disciples and a multitude of people of all ages, who are waving palms and crying, "Hosanna." Passing under one of the great archways leading to the city, where a Messianic demonstration was about to be made, a large number of people have joined the procession now seen passing on toward the scene of action. 50 feet, $11.00; 100 feet, $20.00; full length, about 110 feet, $22.00.

THE LAST SUPPER—*Fusslinie.*

Christ is here seen at the table, with the disciples seated right and left. Before continuing with the supper, Christ washes the feet of his disciples. Rising from feet washing, he resumes his place at the table and the supper proceeds. The animation throughout this picture is symbolic and the effect is particularly sublime. 50 feet, $11.00; 100 feet, $20.00; full length, about 282 feet, $54.00.

JUDAS' BETRAYAL AND THE MESSIAH'S ARREST—*Galatcadi.*

Christ is here seen in the foreground with his disciples apart from him, excepting three who lie upon the ground near him as he prays. Judas is seen to look about among the trees and then stride forward and kiss Jesus. Malchus, at the head of a guard of soldiers orders two of them to advance. Jesus is seized. He surrenders and is dragged away, followed by his disciples. 50 feet, $11.00; full length, about 75 feet, $15.00.

CHRIST BEFORE THE TWO HIGH PRIESTS—*Galathea.*

Caiaphas, the high priest then in office, and a fellow priest are here seen in animated dialogue as Jesus is led before them for condemnation. The rabble beseech the high priests to condemn Jesus, who stands meek and lowly. The priests are seen to order Jesus taken before Pilate. A scene of disgraceful conduct toward Jesus here ensues and Christ is dragged off before Pilate. 50 feet, $11.00; full length, about 100 feet, $20.00.

CHRIST BEFORE KING HEROD—*Galaticari.*

In this picture you see a servant of Herod approach his throne, and after some conversation Herod orders Christ to be brought before him. His accusers give evidence, and on the strength of this Christ is ordered to appear before Pilate. 50 feet, $11.00; full length, about 130 feet, $25.00.

CHRIST BEFORE PILATE AND THE CONDEMNATION—*Galaton.*

Pilate is seen here, as the picture opens, seated upon his throne. Christ, still in the hands of the infuriated mob, is dragged before this hater of the Jewish leaders, who would, if possible, release him. The action here shows that Pilate unwillingly sentences Jesus. He washes his hands, saying, "I am innocent of the blood of this righteous man; see ye to it!" The populace then revile Jesus, crown him with thorns and array him in "gorgeous apparel." He is dragged off for the crucifixion. 50 feet, $11.00; full length, about 100 feet, $20.00.

CARRYING THE CROSS—*Galatrisca.*

This scene exhibits the infuriated cortege on the way to the place of crucifixion. Simon of Cyrene, who has assisted Jesus in bearing the cross, is compelled to leave the entire burden to Christ. Jesus, weary and suffering from loss of blood, staggers and falls under the burden. He is rudely reviled by the excited Jews and is seized and laid upon the cross, where he is nailed, hands and feet, to the rough timber, ready to raise it in cricifixion. 50 feet, $11.00; full length, about 100 feet, $20.00.

THE CRUCIFIXION—*Galattosi.*

The cross has been raised, and in this scene Christ is discovered between the other two crosses, upon which are hanging the two thieves who were placed there before the Saviour had arrived. Jesus is seen writhing in agony as the cruel soldiers pierce his side with spears, and place the sponge filled with hyssop to his mouth. In the end the revilers are startled with the cry, "My God, my God! why hast thou forsaken me?" Then, with a look of forgiveness, he said, "It is finished," and the end came. 50 feet, $11.00; full length, about 100 feet, $20.00.

TAKING DOWN FROM THE CROSS—*Galazvagen.*

This is a very effective scene. The opening shows Jesus as he hangs to the cross in death. Mary, the mother of Jesus, and Mary Magdalene are discovered weeping at the foot of the cross. Joseph of Arimathea and Nicodemus, who have obtained permission to inter the remains, are seen to enter and take down the body of Jesus and carefully wrap it in a white sheet for burial. The rough crown of thorns is taken from the head and the two women kneel and weep as the cortege prepares to depart. 50 feet, $11.00; 100 feet, $20.00; full length, about 150 feet, $28.00.

PLACING JESUS IN THE TOMB—*Galaxy.*

At the opening of this scene, the tomb is discovered, and immediately there enters Nicodemus followed by Joseph and the mourning women. The men are carefully carrying the body of our Saviour, and as they enter the tomb, Mary, the mother of Jesus, faints and falls in the arms of Mary Magdalene. Joseph and Nicodemus, having placed him inside the tomb, are seen coming out, and immediately the great stone is rolled before the sepulchre, and, weeping, they depart, leaving him therein. 50 feet, $11.00; full length, about 100 feet, $20.00.

THE RESURRECTION—*Galbaneos.*

The tomb is here seen as with the great stone rolled away. Outside are two soldiers who have been guarding the body of Jesus. Near the door stand two angels, with outstretched wings, invisible to the guards. Mary Magdalene is seen approaching the tomb. She discovers that the body of Jesus has been carried away and beckons to Peter and John, who come to the tomb and stand looking therein. The angels disappear, and Mary sees Jesus standing

by and mistakes him for the gardener. Christ is recognized, ai they all fall upon their faces and worship him. 50 feet, $11.00; fi length, about 75 feet, $15.00.

THE ASCENSION—*Galbancum.*

Jesus is here seen leading his disciples out to Mount Olivet, over against Bethany. There he stops. The disciples gather about him. Every ear is listening, every eye is on him. Stretching forth his hands, he blesses these whom he has loved unto the end, and while he is blessing them, he rises slowly from the earth, and a cloud receives him out of their sight. As he disappears, there stand beside them two men, clothed in white, and a loud voice cries, "Amen. Come, Lord Jesus." 50 feet, $11.00; full length, about 130 feet, $25.00.

SEND FOR CATALOGUE OF OUR ANIMATED PICTURE AND COMBINED STEREOPTICON MACHINE,

PRICE, $100.00.

WRITE FOR CATALOGUE OF OUR STEREOPTICON AND ANNOUNCEMENT SLIDES, ALSO CATALOGUE OF PARLOR KINETOSCOPE, ILLUSTRATED SONG SLIDES, CALCIUM LIGHT AND ACETYLENE LIGHT OUTFITS.

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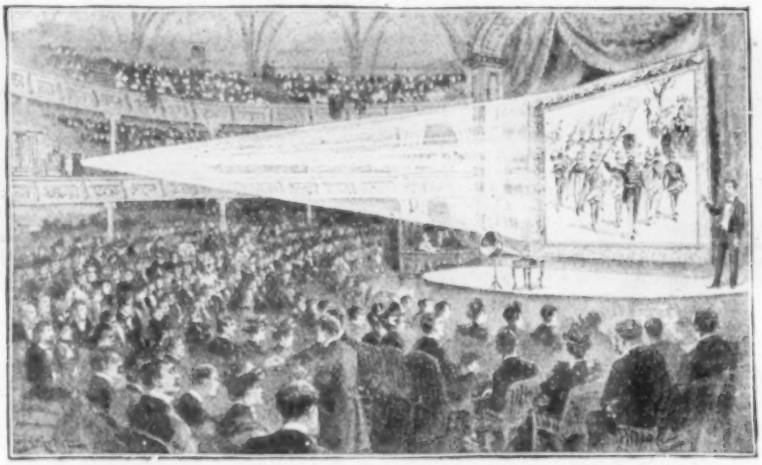

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Animated Pictures and Stereopticon Pictures

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The Cineograph and Stereopticon Combined

1899 MODEL

THE CINEOGRAPH is an instrument by which instantaneous photographic pictures of moving objects, whether animate or inanimate, are brilliantly illuminated and displayed, greatly magnified, upon a screen so as to be visible to an assemblage of thousands of persons; not only this, but also exhibiting every motion of the object with an effect that is so startling and so true to nature as to almost force the observers to believe that they are viewing the reality and not its photographic reproduction.

In a word, everything possessing motion can be photographed for reproduction in the Cineograph. For instance: The waves breaking on the seashore—A troop of cavalry making a charge—Limited express railway train at a full speed—Men at work in a blacksmith shop—A boxing match—Barbershop scene—Ballet and skirt dancers, etc., etc., in almost endless profusion, as our list of subjects will indicate—and additional novelties are constantly being added.

Each subject is illustrated by instantaneous photographs—"snap shots"—of the successive movements of the natural scene, or the living object, from about 800 to 2,400 different photographs being necessary to develop each design, and constitute what is called a "Film." The separate movements are photographed consecutively on this film, which is a transparent band of about 1¼ inches wide, varying in length from about 50 feet upwards, according to the number of movements to be represented.

A simple yet effective mechanism, operated by hand, causes one of these films to pass swiftly through the optical system of the Cineograph, being at the same time brilliantly illuminated and the lenses of the instrument project the successive pictures, highly magnified, on a screen placed at a suitable distance. The pictures are cast upon the screen, one after the other, with lightning rapidity, but occupying always the same space; each combining with its predecessor so quickly that the eye cannot perceive any break between them; and thus the effect of continuous action results. There is no hitch, jerk or vibration to destroy the harmonious continuity of action, on which the beauty of the illusion so largely depends. Thus entire fidelity to nature is secured and the illusion is perfect.

The films are well protected in their passage through the instrument, and the mecanism is so accurate that, notwithstanding the force with which they are propelled, they are not liable to be torn or scratched. As the films cost from $7.00 upwards for each subject, all operators will agree that they cannot well afford to run a machine that will injure a film every time it is used; and it must be borne in mind that any scratch or imperfection on a film will be transmitted to the screen, and mar the beauty of the magnified picture.

The acromatic lenses furnished with the Cineograph are calculated to make a large picture at a short or long distance.

ITS APPLICATION

This marvelous instrument, the latest product of its kind, is an improvement upon the earlier types, in that it combines both the utility of the Cineograph for animated pictures and the stereopticon for regular stereopticon or illustrated song work. The Cineograph projects apparently living pictures and actual scenes upon the canvas, or screen. It represents the very highest branch in the art of photography, that of bringing before the eye an exact life-size reproduction of living motion with all its accompanying effects of light, shade and expression.

The stereopticon attachment supplies a long-felt want in that it does away with a separate stereopticon lantern, which exhibitors heretofore have been oblige l to use.

As will be seen from the illustration of the combined machine, it consists of two objective lenses, the one for the animated picture and the other for the stereopticon, with one condenser. The lamp and lamp house with condenser serve for both lenses, and while the operator on the right of the machine is placing upon the reels the next film to be shown, another operator, or the same one in fact, can throw upon the screen with the stereopticon attachment a brief description of the next film to be shown.

To illustrate clearly, we will describe a scene as it is now exhibited in a theater or opera house.

The drop curtain has fallen for the intermission, when suddenly the house is darkened and the following announcement slide is thrown on the screen by the stereopticon attachment : "*Black Diamond Express.*"

After the audience have read the announcement upon the screen it will disappear, and before the eyes of the audience a huge window appears to open.

Through it they see a bit of meadow landscape with a forest in the background, from which, to a point close by the window, stretches a section of railway line on an embankment.

A number of workmen are engaged in repairing the roadbed. There appears in the distance, just emerging from the wood, a cloud of white smoke which, within a few seconds, shapes itself into the outlines of an approaching train, and then the famous **"Black Diamond"** Express thunders toward and by the window at tremendous speed.

Every detail of motion is so clearly defined that even the rapid rise and fall of the piston-rod can be plainly seen. As the train rushes past, the section men wave their hats to the engineer, who is leaning from the cab-window, and the porters are shaking table-linen from the platform of the dining-coach.

In a twinkling the whole scene disappears, the theatre is again lighted up, and before the audience hangs only the painted drop-curtain.

This is but one of the hundreds of interesting and realistic "subjects" now being exhibited. The list offers the widest possible range of choice to the exhibitor. It includes the sublime and the ridiculous, the mighty rushing waters of Niagara and the grotesque

antics of the circus clown; dances, contests of every description, acrobatic performances, military evolutions, scenes from the busy street, the field, the mountain, the river, and the ocean. All kinds of locomotion are represented, from the mule-train to the limited express, from the tiny canoe to the transatlantic "liner."

Consider the utility and the vast possibilities of this wonderful invention. Through its magic window we view the everyday life of far-away countries which we may never hope to visit. Famous bits of natural scenery are brought home to us. Comfortably seated at the theatre we watch the raging of a storm on land or sea. By the flying leaves, tossing branches, and dust-clouds, or by the wild, surging waters and driving spray we can measure its fury. We are interested, amused and instructed.

In comparison, the Cineograph is as far superior to the ordinary magic lantern or stereopticon as the phonograph is to that crude toy doll which but imperfectly utters the one word "Mamma."

It is a boon to the manager of a theater, a powerful auxiliary to his stage effects, and a most entrancing divertisement for the usually tedious intermission.

He who lectures upon foreign lands or travels, finds it of great assistance in illustrating his discourse; the scientist can but recognize its value in many ways, and the present comparatively reasonable price of the instrument cannot fail to bring it within reach of even private individuals for **Home Entertainment.**

As an exhibition feature it is always immensely popular, and in an inconceivably short space of time returns to its owner, not only the entire first cost, but a handsome profit on both the investment and his time.

THE STEREOPTICON ATTACHMENT

We are pleased to state that besides being used for announcing the name and description of the films to be shown, it can also be used independently and without the Cineograph, if desired, for showing regular stereopticon views and also for illustrated songs, which are becoming so popular in many of the theatres and vaudeville shows. While the soloist is singing some popular selection from the stage, the most interesting incidents in the song are illustrated upon the screen on the same platform with the singer.

A Performance with the Cineograph can be given for Two Hours

The Cineograph, 1899 Model, with Stereopticon combined, is the finest Life-Motion Machine ever produced. With one of these instruments and a number of films and a couple of dollars' worth of stereopticon slides, a continuous **performance can be given for at least two hours.**

F. M. Prescott, Edison Building, New York, N. Y.

One hour after its arrival in the town where the exhibition is to be given will suffice to complete all necessary arrangements. All that need be done is to take it out of the box, place it on the platform, put in your film, and you need only to turn the crank to give the finest exhibition that was ever had from a life-motion picture machine.

To use stereopticon slides in connection with the 1899 Model Cineograph, show an animated picture first, than move the lamp house, which takes but a second, and your machine is set to show stereopticon views. There being thousands of stereopticon views in the market, the cost of which is from $3.00 per dozen and upwards, you can thus give an entertainment never before attempted by your predecessors. We are daily taking stereopticon subjects, which are truly wonderful and are warranted to please the most critical audience.

The 1899 Model of the Cineograph is a most wonderful piece of mechanism, and the films, to say the least, are masterpieces of photography. There is no reason why, with an 1899 Model Cineograph and Stereopticon combined, you should not make a small fortune. Now is the time to reap a harvest, as the country is wild to witness the representations of the marvelous life-motion machines. They appeal to the refined and cultured, and the merchant and his wife and children are amused and instructed thereby.

You can safely apply for dates to churches, schools, stores, lodges, clubs or theatres and contract to give an entertainment at one hour's notice. The Cineograph is so constructed that you can give a performance with electric light, calcium light or acetylene gas. With electric or calcium light you get a picture 16 x 20 feet. With acetylene gas you get a picture suitable for parlor use.

Your Own or your Family's Picture taken

We can take the picture of your father, mother, brothers, sisters or children as they are in life and produce their actions life size in films of fifty feet or more, to cost about $10.00. It would no doubt be a gratification to some had they the pictures of the departed ones, or even those who have left their home to visit or settle in a foreign country, just as they were when with them. Fancy by merely placing one of the films in the machine you see those whom you love best, moving about, apparently talking to you, lying down, laughing or smoking, and by looking at them intently imagine they are the living objects of your thoughts. Or you can have your own picture taken in motion at a cost of about $10.00, which would last a lifetime. How much better it would be to leave a photograph of this kind after you instead of an oil painting, which hangs mute and lifeless on the wall. What a wonderful effect it would have on the surviving members of your family could they see you move about as of old.

On the other hand you could pass an enjoyable evening with your friends showing them the different views of our city, besides the views of foreign cities, with the aid of our 1899 Model Cineograph and Stereopticon combined.

We are prepared at a moment's notice to send our operators to take views of your stores, halls and workrooms, at a moderate cost; also your own or your family's picture **in life motion.**

Advantages of the 1899 Model Cineograph over all other Picture-Projecting Machines are:

FIRST.—Being scientific opticians as well as mathematical instrument makers, we combine in the Cineograph the mechanical perfection of a microscope body as well as the highest optical science in the lenses used, thereby insuring a clear, bright, undistorted picture as well as precision of movement heretofore unattained in other instruments of this class. All lenses for the Cineograph are ground under our personal supervision, which accounts for the sharpness and beauty of the pictures produced.

SECOND.—The Cineograph is so constructed that Edison's or any other make of films can be used. When the machine is not desired to be in operation (during the intervals of an entertainment) the light may remain in full force, as the shutter on the tube leading directly from the condenser has an izinglass door which protects the film.

THIRD.—The 1899 Model Cineograph can be put up or removed in any theatre or hall in less than ten minutes

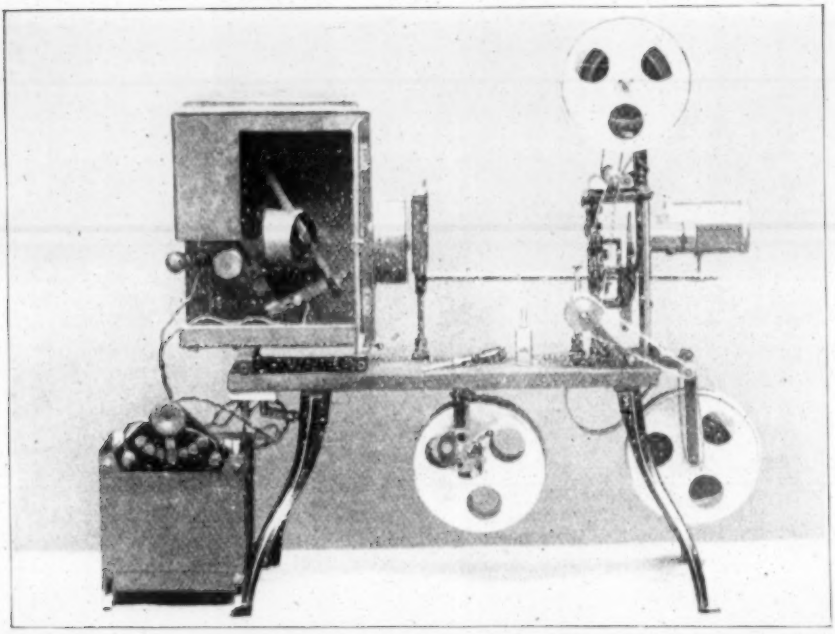
FOURTH.—It will be seen that the Cineograph has been constructed to weigh as little as possible, and is well adapted for traveling purposes. It is so very wonderful and yet so simple in its construction that any man or even a boy can easily operate it.

FIFTH.—The Cineograph can be operated with both electric light or calcium light with equal results.

A very important attachment to the Cineograph is a speed regulator; by it the operator can, by simply turning a handle, imitate consecutively the slow movements of people in a street scene; a lady promenading, stopping here and there, looking in store windows; people going in and coming out; as well as the speed of a cable car rushing past or an ambulance or fire engine. In fact, by this attachment the walk of a person or the flight of a train at full speed can be produced with equal exactness.

We would suggest that those who are about to purchase a new machine should purchase the combined machine, as they can without difficulty use the Cineograph independently for the entire evening, or, vice versa, the Stereopticon, or in combination, as may be desired. With the combined machine, showing alternately animated pictures and regular stereopticon views, a fine entertainment can be given for an entire evening, or even a series of evenings.

F. M. Prescott, Edison Building, New York, N. Y.



SIDE VIEW OF THE '99 MODEL CINEOGRAPH AND STEREOPTICON COMBINED

Experts agree in pronouncing it the Best, Simplest, Strongest and Easiest Operated Instrument on the market

1—It can be operated by hand, requiring no Electric Motor.

2—Films of any standard make can be used.

3—The Pictures are shown without vibration on the Screen.

4—There is no friction on the Film; thus a single Film on the Cineograph will outlast five on any other machine.

5—Lime or Electric Light may be used, consequently it is well adapted for traveling, as it can be operated anywhere.

6—Long or short distance Lenses may be applied.

7—Film may run continuously, or with Reels. With Reels, a change can be made very quickly.

8—The instrument is sold outright: without restrictions, and at a reasonable price.

New Improved Cineograph and Stereopticon Combined, 1899 Model

A FEW REASONS FOR OUR JUST CLAIM THAT OUR 1899 MODEL CINEOGRAPH AND STEREOPTICON COMBINED IS BEYOND A DOUBT THE **KING** OF ALL LIFE-MOTION PICTURE MACHINES

STEADINESS

The great objection to life-motion machines heretofore has been their unsteady motion when projecting pictures on the screen. While we partly overcame the deficiency in our 1898 Model, yet it was by far the best on the market. This was conceded by the manufacturers of the numerous machines offered to the public during the year 1898.

In our 1899 Model we have succeeded in eliminating this great objection, which to a certain extent marred the beauty of the projected picture. Our 1899 Model Cineograph and Stereopticon Combined is absolutely perfect in that the picture is steady, **does not jump,** but remains as it were **solidly** in place on the screen. The vibration having been entirely eliminated, there appears a steady picture on the screen, and the effect obtained does not affect or hurt the eyes, as is common with other makes of machines. Indeed, it is utterly impossible with our advanced improvements for the picture to move from the point at which the operator has placed it. This feature alone recommends it to prospective purchasers who want the best that can be had and who will accept none other. We are just (5) years ahead of our competitors with this **new feature** alone, which suggests the progressiveness of our product.

NOISELESS

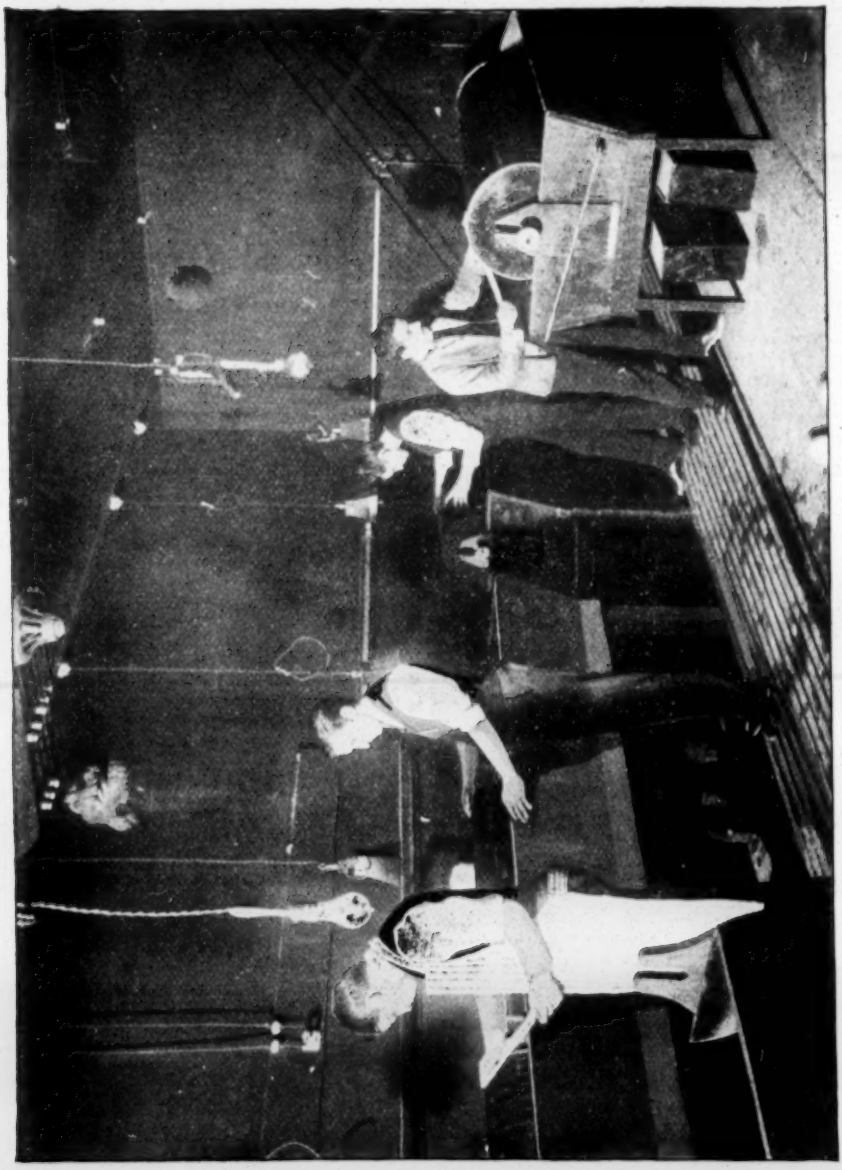
A noiseless projecting machine has heretofore been considered an impossibility. All the combined machines on the market have been such that in many cases they were condemned because of the loud noise issuing therefrom when in operation, often annoying the audience.

After a full year's experimenting with various forms of mechanism, we have succeeded beyond our most sanguine expectation in producing a most marvellous instrument, which compares favorably with the lighest running sewing machine. Our 1899 Model is also adapted for Illustrated Songs, and as there is often a vocalist employed in singing the song projected on the screen, the sound of the machine is so slight that every word of the song can be distinctly heard, and the singer is not subjected to any sound that would annoy any one. This is a strong and commendable feature.

SAFETY

One of the principal features of our 1899 Model Cineograph is in the **impossibility** to burn the films. The light is so housed as to make it utterly impossible to burn the films even by the carelessness of the operator. This improvement alone will save hundreds of dollars

per year, as the operator can now concentrate his entire time and attention to the projected picture, feeling secure in the thought that the film is perfectly safe, and that by no unforeseen occurrence can it be ruined.



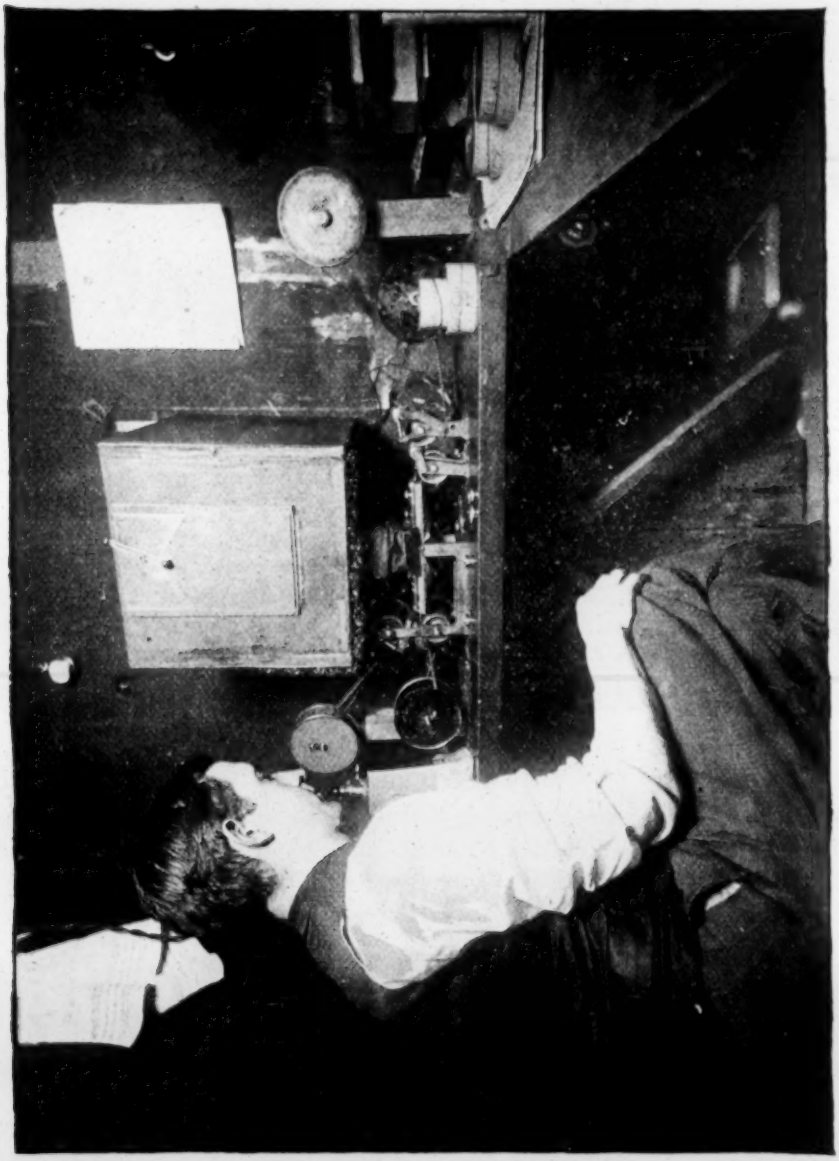
FILM DEVELOPING DEPARTMENT

Our 1899 Model has therefore been endorsed by the Fire Underwriters, who commend it to all who want a perfect and safe instrument.

For the latest Edison inventions address

WEIGHT

An objectionable feature with picture machines has also been that their weight was such as to make it impossible in some cases to move them conveniently from one town to another with ease and despatch.



PRINTING THE FILMS

While our 1898 Model weighed less than 35 pounds, we have succeeded, without taking away any of its good points, but rather adding to them, to construct an instrument that weighs over all but **25 pounds,**

so light and compact that it can be placed in an ordinary trunk with room to spare. This is a strong feature in itself, as it is thus adapted for quick moving, where one night stands are made.

A particular advantage contained in the 1899 Model Cineograph and Stereopticon Combined is that films from 1,000 feet or more in length can be used thereon from a reel. The film runs off of the top reel and rewinds while the machine is in motion on the lower reel (*see illustration*). There is also a rewinder attached to the oak base, by the use of which the operator can rewind a film of 1,000 feet in less than two minutes.

ADAPTABILITY

The complete instrument is mounted on a handsome polished oak base, which can be placed on an ordinary table or stand. (We do not use tin spools, which mar films)

LARGE PICTURE

It projects a picture even greater than life size; if desired, without distortion or indistinctness, and also without the use of special gauge film, being made to standard. It is fitted with a superior objective lens, giving a field sixteen feet high by twenty feet wide; proportionately larger or smaller pictures may be had by increasing or decreasing the distance. A special lens is also supplied where a larger picture than dimensions specified is wanted.

COLORED EFFECTS

By means of special attachments, various beautiful colored effects are produced which give additional realism to the scene.

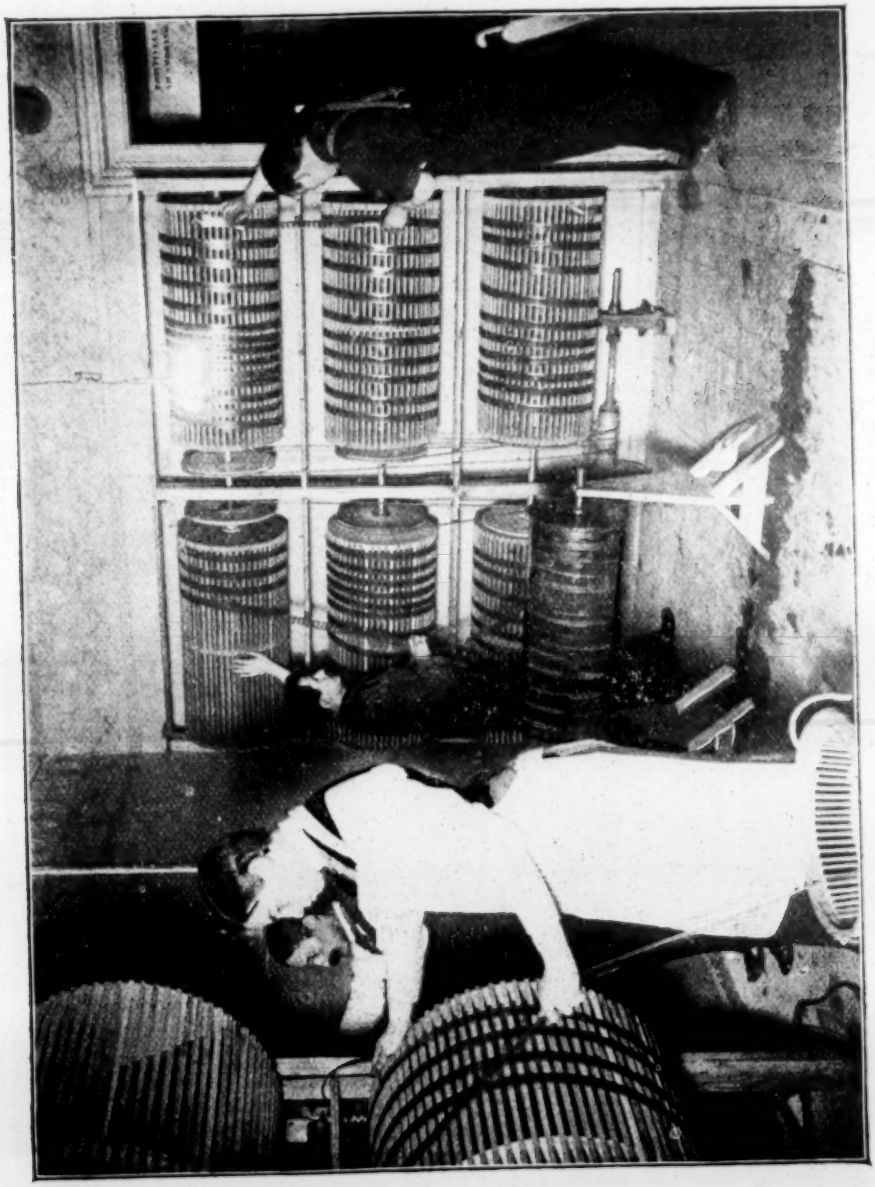
NO FLICKERING

A brilliant light without any unpleasant flickering is produced by a newly designed hand feed arc lamp, which is provided with resistance coil and is suitable for use on direct or alternating current. Every conceivable adjustment and angle of carbons is brought about by means of this superior lamp, from which the very best results are obtained.

NO BURNING OF FILMS

Owing to the inflammable nature of films, thousands of dollars worth are sometimes consumed by coming in direct contact with the

condensed ray of light, which ignites same instantly unless the film is in motion. By means of our new attachment, an isinglass door, the light can be focused on film indefinitely without burning same ; besides,



HUGE DRUMS FOR DRYING FILMS

enabling operator to produce still pictures, which, when machine is started, appear to become suddenly animated, producing startling effets.

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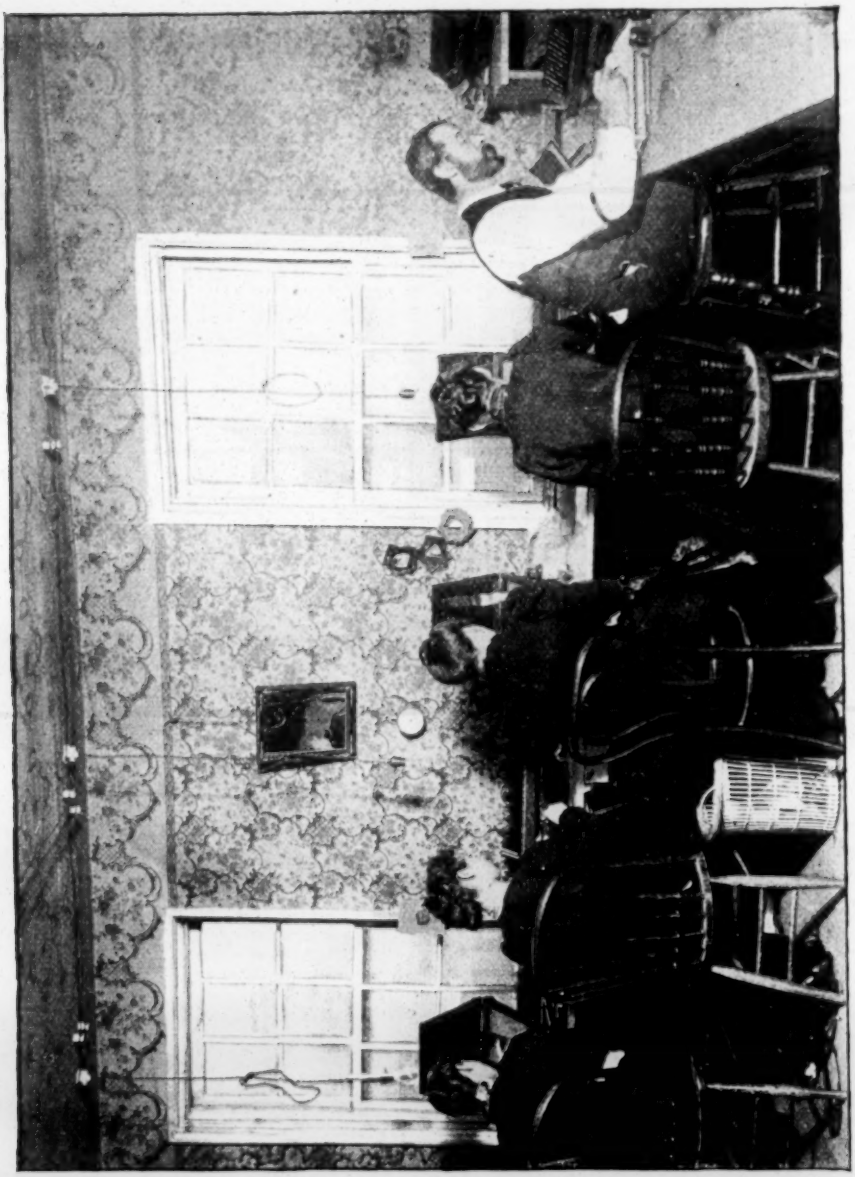
DIMENSIONS

When set up ready for operation: Length, 27 inches; width, 15 inches; height, 28 inches. Packed for shipment: Case length, 29



DEPARTMENT WHERE FILMS AND SLIDES ARE COLORED

inches; width, 17 inches; depth, 19½ inches. **An outfit can be easily placed in an ordinary trunk.**

CHEAPNESS

The Cineograph, 1899 Model, is undoubtedly the **best** and consequently the **cheapest machine on the market.**

PORTABILITY

It is strongly built, compact and simple, both in construction and operation. It weighs about twenty-five pounds complete.

LIGHT

Independence of electricity for motive power, if necessary, for light. A calcium burner can easily be attached and will give excellent results. Electric and calcium light lamps show a picture 16 x 20 feet. One of each is given **free of charge** with each machine.

CALCIUM LIGHT

A Calcium Light Lamp is presented with the 1899 Model Cineograph free of charge. This enables the operator to use the machine where electric light is not to be had. Oxygen and hydrogen gas is furnished in tanks by different manufacturers in all large cities and towns. The cost of filling tanks is about five dollars, and is sufficient to last about nine days. You can have the tanks renewed as soon as you need them without any trouble. Manufacturers of this gas will ship it to any part of the country.

POWER

Hand power—which can always be relied upon to do the work and do it properly, with which tableau effects can be accomplished and the speed of reproduction can be regulated to a nicety in conformity with the action of the subject.

ECONOMY

A mecanism who does not tear or injure films, thus insuring a hitherto almost unknown economy. No constant replacing of expensive intermittent gear or Geneva movement, with the accompanying annoyance and loss of time.

CLEARNESS

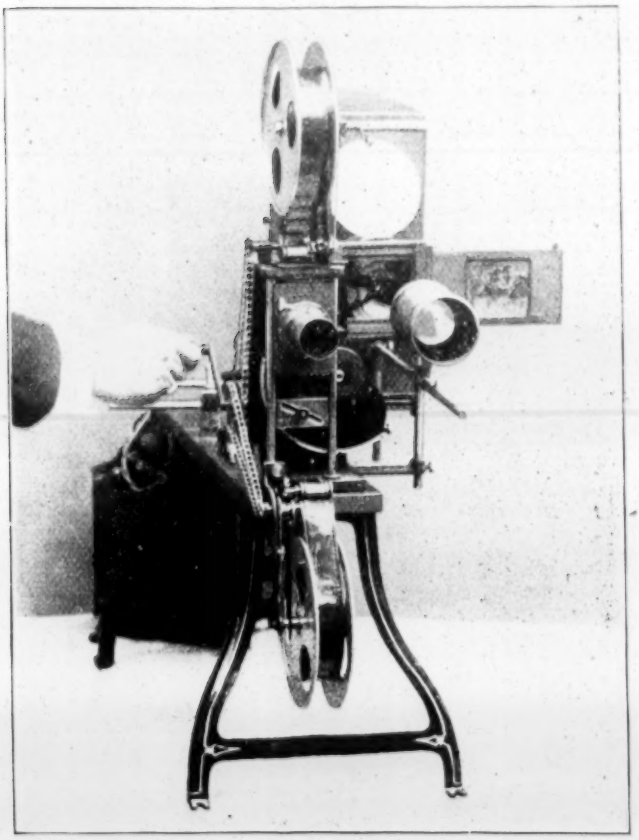
The objectionable halo of light surrounding and distorting objects in the picture, as well as the flicker, which is so trying to the eyes, is entirely eliminated.

SIMPLICITY

Only one operator is necessary, whereas almost every other machine requires two. No intricate mechanism to get out of order. The Cineograph is constructed so that it is easily turned by hand, in fact as easily as you would turn an organ—a child can operate it.

INSTRUCTIONS

Complete instructions in English or Spanish for assembling and operating the machine are furnished free and accompany each machine.



FRONT VIEW OF '99 MODEL CINEOGRAPH AND STEREOPTICON COMBINED

PRICE LIST, 1899 MODEL

Cineograph and Stereopticon Combined, $125

Code word, *Gonoplax.*

INCLUDING

1. Superior Hand-power Mechanism.
2. Wide Angle Objective Lens for Life-Motion Picture.
3. Special Ground Acromatic Lens for Stereopticon Pictures.
4. One Pair Extra Quality Condensing Lenses.
5. Extra Lens for Enlarging Pictures.
6. Rapid Improved Framing Device.
7. Improved Hand-feed Arc Lamp.
8. Calcium Light Lamp.
9. Russia Iron Lamp House.
10. Russia Iron Funnel.
11. New Improved Adjustable Rheostat.
12. Three Extra Large Reels.
13. Hand-polished Film Spools, will not scratch films.
14. Mica Window, for protecting film when not in operation.
15. Set of Slides for producing colored effects.
16. Highly Nickeled Oil Can.
17. Screw Driver.
18. Wrench.
19. Film Cement.
20. Printed Directions for Operating, in English or Spanish.
21. Walnut finish hard-wood Case for carrying the mechanism of the Cineograph.

Glass Slides, with name of films (*Abschur*)..... ....each $0 50
Standard Films, clear (length about 50 ft.) (*Abscidens*)..... " 7 50
" " " (length about 100 ft.) (*Absorvente*)..... " 15 00
" " " (length about 150 ft.) (*Absoudrai*)..... " 22 50

Extra charge for **coloring** dances and similar subjects varies from $4 to $15 per film, according to subject and length of strip. In the majority of cases, however, the minimum charge is made. Colored films, *Absoudre.*

As our list of **Film Strips** now includes over **400 Subjects,** and is being constantly added to and revised, we published it separately, and issue descriptive bulletins of new subjects as photographed.

Extra Lens, 100 to 125 ft. projection (*Absoudrons*)..... ... $15 00
Combined Slide Carrier (*Abspiegeln*)..... 50
Dissolving Carriers (*Absprechen*), per pair..... .... 1 50
Self-Centering Slide Carriers (*Abspringen*), per pair 2 00
Slide Box for Holding 50 Plates (*Absque*) 1 00
Slide Box for Holding 100 Plates (*Abstained*) 2 00

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Blank Film Perforated, for Spacing (*Abstaining*), per foot	$0 15
Film-mender (*Abstand*)	1 00
Film Cement (*Abstauben*), per bottle	25
Imported Carbons, for Lamp (extra quality) (*Abstechen*) per 100	5 00
Electrotype, same as frontispiece (*Abstehlen*)	1 25
Half-tone Electrotype of Cineograph, page 16 (*Absteinsse*)	1 25
Half-tone Electrotype of Combined Machine, page 8 (*Abstemious*)	1 25
All other Electrotypes in Catalogue (*Abstenant*), each	1 25
Safety Fuse-block (20 ampere fuse) (*Abstenemos*)	50
Lamp Cord, double, for connecting to main circuit (*Abstenerse*), per foot	08
Oil Can, nickeled, long neck (*Abten*)	25
Oil (best refined) (*Abthane*), per bottle	25
Knife Switch (*Abtilgen*)	1 50

PORTABLE ELECTRIC PLANT FOR FURNISHING LIGHT FOR THE COMBINED CINEOGRAPH AND STEREOPTICON

We have had so many inquiries for such a plant, where it has not been possible to procure electric light, that we have decided to list the following outfit, which will be entirely satisfactory:

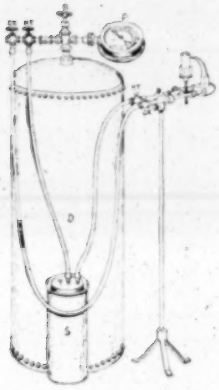
One 4½ kilowatt, 36 ampere, 120 volt, direct current dynamo; complete with driving pulley, 6¾ inch diameter, 3 inch face; speed, 1,800 revolutions per minute; net weight, 560 lbs.; floor space required, 31 x 19 inches (*Abtischen*), price	$250 00
One pressed card rheostat for dynamo (*Abtoenen*)	20 00
One 120-volt meter (*Abtragbar*)	50 00
One 40-ampere ampere meter (*Abtrampeln*)	40 00
One double pole single throw 30-ampere switch (*Abtrappen*)	9 00
300 feet No. 6 double rubber-covered wire for connecting dynamo to projectoscope, at 5 cents per foot (*Abtrennen*)	15 00
One six horse-power combined gasoline engine and boiler, capable of operating the 4½ kilowatt dynamo at its full capacity; weight 1,500 lbs., complete with driving pulley; of sufficient size to operate dynamo at required speed (*Abtretbar*); price, complete	500 00
One double electric leather belt 10 feet x 3 inches, for connecting dynamo to engine (*Abtreten*)	6 00
	$890 00

Price, complete, $890.00. *Abtriefen*

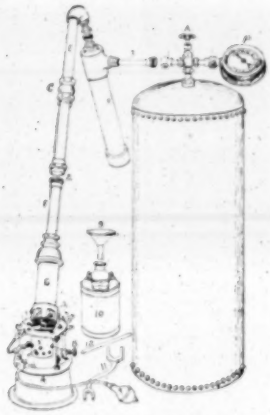
The foregoing is all that is necessary for a complete electric-light outfit for furnishing the required amount of light for a combined Cineograph and Stereopticon. As will be seen, the entire outfit weighs net about 2,000 lbs., and, on account of this weight, which cannot be reduced by using smaller machines, it will not be found suitable for travelling, especially in countries where there are no railroads and poor transportation facilities. We recommend this electric-light outfit only where it can be installed as a stationary plant in a large hall, theater, or other building. There it will give most excellent results. But for those who wish a portable outfit with which to travel from town to town we would recommend the calcium or acetylene equipment described hereafter.

The Improved Portable Calcium Light Outfit

FOR LIFE-MOTION PICTURES AND STEREOPTICON



SHOWS THE OUTFIT IN OPERATION



GAS MAKING PROCESS

Our object in manufacturing these improved calcium light outfits is owing to the great number of requests for a cheap, but practical, portable apparatus for use on life-motion picture machines and stereopticon, thus doing away with the annoyance of having the gas shipped from the manufacturers to the towns in which the exhibition may be given.

Free from annoyance.—You can make your own gas whenever and wherever you need it in less than one-half hour. In twenty minutes you can make enough gas to last for at least two hours or more.

A valuable substitute for electricity.—It is a most important feature of a showman's success that he can control his light under any and all circumstances. Here it is beyond a doubt. Where electricity cannot be had, you are master of the situation in a moment, and can give a brilliant performance, being perfectly independent in your own resources, which are adequate with an Improved Calcium Light Outfit.

One lime will be consumed during an evening's entertainment of one hour and a half.

This calcium-light equipment will give most excellent results for use with the stereopticon attachment.

The above outfit for $75.00 comprises all that is necessary for the making of the gases and using calcium light with the Cineograph. About 1,000 candle-power will be obtained, which gives an exceedingly satisfactory result, pictures clear, sharp and very distinct. Excepting electricity, calcium light has no equal as an illuminating power for the Cineograph and Stereopticon. This outfit, with metal tank, is superior to the old-fashioned canvas gas bag arrangements, which were bulky and always leaking.

OUTFIT INCLUDES: Oxygen Cylinder 36x12, latest improved Intertube Saturator, Pressure Gauge, Needle Valve, Wash Bottle, Gasolene Stove, Gasolene Can, Wrench, Funnel, and an extra Safety Valve, which prevents the water from mixing with the chemicals, 5 dozen Prepared Limes, sufficient Chemicals to make gas for sixty performances of two hours each, Printed Instructions.

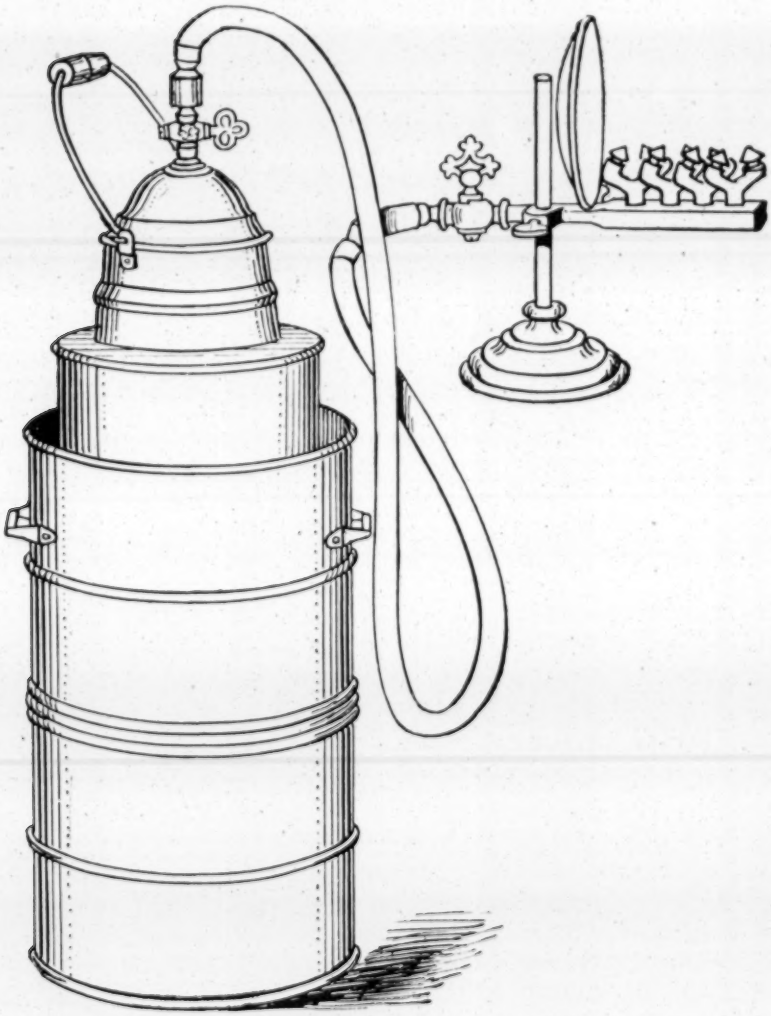
Price, complete, $75.00. *Genotrik.*

Extra Limes, per dozen (*Gonstol*)..... $ 1 00
Extra Chemicals for sixty exhibitions of two hours each (*Gontrano*)..... 15 00

F. M. Prescott, Edison Building, New York, N. Y.

ACETYLENE GAS

The New Light for Cineograph, Lantern Projection and Optical Experiments



Acetylene outfit, complete for use with combined Cineograph or any stereopticon lantern, including:

1 Generator.
Rubber Connecting Tube.
1 Eight-jet Burner with Reflector.
100 lbs. Calcium Carbide.
Instructions for Making and Using.

Price, complete, $35.00. *Acapaltics.*

Extra carbide, per lb., 10 cents, furnished only in 100 lb. cans. *Gracefally.*

For the latest Edison inventions address

This gas is generated from carbide, by contact with water. Carbide is now on the market and can be procured at a reasonable price in suitable quantities. For lantern projection, it is convenient to employ a generator which acts automatically and regulates the supply of gas to the burner while lighted. This generator consists of two cylinders, the lower one being the tank which holds the water necessary to generate the gas; the upper one, fitting within the tank, contains the gasometer below, which is the net for supporting tha carbide. The rise and fall of the net in and out of the water is regulated by the amount of gas in the gasometer, and this automatic movement, in its turn, replenishes the gasometer as required, with a constant pressure of about two inches. The flow of gas is regulated by a stop-cock at the top of the gasometer. This light is very white and penetrating, and from the burner gives about 250 candle power, or about half that of the lime light, and more than twice of petroleum. With the ordinary care given to gas, acetylene used in this manner is safe, and it is economical, for calcide carbide can now be had at such a price as to make this light little more expensive than the oil. Transportation is also rendered a small consideration, for this only concerns the carbide, which may be shipped from one place to another with safety and without inconvenience.

For those who wish a simple, portable, and satisfactory independent light outfit, we would recommend the Acetylene Outfit, which costs, complete and ready for use, $35.00.

The gas is made and ready for use in one minute by simply placing a small quantity of the calcic carbide in the generator, which is partially filled with water, the action of the water on the calcic carbide freeing the gas, which, by the way, is not dangerous.

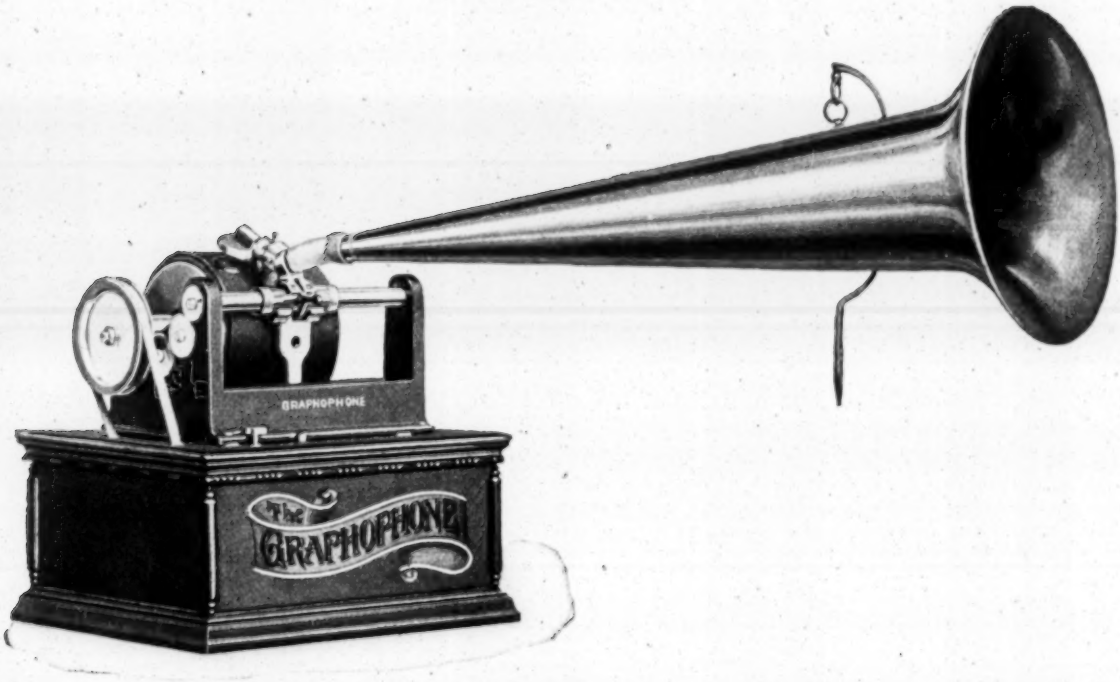
The effect of this light with the Cineograph in a well-darkened room is amazing, considering the simplicity and cheapness of the outfit. We especially recommend it where electricity cannot be obtained, or where it is inconvenient to procure calcium light.

The best results are obtained by using the outfit at night in a small room *absolutely dark* and at not over 25 to 30 feet projection, using films with a thin background, which have few figures and are without fine details.

Used with the stereopticon the acetylene light gives as satisfactory results as could be desired.

Complete instructions, in English or Spanish, accompany the equipment, making it exceedingly easy to understand and operate.

GRAPHOPHONE ATTACHMENT FOR THE CINEOGRAPH



GRAPHOPHONE GRAND

With the advent of the Graphophone Grand, which reproduces as loud and natural as the human voice or an orchestra or band, a combined cineograph and graphophone is now possible, so that the audience may hear as well as see the performance.

By the use of the following outfit, as illustrated above, in connection with the Cineograph, musical records, harmonized to the films of dancers or of marching, can be reproduced so that the audience may see the dancing or the marching and hear the music to the steps at the same time. The Graphophone is placed on the stage and the audience can hear the music plainly. The Graphophone is operated independently upon the stage by the lecturer, the Cineograph being operated in the rear of the hall or room by an assistant, both operators working in conjunction. The outfit is as follows:

1 Graphophone Grand, with clockwork motor.
1 56-inch Brass Horn.
1 Nickel-plated Folding Stand.
1 12-peg Portable Carrying Case for Records.

Price, $125.00. *Grachel.*

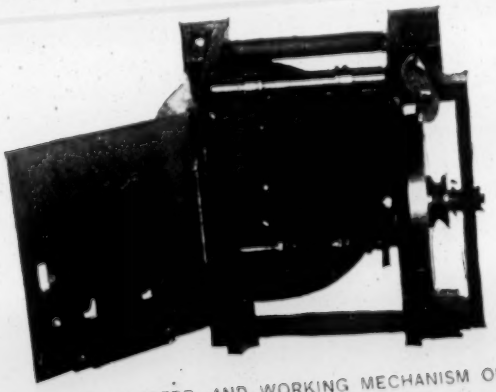
Harmonized Musical Records (*Acaparabas*), each.....$2 50

OUTFIT FOR TAKING AND MAKING FILM SUBJECTS FOR PROJECTION

SOLD FOR EXPORT ONLY

KINETOGRAPH, OR CAMERA, FOR TAKING PICTURES—CAMERA WITH BACK REMOVED SHOWING INTERIOR

As will be seen by the illustration, this machine is operated by a small hand-power motor, each revolution of the winding crank making 16 exposures of the film. As there are 46 exposures to the second in the Standard Edison pictures, it is necessary to make three complete revolutions of the winding crank in one second. This may easily be done, and with a little practice one can tell when he has the machine up to the proper speed.



FRAMING PLATE, SHUTTER, AND WORKING MECHANISM OF CAMERA

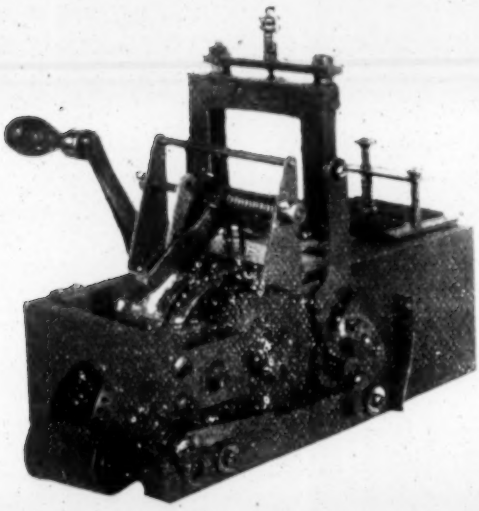
The mechanism of the camera is easily accessible by removing the back, which slides in on a groove, making the camera light-tight. The film is placed

upon the upper reel shown in the illustration, passes down through the framing plate, and is connected with the lower receiving reel.

Each reel will hold sufficient film for making one 150-foot film, or three 50-foot films. The camera is self-focused, therefore no focusing is necessary. The pictures are best taken at about 25 or 30 feet focus, but long-distance views are always in focus and make sharp, clear subject, but small in detail. Camera has a magic finder.

The camera is light, weighing less than twenty pounds, and may be carried easily. After once filling the reels with the films it is ready for operation at any moment. The machine takes pictures on film of Standard Edison width and size.

Price, complete, $175.00. *Acaparador*



FILM-PERFORATING MACHINE

As shown in the illustration, this Film-Perforating Machine is operated by hand-power, having a small winding crank. The film is automatically fed through under the punch, and may be perforated as fast as the operator is able to turn the winding crank. The machine is very accurate in operation, making clear-cut perforations, and never damaging or tearing the film. It is compact, and may be used in a small space. It makes Standard Edison perforations; four holes to the picture.

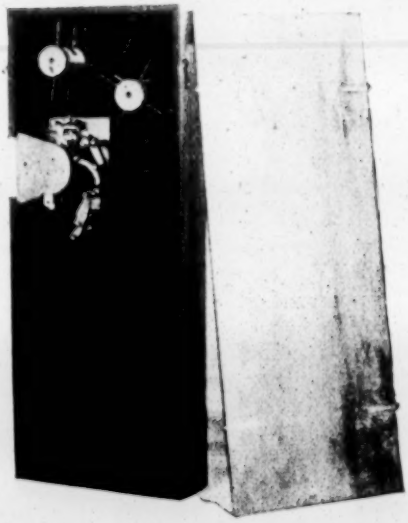
Price, complete, $125.00.

Acaparais

This Printing Machine, for printing Positive Films, consists of a light-tight box with a removable cover. There are two spools, on one of which is wound the negative with the positive film under it. The ends are then drawn through the different devices until the free ends are placed upon the receiving spool. By turning a winding crank on the reverse side of the machine (not shown in the illustration) the films are fed past the light aperture, when the imprint is left upon the positive. By means of an electric arc light, placed in front of the light aperture, positives may be printed either during the day or night, and at a very rapid rate. This machine prints films of Edison Standard perforations.

Price, complete, $100.00.

Acaparamos



PRINTING MACHINE

FOUR DEVELOPING TUBS WITH TWO REELS FOR DEVELOPING FILM

These are wooden tubs of an oblong shape, in each of which revolves a reel. The developing liquids are placed in the tub, so that the bottom of the reel washes in the developing fluid. By winding the film upon the reel and revolving the reel the film passes through the developer liquid and receives the necessary treatment for development.

Price for the four tubs, complete, $100.00. *Accampara*

Camera (*Accampioni*)	$175 00
Perforating Machine (*Accampo*)	125 00
Printing Machine (*Accanala*)	100 00
Four Developing Tubs and Two Reels (*Acanammo*)	100 00
	$500 00

Outfit, complete, as described above, $500.00. *Accanirai*

CHEMICALS

We would recommend the following list and quantity of chemicals for use with our photographic outfit, the quantity being sufficient to use with 20 packages each of positive and negative film.

1 lb. of Metol (*Accanarono*)		$7 50
2 lbs. Hydro-quonine (*Accanebam*)		14 00
20 "	Sulphite of Soda (*Accaneggia*)	1 50
20 "	Carbonite of Soda (*Accanerem*)	75
50 "	Hypo. Soda (*Accanimus*)	2 00
5 "	Glycerine (*Accapretta*)	1 50
		$27 25

Price, complete, Chemical Outfit, $27.00 *Accecatore.*

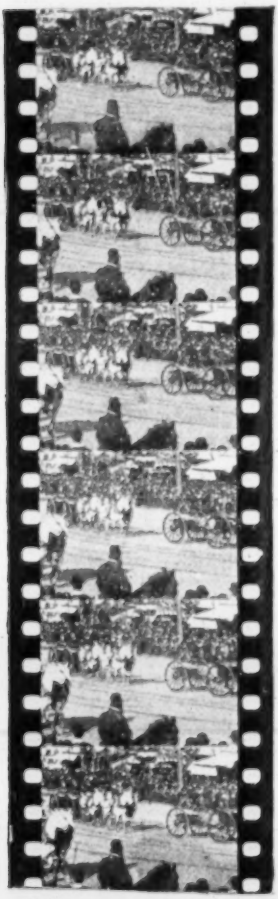
Full instructions accompany the apparatus showing how the chemicals should be used. We simply list them here in case any customer should desire to purchaso them, and to show their cost.

In addition to the above outfit, which is complete, and all that is required excepting developing chemicals, a quantity of positive and negative sensitized film is necessary. This comes in sealed packages of standard Edison width and unperforated, in strips of about 195 English feet each; price per foot, either positive or negative and sensitized, 10 cents. Sensitized film, perforated, ready for use, 1 cent per foot, net, extra.

Packages are not broken. As the negative film is the one on which the picture is first taken, and the positive film is the one on which it is afterward printed and projected from, unless only one positive is to be made from each negative, more positive than negative films should be purchased. Very full and detailed instructions come with this outfit, giving minute instructions for the operation of each piece of apparatus, so that any one with a rudimentary

knowledge of photography will have no difficulty in taking pictures and making films of their own local views. Developing chemicals may be purchased at any drug store.

We illustrate two short lengths of film to show how they are taken. Obresve that there is apparently no difference between the different pictures in each strip. This is on account of their being taken at the rapid rate of 46 per



second. It is necessary to look at one or more seconds' exposure of pictures in order to see a difference between them.

We recommend this picture-taking outfit especially for export use, as we are sure that many of our foreign customers have beautiful local views which would add very much to their outfit should they be able to reproduce them on the screen by means of their Cineograph.

Special apparatus can be made on order for making films of different widths and perforations. Write for prices, giving specifications of what is required.

Code words: Positive film, *Accarions;* negative film, *Accaron.*

OUTFITS

For the guidance of prospective purchasers we have grouped in the form of "Outfits," those articles which our experience would indicate to be necessary for a complete exhibit. Should purchasers order from this list without specifying film subjects desired, we will use our best judgment in making selection of most attractive and interesting scenes.

☞ *In ordering by Telegraph use name as Code Word.*

No. 1. "99" Model Cineograph and Combined Stereopticon, complete, for Electric Light Circuit.

12 Standard 50-ft. Films.
1 Film-mender and Cement.
1 50-ft. Film, colored.
50 Extra Lamp Carbons (imported).
13 Slides Announcement for Stereopticon.

Price, $235.00. Code word, *Acceccatum.*

No. 14. same outfit as No. 1, but without Stereopticon Attachment and Slides.

Price, $205.00. Code word, *Acceccherai.*

No. 2. outfit same as No. 1, with complete Calcium Light Outfit.

Price, $310.00. Code word, *Acceechi.*

No. 15. same outfit as No. 14, with Calcium Light Outfit in addition.

Price, $280.00. Code word, *Acceechiamo.*

No. 3. outfit same as No. 1, with complete Acetylene Light Outfit in addition.

Price, $270.00. Code word, *Acceechiate.*

No. 16. outfit same as No. 14, but with Acetylene Light Outfit in addition.

Price, $240.00. Code word, *Acceechino.*

No. 4. "99" Model Cineograph and Combined Stereopticon complete, for Electric Light Circuit.

22 Standard 50-ft. Films.
2 " " " colored.
1 Film-mender and Cement.
100 Extra Lamp Carbons (imported).
Safety Fuse-block and 20 feet Double Lamp-cord.
24 Announcement Slides.

Price, $335.00. Code word, *Accedemos.*

No. 17. outfit same as No. 4, but without Stereopticon Attachment and Slides.

Price, $300.00. Code word, *Accedendum.*

No. 5. outfit same as No. 4, with complete Calcium Light Outfit in addition.
Price, $410.00. Code word, *Accedente.*

No. 18. outfit same as No. 17, but with Calcium Light Outfit in addition.
Price, $375.00. Code word, *Accederais.*

No. 6. outfit same as No. 4, with complete Acetylene Light Outfit in addition.
Price, $370.00. Code word, *Accediamos.*

No. 19. outfit same as No. 17, but with complete Acetylene Light Outfit in addition. **Price, $335.00.** Code word, *Accediendo.*

No. 7. "99" Model Cineograph and Combined Stereopticon, complete for Electric Light Circuit.

20 Standard 50-ft. Films.
5 " 50-ft. " colored.
5 " 150-ft. "
1 Film-mender and Cement.
100 feet Blank Film for spacing.
200 Extra Carbons (imported).
Safety Fuse-block (20-ampere fuse).
25 feet Double Lamp-cord.
30 Announcement Slides.

Price, $490.00. Code word, *Accedieron.*

No. 20. outfit same as No. 7, but without Stereopticon Attachment and Slides.
Price, $450.00. Code word, *Accediez.*

No. 8. outfit same as No. 7, with complete Calcium Light Outfit in addition.
Price, $565.00. Code word, *Accediste.*

No. 21. outfit same as No. 20, but with complete Calcium Light Outfit in addition. **Price, $525.00.** Code word, *Acceditis.*

No. 9. outfit same as No. 7, with complete Acetylene Outfit in addition.
Price, $525.00. Code word, *Accedons.*

No. 22. outfit same as No. 20, but with complete Acetylene Light Outfit in addition. **Price, $485.00.** Code word, *Accivisco.*

Our Announcement Slides are in English. If wanted in any other language the price will be $1.00 each, net, and if ordered differently in an outfit the extra price for making in a different language will be added to the price of that outfit. Slides always furnished in English unless specified to the contrary when ordering.

ELECTROTYPES FOR SHOW-BILLS

We can furnish an electrotype, the same as on the frontispiece of this catalogue, either half-tone for fine work or a line cut for newspaper or show-bill work, size 8 by 14 inches. **Price, $5.00.** Code word, *Acclaiming*.

NEW COMPLETE MANUAL OF THE EDISON PHONOGRAPH

In English or Spanish—Authorized Version

Twenty-seven Original Drawings.
Full-dage Portrait (new) of Mr. Edison.
Introduction by Mr. Edison.
Ninety-two pages of text.
Describes everything.
Illustrates everything.
Bound in black and gold.
Heavy paper, wide margins, and marginal heads.
Has 200 numbered references to every working part of Phonograph.
Tells how to make Records and how to Shave Cylinders.
Describes the new Spring Motor and the new Slot Device.
Advises as to Sapphires and Glasses.
All about Batteries.
Instructions in plain language, easily understood.
Invaluable to every user, and only complete work on the subject. Price, $1.50, postage prepaid to every part of the world. Code words, English edition, *Acclamais;* Spanish edition, *Acclamant*.

STEREOPTICON LANTERN

To those wishing a stereopticon lantern for showing slides only we offer our special lantern for either electric, calcium or acetylene light, as illustrated on the opposite page, price complete, including electric lamp and calcium burner, $35.00. Our regular acetylene gas-light outfit advertised on page 20 can also be used successfully with this lantern. (*Grachtjes.*)

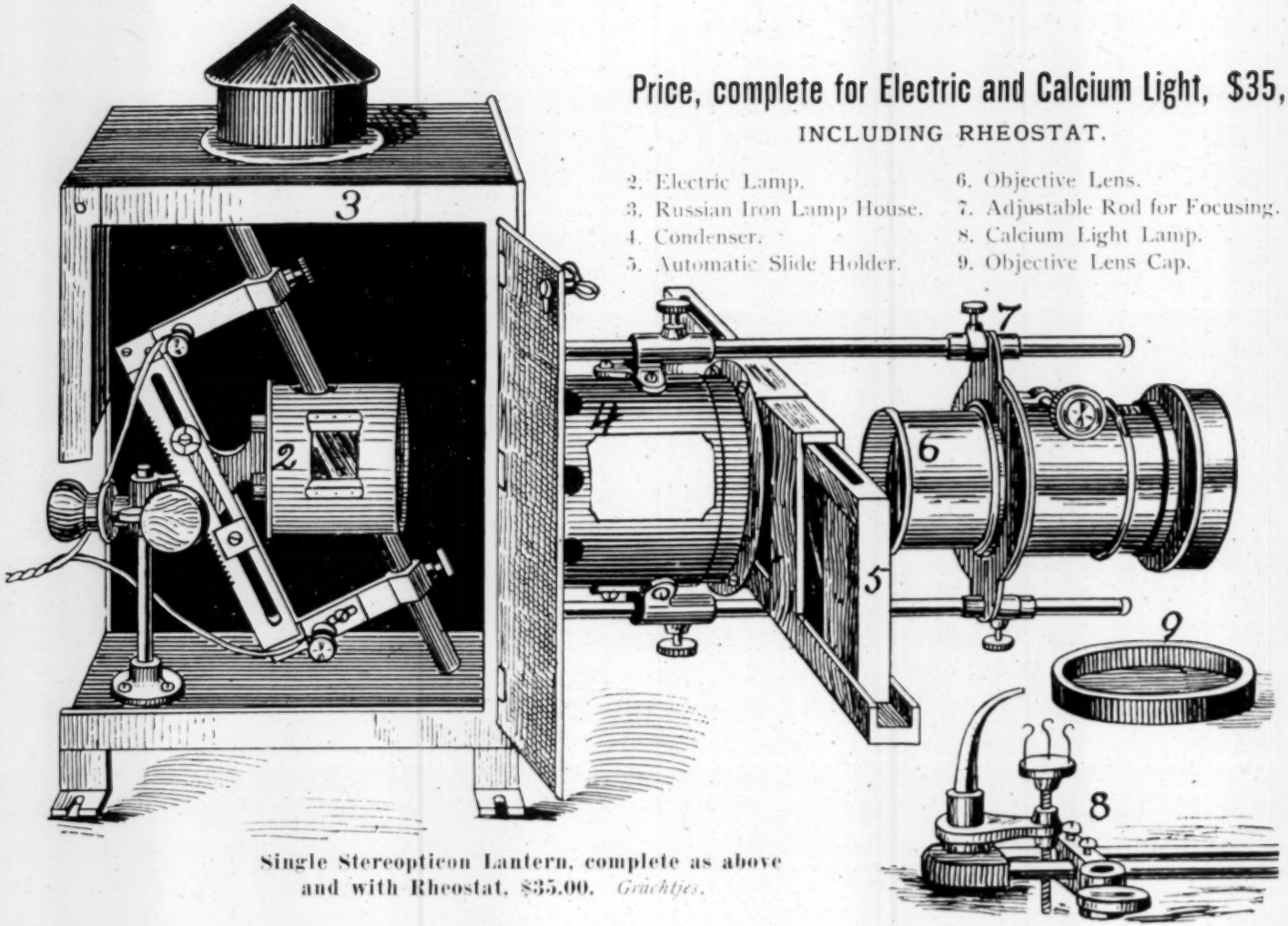
Lantern slides, plain, each, 50 cents (*Graculos*); colored, $1.00 (*Graculina*). Write for catalogue of complete list of slides.

F. M. Prescott, Edison Building, New York, N. Y.

Price, complete for Electric and Calcium Light, $35,

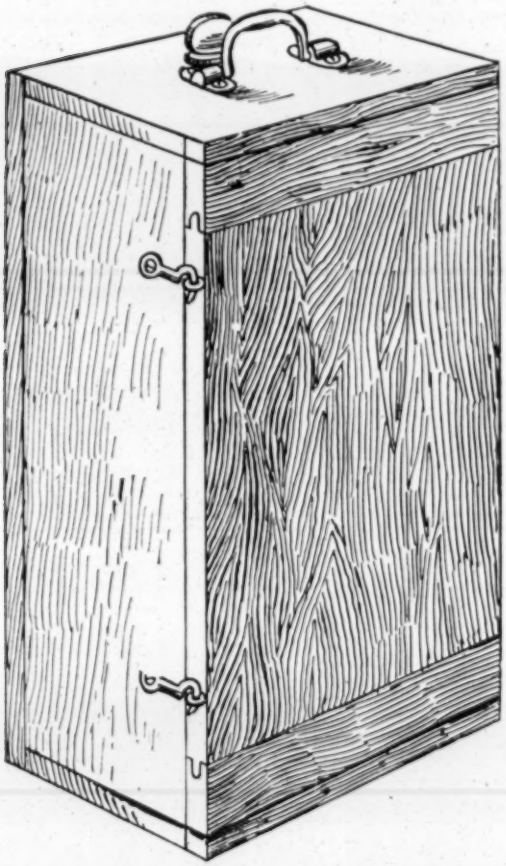
INCLUDING RHEOSTAT.

2. Electric Lamp.
3. Russian Iron Lamp House.
4. Condenser.
5. Automatic Slide Holder.
6. Objective Lens.
7. Adjustable Rod for Focusing.
8. Calcium Light Lamp.
9. Objective Lens Cap.



Single Stereopticon Lantern, complete as above and with Rheostat, $35.00. *Grächtjes.*

Case in which the Mechanism of 1899 Model Cineograph and Stereopticon Combined is shipped.



The case shown in the engraving above is made compact and strong, being composed of hard wood with a walnut finish, and polished brass handle. This case is an extra protection to the mechanism of the Cineograph, preventing damage being done thereto while in transit or not in use.

F. M. Prescott, Edison Building, New York, N. Y.

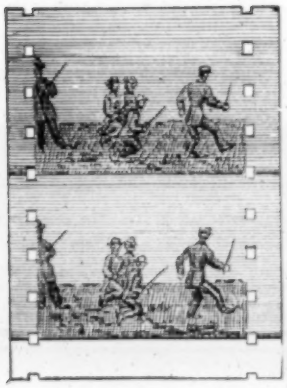


FIG. 1.

Figs. 1 and 2 show how to prepare Films when necessary to repair, or to join two or more.

Fig. 3—Film Repairer, made of solid brass, nickeled. Price. One Dollar. *Abstand.*

Fig. 4 shows Film when joined.

FIG. 3.

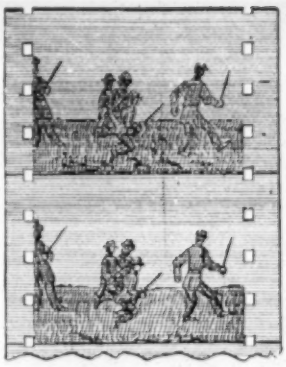


FIG. 2.

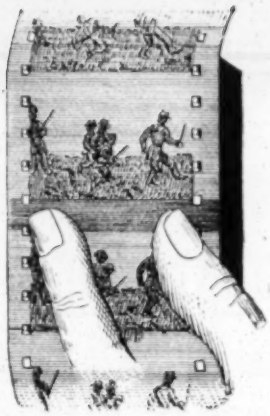


FIG. 4.

The above illustrations show how to prepare and join films when it is desired to run them on reels, or to join them when the ends become separated.

DIRECTIONS

Cut the film about ¼ inch from the LOWER line of one of the pictures, see Fig. 1. Cut the other end of film to the extreme TOP of the picture. The ¼ inch on the end is necessary to make the lap. Moisten with the tongue the end on which the ¼ inch has been left, and scrape off the emulsion to the line of the adjoining picture, with a pocket knife, see Fig. 1. The white space on Fig. 1, which should be about ¼ inch long and is part of another picture, shows where the emulsion has been scraped off. This is where the cement should be placed. Be sure to spread the cement in equal proportion on the film. The dull side of the film is the emulsion side.

Lay Fig. 1 on half of the Film Mender, Fig. 3, and apply the cement with a match or toothpick. Then lay Fig. 2 on the opposite side of the mender, and press the finger tightly through the centre directly over the joint, for a moment, and the cement will dry in a few seconds.

Follow the above directions closely, and you will obtain perfect register. If properly cemented, the joint will be equally as strong as before the film was cut.

The New Attachments Furnished with the 1899 Model Cineograph and Stereopticon Combined

IMPROVED
Adjustable Rheostat

COMPACT HANDSOME SERVICEABLE AND RELIABLE

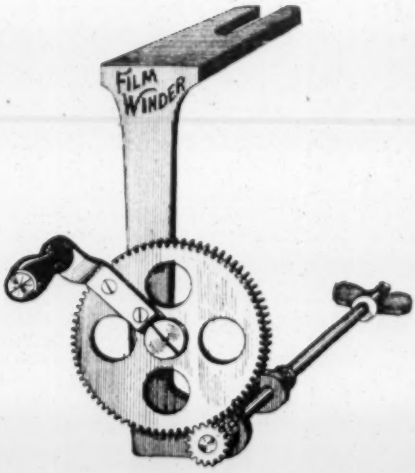
Adapted to any current. Occupies less space than any other Rheostat on the market. The Lever Adjustment is a Controller, by means of which the current can be at all times regulated and controlled, making the light stronger or weaker on the screen as desired for dense or thick films. The Rheostat is made on the most approved scientific principle, is compact, well insulated, and contains the highest grade of Resistance Wire. The casing is lined with asbestos, to prevent any possibility of short circuit, and is therefore thoroughly fireproof.

OUR OWN NEW AND SPECIAL FEATURE

ONLY TO BE FOUND

ON THE

'99 MODEL

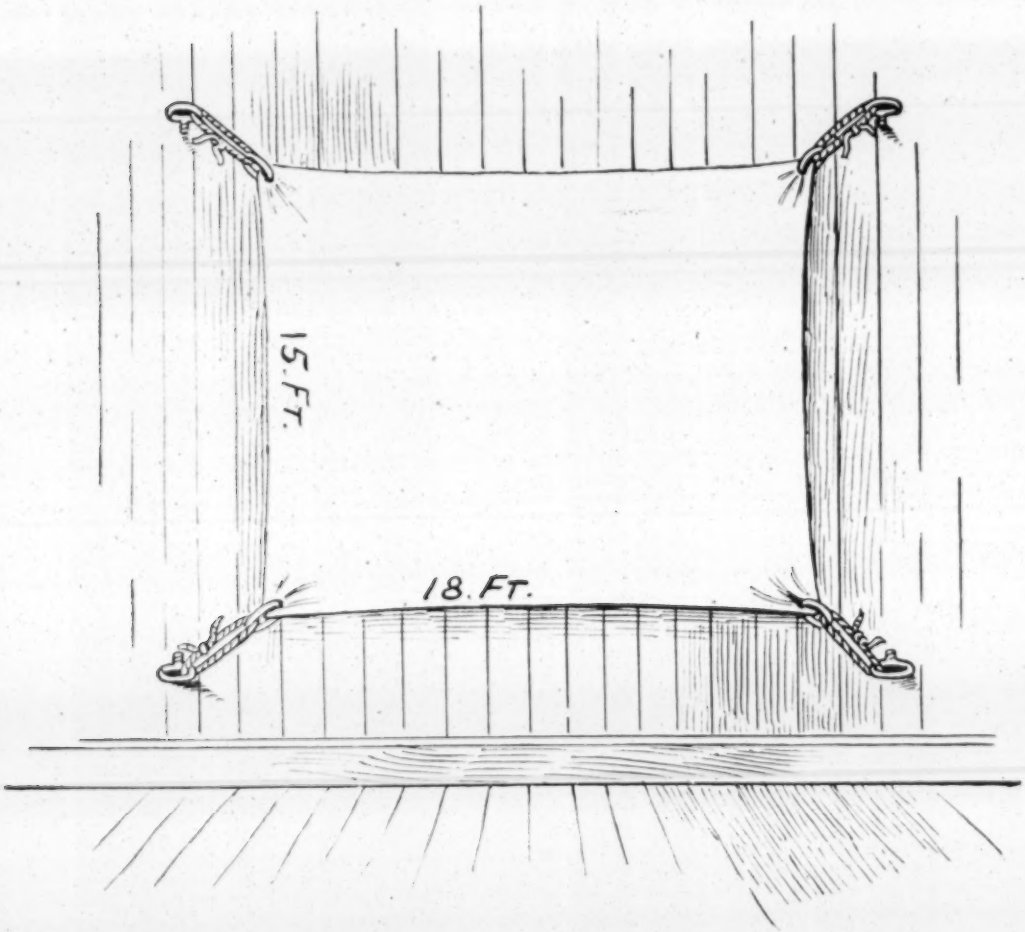


NEW IMPROVED FILM WINDER

By means of which a Film of several hundred feet can be rewound in less than two minutes.

F. M. Prescott, Edison Building, New York, N. Y.

Special Screen on which to Project Life-Motion Pictures and Stereopticon



The above illustration shows a Screen specially prepared for projecting Life-Motion Pictures and Stereopticon thereon, and is furnished ready to put up, having rings securely fastened on each corner. Size of Screen, 15 x 18 feet.

PRICE, $6.50

Code word, *Gradabile*

PASSION PLAY FILMS

By exhibiting these Films you will be in a position to make a small fortune, there being but three or four on the road at the present time, any one of whom realizes as much as $400 per night.

We would call the particular attention of the public in general to the fact that we have the only complete set of Passion Play Films. There is no other Passion Play in existence to-day showing the birth, life, sufferings and death of Jesus, in Life-Motion Pictures, so complete in detail. Among those of our set are some that were heretofore considered impossible to produce. Each Film is a masterpiece.

These Films are most excellent subjects and represent the highest point in the art of photography. They are suitable for either Church or Theatre entertainment, and, aside from their artistic qualities, amuse and instruct all who see them.

The Passion Play Films have been produced at an expense of several thousand dollars, but in order to place them within the reach of all, we have decided to offer them at the extremely low price of Eleven Dollars for 50 feet; Twenty Dollars for 100 feet, etc., etc.

The services of Prof. Alexis, of Oberammergau, were secured at an enormous outlay, to superintend and prepare the scenes enacted in the Passion Play, and the costumes worn by the different characters were expressly imported by us from all parts of the world, in order to make the pictures as true to the Bible description as possible.

The Passion Play Films can be had in lengths of 50 feet and upwards to suit the purchaser.

A Lecture is furnished with the Passion Play, and if you purchase the entire set of films you can give a performance in any church or theatre to last at least two hours.

We are prepared to sell lectures of the Passion Play in quantity, and Exhibitors are thus enabled to offer them for sale to their audiences, who will preserve them as souvenirs.

Any one not prepared to purchase the complete set of Passion Play Films can give an excellent performance with ten or fifteen, and add a few from time to time until they are in possession of all.

Write for Catalogues and Private Cable Code, in English or Spanish, of Edison Phonographs, Records and Supplies, X-Ray Apparatus, Electro Dental and Surgical Outfits, Battery Fan Outfits, Primary Batteries, Time-dating Stamps, Gram-o-phones, Home Ice Machines, Electrical Apparatus, Supplies, etc.

F. M. PRESCOTT

EDISON BUILDING

44 BROAD ST., NEW YORK, N. Y., U. S. A.

Cable address: FUSE, NEW YORK. Codes used: A B C 4th edition, A1, Liebers, Directory, Hunting, and Private Code.

F. M. Prescott, Edison Building, New York, N. Y.

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AND THE FRENCH TELEGRAPHIC CABLE COMPANY
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WE ARE CONNECTED WITH LOCAL
AND LONG-DISTANCE TELEPHONE

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EDISON BUILDING, 44 BROAD STREET, NEW YORK, N. Y.

THIS FINE, FIRE-PROOF, EIGHT-STORY OFFICE BUILDING WAS ERECTED BY THE EDISON COMPANY IN 1891. OUR OFFICES AND SHOWROOMS ARE ON THE SECOND AND FOURTH FLOORS. STOREHOUSE AND SHIPPING DEPARTMENT, 75 BROAD STREET.

Exhibit No. 1
J-S
Master

SUPPLEMENT No. 3

Nov. 20, 1899

NEW FILMS

Reproduction of Jeffries-Sharkey Prize Fight at Coney Island Athletic Club, Nov. 3, '99

THE BEST 10 ROUNDS, 1,500 FEET IN LENGTH, EACH FILM CLEAR AND SHARP AND PHOTOGRAPHICALLY PERFECT

Sold Only Complete. Price, $300

Code Word: *Insellase*

F. M. PRESCOTT

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Local and Long Distance Telephone Call
1510 BROAD

New Films

Mephisto in His Laboratory—150 feet. *Ingagnable.*
Enchanted Café—75 feet. *Ingallammo.*
Tramp's Dream—170 feet. *Ingallando.*
Haunted House—150 feet. *Inhibendos.*
Why Krausmeyer Couldn't Sleep, or, "He Has Trouble of His Own"—150 feet. *Inhibition.*
"Hey Diddle Diddle," from the old Nursery Rhyme—50 feet. *Inhibitivo.*
Panoramic View of Atlantic City from the Pier—100 feet. *Inhibitory.*
Surf Scene, Manhattan Beach—50 feet. *Inhold.*
Farmer Chasing Trespassers—60 feet. *Inholdeth.*
Typical Farm Yard Scene—75 feet. *Inholding.*
Feeding the Pigs—75 feet. *Inhonorata.*
A Wringing Good Joke—65 feet. *Inhoop.*
Country Teacher and Pupils—75 feet. *Inhooped.*
Stealing Chickens—50 feet. *Inhooping.*
A Funny Story, facial expression—50 feet. *Inhortabor.*
Reading a Letter, facial expresion—50 feet. *Inhortemur.*
Giant Wilkins, the largest man in the world—50 feet. *Inhospiti.*
Giant Wilkins Walking—50 feet. *Inhospitos.*
Teaching Two Young Ladies Ballet Dancing by a French Professor—50 feet. *Inhospitum.*
Farmer Making Love to an Old Maid—50 feet. *Inhostile.*
Fun in a Photographic Gallery—50 feet. *Inhoudende.*
Photographer and His Troubles—100 feet. *Inhuldigen.*
New Couché Couché Dance—50 feet. *Inhumabunt.*
Philippine War Dance—50 feet. *Inhumanas.*
New Lovers Interrupted—50 feet. *Innexorum.*
Haverstraw Tunnel—150 feet. *Innexuram.*
Accident to a Boat Party and Their Rescue—50 feet. *Innexuri.*
Capt. Boynton Feeding the Sea Lions—75 feet. *Innig.*
Boston and New York Fast Express—50 feet. *Innigheid.*
Panorama of Kings County, N. Y.—150 feet. *Innigsten.*
Greasy Pole Climbing and High Driving—90 feet. *Innings.*
New York and Buffalo Express Approaching and Continental Express Receding, one film—60 feet. *Innobilta.*
Japanese Sword Fight—50 feet. *Innodabas.*
Shooting the Chutes, Extraordinary—50 feet. *Innodabit.*
New Watermelon Eating Contest by Seven Colored Boys—50 feet. *Innodated.*
Buck Dancing for a Watermelon by a Number of Colored Boys—50 feet. *Innodating.*
How a Wife Gets Her Pocket Money—50 feet. *Innodatus.*
Artillery Training in Manila—50 feet. *Innodo.*
Marines and Sailors Entering Manila—200 feet. *Innografo.*
Regiments of several States Drilling in Manila—100 feet. *Innologia.*

Troops from several States Marching in Manila—65 feet. *Innomabile.*
Light Artillery Marching and Counter Marching—50 feet. *Innominado.*
Sixth Avenue Elevated, New York—200 feet. *Innostrano.*
Marines and Sailors in Parade, G. A. R. Jubilee, Sept. 4, 1899, at Philadelphia—200 feet. *Innostrava.*
Admiral Sampson and Naval Officers in Carriages in G. A. R. Parade, Sept. 4, at Philadelphia—125 feet. *Innotitiam.*
Farragut Association of Naval Veterans in G. A. R. Parade, Sept. 4, at Philadelphia—75 feet. *Insculping.*
Building a Pontoon Bridge—100 feet. *Insculto.*
Mary Had a Little Lamb—100 feet. *Inselchen.*
Doctor's Office—100 feet. *Inselland.*

All the foregoing films, $7.50 per 50 feet; films longer than 50 feet will be chargsd for proportionately.

A NEW PHILIPPINE WAR FILM.

Length, 400 feet, *Insellarlo.*

An amazing spectacle never before reproduced, showing a running fight between the American forces and the savage Filipinos. The most realistic battle film of the late war. Price, complete, $75.00.

DREYFUS CASE.

Dreyfus Films—A Wonderful Production of a Master Mind.

Here is undoubtedly a film that will make a fortune for its owner—a film that is full of pathos, full of expression. It will bring vividly to mind the suffering of that martyr Dreyfus, who, through prejudice, was made to suffer the penalty of a traitor in order to shield a number of corrupt politicians. **This film is a master piece in its entirety.** When first shown, Captain Dreyfus is seen leaving the prison at Rennes, France, surrounded by gendarmes. The scene changes to that of the court-room, and his seven judges enter and take their places. Colonel Jouaust, the President of the Court, is distinctly seen, his stern, hard features being instantly recognized. Dreyfus enters, accompanied by his jailers, and after seating himself, is followed by his counsel, the orator Demange and the unparalleled cross-examiner Labori. The trial scarcely proceeds before the detestable General Mercier enters, who finally takes the witness stand. In his testimony he declares that he would be the first to declare the victim innocent did he consider him so. Dreyfus jumps to his feet and cries:

"Then, why don't you do it?"

Pandemonium reigns for the time being and the excitement can hardly be quelled until the audience is threatened with expulsion by the Court. The action is so real that your audience will be moved to tears, not to mention the excitement it will create, and many strong men will jump to their feet

and show their indignation in both word and action. No film of any subject has ever been produced that is so realistic, and men who are wise will buy this film at once. Length, about 400 feet. Price, $75.00. *Infuscatum.*

DEWEY FILMS.

DEWEY LAND PARADE.

Admiral Dewey is seen leading the parade, escorted by Sousa's Band, and followed by his officers and the entire crew of the *Olympia.* Rear Admirals Schley and Sampson and General Miles are seen following the great hero in carriages. The film also shows generals of the army, governors of a number of States and other officials and officers. Admiral Dewey and all the participants are in full view and can be plainly recognized. Clear, sharp and distinct in detail. Length, 350 feet. *Infuscorum.*

These films can be bought in strips of 50 feet or more, at the rate of $7.50 per 50 feet, $15.00 per 100 feet, etc.

DEWEY NAVAL PARADE.

Led by the flagship *Olympia* and followed by the battleships *Indiana, Chicago, New York, Brooklyn, Massachusetts,* dispatch boat *Dolphin* and others. Castle Garden, lower New York and Fort Williams are passed by the entire Naval Parade on Dewey Day. Length, 1,000 feet. *Infusivel.*

This film can be bought in strips of 50 feet or more, at the rate of $7.50 per 50 feet, $15.00 per 100 feet, etc.

OTHER DEWEY LAND PARADE FILMS.

Showing all the New York Regiments and others from Pennsylvania, New Jersey, Delaware, Connecticut, Kansas, Illinois, Michigan, Georgia and several more, marching, followed by the marines and sailors of all the battleships that were present in the harbor of New York, Sept. 30th. Length, 1,500 feet. *Infusura.*

These films can be bought in strips of 50 feet or more, at the rate of $7.50 per 50 feet, $15.00 per 100 feet, etc.

Full view of Brooklyn Bridge, showing car leaving Brooklyn, crossing the bridge and entering depot on New York side on Dewey Day. A wonderful subject and a masterpiece of photography. Length, 200 feet. *Ingabbiano.*

Price, $7.50 per 50 feet, $15.00 per 100 feet, etc.

Admiral Dewey on the *Olympia*—an inspiring subject. Length, 100 feet. *Ingabbiava.*

Price, $7.50 per 50 feet, $15.00 per 100 feet, etc.

Dewey Arch, New York City—a most beautiful and entertaining film. Length, 150 feet. *Ingobella.*

Price, $7.50 per 50 feet, $15.00 per 100 feet, etc.

G- THE EDISON MANUFACTURING COMPANY

Edison Projecting Kinetoscope and Stereopticon Attachment, [1898], 12 pp	Hummel
War Extra - Edison Films, Supplement No. 4, May 1898, 12 pp	NjBaFAR
Catalogue of Edison-Lalande Batteries, Edison Motors and Fans, Edison Projecting Kinetoscopes, Edison X-ray Apparatus, Edison Cautery Transformers, Edison Electro-Medical Appliances, [1898], 68 pp	NjWOE
No. 94, Edison Films, March 1900, Complete Catalogue, 48 pp [photocopy]	CLCM
No. 105, Edison Films, July 1901, Complete Catalogue, 100 pp [photocopy]	[DLC], NjWOE
No. 107, Instructions for Setting Up and Operating the Edison Projecting Kinetoscope, [1901], 19 pp [photocopy]	CLCM
No. 135, Edison Films, September 1902, 150 pp [photocopy]	[DLC], NjWOE
No. 142, Edison Films, May 1902, Pocket Edition, 50 pp	NjWOE
No. 162, Edison Films, October 1902, Pocket Edition, 62 pp	NR-GE
No. 166, The Edison Universal Projecting Kinetoscope, 1 January 1903, 32 pp	NR-GE, CLAc
No. 168, Edison Films, February 1903, Supplement, 24 pp	NR-GE
No. 175, Edison Films, May 1903, Supplement, 40 pp	NR-GE
Edison Film, Uncle Tom's Cabin, 8 pp [photographs]	NR-GE
No. 185, Edison Films, October 1903, Supplement, 24 pp	NR-GE
No. 192, Edison Film, Jack and the Beanstalk, 4 pp	NR-GE
No. 200, Edison Films, January 1904, Supplement, 16 pp	NNMOMA
No. 201, Edison Film, The Great Train Robbery, 7 pp, [photographs]	NR-GE
No. 210, Edison Projecting Kinetoscopes, 2 May 1904, 40 pp	NNMOMA
Circular Letter No. 1, 18 April 1904, 2 pp	NR-GE
Circular Letter No. 2, 20 April 1904, 1 p	NR-GE
Circular Letter No. 3, 23 April 1904, 1 p	NR-GE
Circular Letter No. 4, 25 April 1904, 1 p	NR-GE

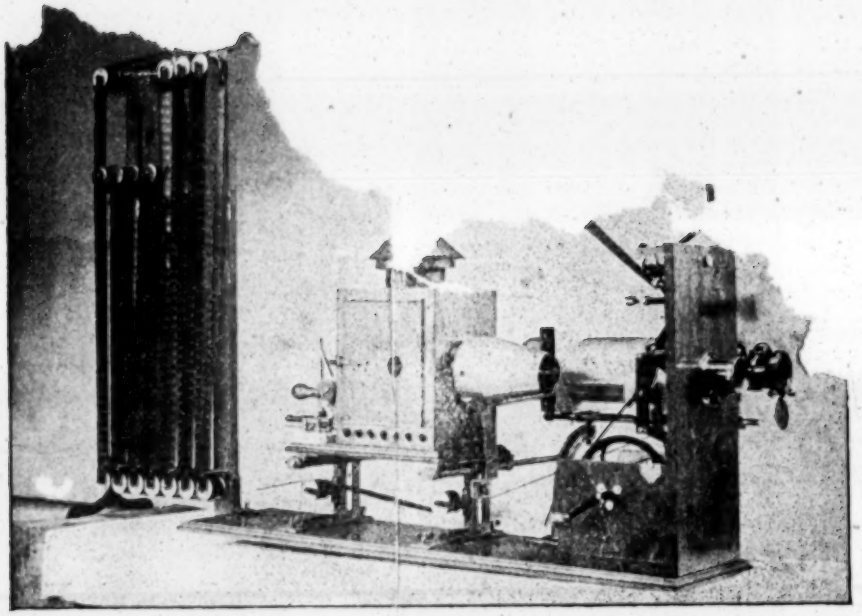
Circular Letter No. 5, 15 May 1904, 1 p	NR-GE
Circular Letter No. 6, 15 May 1904, 1 p	NR-GE
Circular Letter No. 7, 15 May 1904, 1 p	NR-GE
No. 222, Edison Films, September 1904, Supplement,16 pp	NjWOE
No. 225, Edison Films to July 1, 1904, 68 pp	NjWOE
No. 267, Edison Film, Poor Algy, 5 October 1905, 4 pp	NjWOE
No. 268, Edison Film, Watermelon Patch, 24 October 1905, 4 pp	NjWOE
No. 269, Edison Film, The Miller's Daughter, 6 November 1905, 4 pp	NjWOE
No. 270, Edison Film, Down on the Farm, 2 November 1905, 4 pp	NjWOE
No. 272, Edison Film, Everybody Works But Father, 15 November 1905, 1 p	NjWOE, NNMOMA
No. 273, Edison Film, The Train Wreckers, 27 November 1905, 4 pp	NNMOMA
No. 276, Edison Film, Life of an American Policeman, 12 December 1905, 4 p	NjWOE, NNMOMA
No. 288, Edison Films, July 1906, 154 pp	NjWOE
No. 312, Edison Projecting Kinetoscopes, 2 January 1907, 4 pp [photocopy]	NNMOMA
No. 315, Edison Films, January 1907, Pocket Edition, 76 pp	NjWOE
No. 328, Edison Film, A Race For Millions, [1907], 1 p	NjWOE
No. 335, Edison Projecting Kinetoscopes, 15 February 1908, 48 pp	NjWOE
No. 355, Edison Film, The Cowboy and the Schoolmarm, 1 April 1908, 1 p	NjWOE
No. 358, Edison Film, Nero and the Burning of Rome, 20 April 1908, 1 p	NjWOE
No. 370, Important Notice - Edison Projecting Kinetoscopes, 1 June 1908, 4 pp	NjWOE
No. 380, Edison Kinetoscopes, 1 September 1908, 9 pp	NjWOE, NNMOMA
No. 410, Edison Projecting Kinetoscopes, 1 December 1908, 50 pp	NjWOE
No. 415, Edison Kinetoscopes - Portable Gas-making Outfit, 8 December 1908, 4 pp	NjWOE
List of Edison Films, 1905--, 41 pp	DLC
"The Whole Story about Walk-Over Moving Pictures," October 1908, 11 pp	NjWOE

on

rojecting Kinetoscope

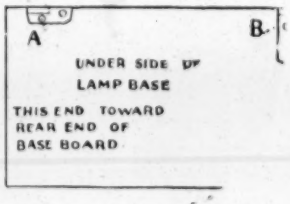
And

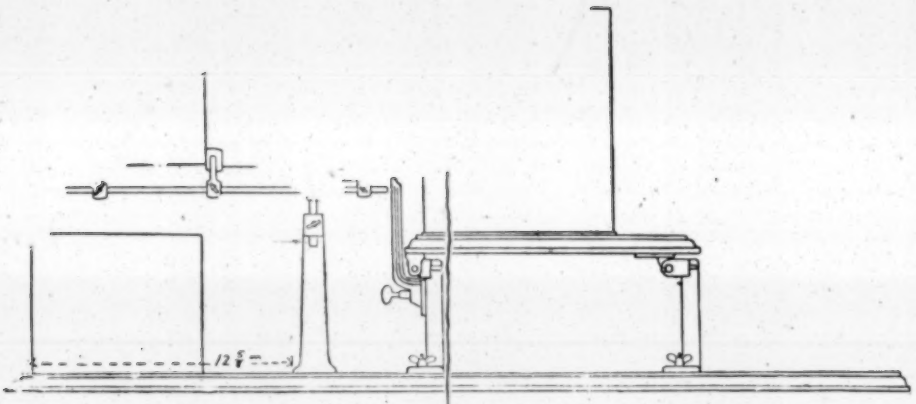
Stereopticon Attachment.



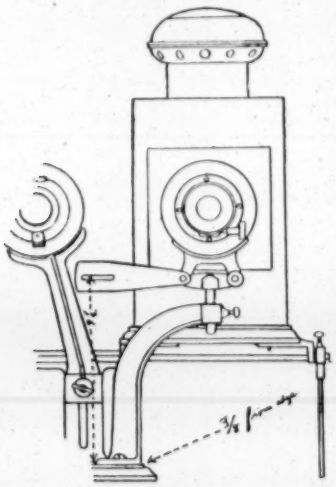
1898 MODEL EDISON STEREO-PROJECTING KINETOSCOPE.

Strip the main baseboard of everything except the four bolts holding the two brackets, on which the lamp base originally rests. Replace the old brackets with new ones; fasten the bracket with the *short* sliding rod r the rear. Now screw the lug castings C to the under side of lamp base, cut; taking great care to have them absolutely in line with the ed A is located with the opening in the lug toward the rear end o. inch from the edge. B is flush with corner and sides of board, and C projects as indicated in sketch. Accurate alignment is necessary, as the lamp base must slide freely, without cramping the bars. This is so important that we suggest clamping the castings in

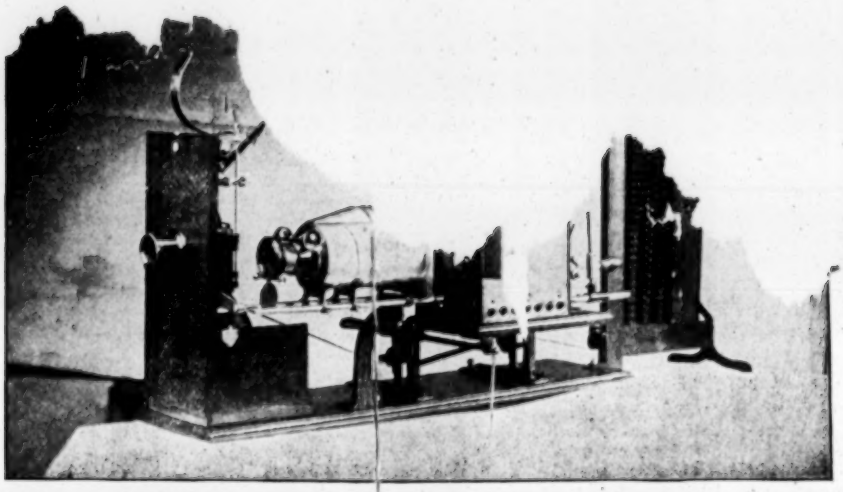




inches from the front of the base board, with the edge under the overhang ⅜ of an inch from the stereopticon side of the board; both of these measurements being from the surface corner of the edge beading. Locate the screws carefully in the center of each elongated hole in the base of the bracket. The next adjustment is the iron brace to support the front end of the stereopticon. Locate a hole (to be bored half way through only on the inside of the front cabinet) 9½ inches from base, and 1⅝ inches from the edge, and fasten firmly with the wood screw and clamping washer. The slotted hole in the brace allows of wide adjustment.



The Stereopticon itself comes already assembled. To place it in position, drop the T shaped rest into the socket on the curved bracket, and slip the front end of the inner sliding rod through the hole in the iron brace on the cabinet.



1898 MODEL, SHOWING STEREOPTICON ATTACHMENT.

with the threaded ring *in* the hood. Be careful to do this, so that the condenser points *exactly* the same way as when it was rigid on the lamp house. Complete the adjustment by fitting the foot of the condenser holde slot on the front bracket under the rods, and tighten the thr and nut.

The lamp house should now slide freely on the bars, if ments noted have been made carefully.

Now center the light and make all lamp adjustments for the Kinetoscope; this done, do not touch these adjustments again the lamp carefully to its new position in front of the stereopt.

To adjust the stereopticon, raise or lower it by means of the T fitt screw in the bracket arm; also shift the front brace that holds the inner r in like manner, until the center of the screen is found. To get th illuminating effect, open the three-wing screws on the sliding brac the condenser, and move toward or from the arc, as may be requ distance will be very small either way. The objective must time be focused.

In ordering the Stereopticon Attachment *only*, the cu

the conde
rigid position

Don't change la ent a ne
scribed in the instru ns on THE LIGH

Always slide lamp house *carefully* on sliding bars.

All adjustments on the Stereopticon must be made with the stereoptic and its fixtures, *not* with the lamp.

Always describe *precisely* size of lens, picture and distance, when ordering Stereoscopic Attachment for your Projecting Kinetoscope.

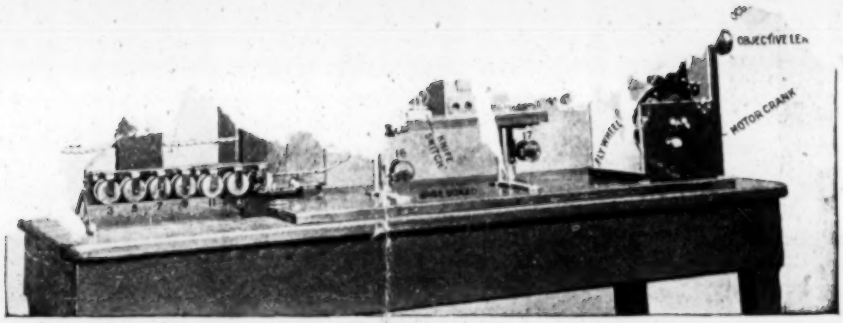
Be careful not to interchange the two condensers. They are of unequal achromatic focal length, each being specially adapted for its particular purpose.

THE EDISON PROJECTING KINETOSCOPE is packed in one case, all parts being assembled except the condensing lens, objective lens, wire connections to resistance box, main line wires to knife switch and spool bank to base board.

Place the machine upon a firm table or other standard, and assemble the condensing lens and objective lens to their proper places (see cut). Attach the two wire leads (one being connected to lamp, the other to knife switch) to the binding posts of the resistance coil.

The main line should be wired for 110 volts direct current, or 52 volt or 104 volt alternating current, 25 to 30 amperes, using a standard 30 ampere cut-out or double-pole switch with 30 ampere fuses in the main line.

If the operator has no electrical knowledge, we would suggest that he get an electrician to connect the line wire and lead same to the machine in the first instance. Connect the line wire to the knife switch in binding posts "A" "B," always leaving the switch open.



EDISON PROJECTING KINETOSCOPE, SHOWING DETAILS.

The relative position of lamp, condensing lens and framing plate are always properly adjusted before the machine leaves the factory, but it is quite possible that the lamp may become changed in packing or shipping. If such should be the case:

FIRST. Adjust the height by raising or lowering the lamp on the lamp adjuster (raise or lower), until the ends of the carbons, when screwed together, are directly opposite the centre of the condensing lens.

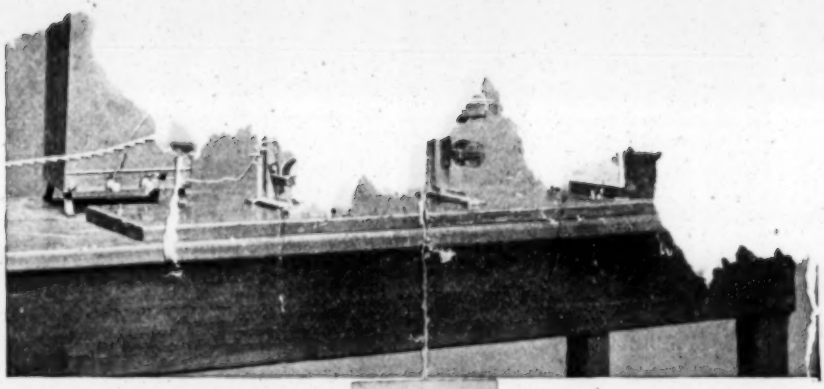
SECOND. Turn on the current by closing knife switch. The mica shutter behind the framing plate should be turned so as to leave the space between the framing plate and the objective lens entirely clear.

THIRD. The lamp should then be adjusted by moving backward or forward (lamp adjustment forward and back), until a bright, clear, round light just covers the square hole in the framing plate. If the circle of light is too large, light is lost and the sharpness of the picture is impaired. When properly adjusted, the light on the screen will be bright and free from color.

The operator should adjust the objective lens by turning the focusing screw until the square on the screen is sharply defined.

All this should be done *before* the film is put on the machine.

The lamp has the carbons set at the proper angle. The low-



EDISON PROJECTING KINETOSCOPE, SHOWING REEL.

If the crater does not form on the upper carbon, the main line wires should be reversed on the knife switch, as they are not connected right. See directions for operating lamp.

Never turn the light on the film until the film is in motion, and if by accident or mistake the film should stop while the light is on, put your hand between the light and the film and open the knife switch at once, so as to cut off the current from the lamp, or the film will catch fire.

ADJUSTING THE FILM.

When using the spool bank (film rack):

The film is put over pulleys "1" and "2", glazed side upwards. The head, or top of the picture, as it lies in this horizontal position, should point forward towards the screen. Take out the wooden pulley above the framing plate, put the film between the arms which support this pulley and replace the pulley. Open the door of the framing plate. Be sure the mica shutter between the framing plate and the objective lens is so turned as to give the space between the hole in the framing plate and the objective perfectly clear. Place the film against the back of the framing plate, complete picture within the square. Pass the film over the

Show

by looking

ascertain erly se framing plate.

ns ca adjusted by ame adjustment rod.

e framing plate door properly closed and locked.

e wire springs on the face of framing plate door are both in position over the shafts of rubber roller that holds film against the sprocket wheel.

Be sure the film is placed within the flanges of the wooden spools.

Run the film before turning on the light, so as to be certain it runs properly.

Keep knife switch open while adjusting the film.

Be sure the glazed side is toward the screen.

When using the reels, instead of the spool bank :

Remove the tension by loosening bolt or thumb screw. Take out the wooden pulleys, both above and below the framing plate.

Have the film wound *loosely* on the reels, the finish of the subject on the inside with the end caught under the spring on wood centre piece. Place the reel in the arms or bracket above the framing plate (see cut). Place the film in framing plate in same manner as before instructed, glazed side toward the screen.

Place another reel in the arms or bracket below the framing plate, with the small friction pulley in the groove of the larger friction pulley. We would suggest that the operator test all these reels to make sure that there is sufficient friction to cause them to turn, so as to properly reel the film. If there is not sufficient friction, lower the bracket by loosening the that hold it to the wooden back. The holes are elongated for purpose.

Fasten the film to the lower reel by placing the end under the spring on the wooden centre piece.

CRE

The best possibl ...eer s a clea... plaste...
next best is a screen made ... stoutest ...acked tightly ...
over a light wooden frame, and given ...ts of kalsomine or gelatine
and whiting, (white).

White duck nicely kalsomined and suspended from a roller, is the handiest and best for use by exhibitors who travel a great deal, and wish a screen that can be put in place quickly and simply.

Woonsocket sheeting also makes a good screen.

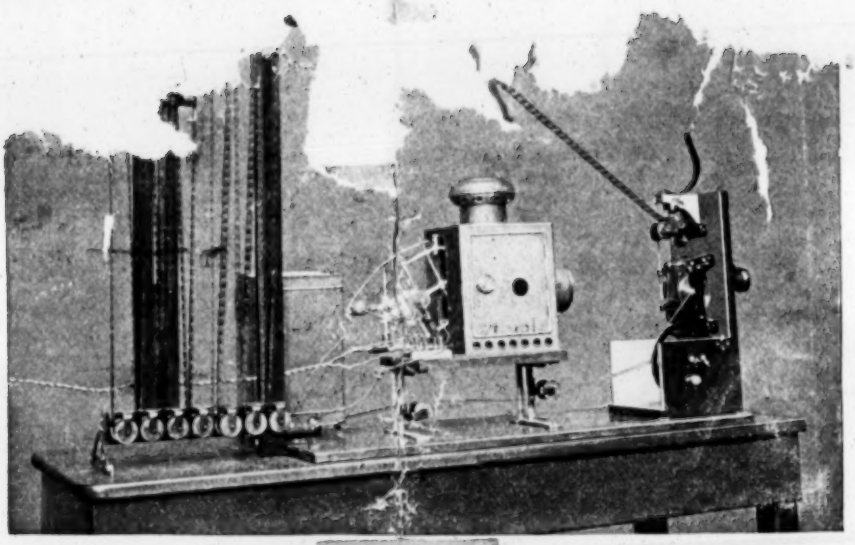
THE LAMP.

The Projecting Kinetoscope lamp is of simple construction. It is insulated at the binding posts, so that the current passes through the parallel arms to the carbons, the rest being free from electricity, thereby permitting the operator to make adjustments without sustaining a shock. It can be used on both 110-120 volt direct current, and 52 or 104 alternating current.

The lamp is a hand-feed, and as the carbons are consumed, the operator has but to screw them closer together by turning carbon adjustment.

When using 110-120 volt direct current:

The arms (inside the lamp house), can be turned either to the right or left, and can be moved forward or back by loosening the bolts. T carbons should set at an angle as shown in cut, with the lower car slightly in front of the upper carbon. The former position can be atta by means of the set screw and adjustment in the body casting; the la position, by moving forward or back either the lower arm or upper arm both arms. The holes are elongated where the parallel arms (holders) are bolted to the bent arm castings.



EDISON PROJECTING KINETOSOPE, SHOWING SPOOL BANK.

When using alternating current:

The carbons should stand as nearly perpendicular as possible, the lower directly under the upper.

These positions can be obtained by use of adjustments, as explained under direct current.

The line should be wired for about 25 amperes, and line wires con-ed to knife switch in same manner as for direct current; also the wiring m knife switch to lamp, knife switch to resistance, and lamp to resist-e, in same manner as for direct current, with the exception of the use of posts on resistance. Instructions for connecting wires to resistance en under "Resistance."

and

When calcium light i. .o
lamp house, by sliding it off the para..

The calcium light burner can then b
be inside the lamp house.

Providing the operator has no knowledge of handling calcium lights he should get the services of an expert to teach him to use it.

The light is adjusted in the same manner as in the electric lamp.

GENERAL INSTRUCTIONS.

See that all set screws are kept tight, and the machine well oiled so that it runs smoothly and regularly at all times.

Films should be handled carefully, and kept clean and free from dust. They should be kept in their tin cases when not in use, and in a dry, cool place.

The films should be kept in perfect condition, any broken places being mended at once. A film repairer supplied on order.

We recommend that an ordinary waste basket or clean box be kept by the machine, for holding the films when removed from the tin boxes.

If allowed to fall upon the floor, particles of gritty dust are liable to adhere to them, and being carried into the tension, will scratch and injure the films.

COMPLAINANT'S EXHIBIT
EDISON CATALOGUE.

Supplement No. 4.

WAR EXTRA

May 20, 1898.

EDISON FILMS,

Copyrighted and Patented Aug. 31, 1897.

TRADE
Thomas A Edison
MARK.

Made by

Edison Manufacturing Co.,

Telephone 408, Orange. Orange, N. J., U. S. A.

CABLE ADDRESS:
Kurilian, New York.

NEW YORK OFFICE:
St. James Building,
Broadway and 26th Street,
New York City.

WAR INCIDENTS.

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movements of the United States Army getting ready for the invasion of Cuba.

Price of fifty-foot pictures, $12.00; 100-foot strips, $24.00; 150-foot strips, $36.00.

U. S. CAVALRY SUPPLIES UNLOADING AT TAMPA, FLORIDA.

Code word, **Umlegen**

Here is a freight train of thirty cars loaded with baggage and ambulance supplies for the 9th U. S. Cavalry. In the foreground a score of troopers are pulling, lifting and hauling an ambulance from a flat car. It slides down the inclined planks with a sudden rush that makes the men "hustle" to keep it from falling off. Drill engine on the next track darts past with sharp quick puffs of smoke. A very brisk scene. 50 feet.

BATTERY B ARRIVING AT CAMP.

Code word, **Umleiten**

When Battery B of the 4th U. S. Artillery came to Tampa, Fla., it meant business, and the picture shows it. One by one the big artillerymen pass by in front and reappear in the background, dismounting, unloosing saddle girths and bridles and leading away their mounts. Limbers, gun carriages and caissons in the distanee. The sweating horses and the vigorous switching of their tails tell a mute story of hot weather and fly-time. A picture full of reality. 50 feet.

9th INFANTRY BOYS' MORNING WASH.

Code word, **Umlenken**

Imagine forty or fifty soldier boys each with a pail of water on the ground before him, sousing and spattering and scrubbing away for dear life. Soap and towels too. Every man jack of them looks as if he were enjoying the wash immensely, and also the novelty of having his picture taken. The big fellow in the center of the picture is laughing heartily. All the figures are clearly outlined, and the whole group is true to life. 50 feet.

MILITARY CAMP AT TAMPA, TAKEN FROM TRAIN.

Code word, **Umliegend**

A wide plain, dotted with tents, gleaming white in the bright sunshine. Soldiers moving about everywhere, at all sorts of duties. In the background looms up a big cigar factory; giving the prosaic touch to the picture needful to bring out in sharp contrast the patriotism with which the scene inspires us. The camera was on a rapidly moving train, so the panoramic view is a wide one, and remarkably brilliant. 50 feet.

9th U. S. CAVALRY WATERING HORSES.

Code word, **Umlisten**

Taken at Tampa, Fla. Up the road from the camp comes a double file of cavalrymen, a hundred or more, each man leading another horse beside his own. The leader rides a magnificent dapple gray. They approach at a fast walk, with an occasional frisky animal prancing and pirouetting. As they pass by, the spirited action reminds one forcibly of Rosa Bonheur's celebrated 100,000 dollar painting, "The Horse Fair." The figures of both men and horses stand out in bold relief. 100 feet.

10th U. S. INFANTRY DISEMBARKING FROM CARS.

Code word, **Umlochen**

A stirring scene; full of martial energy. No ordinary dress parade this, but a picture of *soldiers*—men with a high purpose. They march up the platform in fours, and left wheel just in front of the camera, passing out of sight in a cloud of dust. The customary small boy is in evidence in great numbers. While the rear guard passes, the train pulls out of the station. Literally "out of sight." 100 feet.

10th U. S. INFANTRY, 2nd BATTALION, LEAVING CARS.

Code word, **Ummahen**

Hurrah—here they come! Hot, dusty, grim and determined! Real soldiers, every inch of them! No gold lace and chalked belts and shoulder straps, but fully equipped in full marching order: blankets, guns, knap-

sacks and canteens. Train in the background. Crowds of curious bystanders; comical looking "nigger dude" with a sun-umbrella strolls languidly in the foreground, and you almost hear that "yaller dog" bark. Small boys in abundance. The column marches in fours and passes through the front of the picture. More small boys—all colors. The picture is excellent in outline and full of vigorous life. 100 feet.

CUBAN REFUGEES WAITING FOR RATIONS.

Code word, **Ummauern**

A group of escaped reconcentrados, saved from the fate of starvation imposed by the Butcher, Weyler. They stand in line waiting, each man with his tin dish and cup. One expects to see just such men as these, after the centuries of Spanish oppression and tyranny. As they come forward, their walk, even, is listless and lifeless. The picture affords an exceedingly interesting racial character study. At one side stands a group of officers from the camp near by, accompanying several ladies who are seeing the sights. 50 feet.

CUBAN VOLUNTEERS MARCHING FOR RATIONS.

Code word, **Ummodeln**

Taken at the Cuban Volunteer Camp at West Tampa, Fla. Men are falling into line, two abreast, every man with his tin cup and dish. Command is given "forward march," and the column approaches the audience. A fine looking body of men, worthy of a people battling for freedom. Figures are life size and life like. Prominently displayed upon their military hats is the emblem Cuba Libre, a single star in a red tri-cornered field. An accurate and interesting subject. 50 feet.

BURIAL OF "MAINE" VICTIMS. Code word, **Ummunzen**

Taken at Key West, Fla., March 27, 1898. First comes a detachment of sailors and marines in the left foreground, while at the right is seen a crowd of small colored boys, which precedes any public procession in the South. Then follow the nine hearses, each coffin draped with THE FLAG. At the side of each wagon walk the pall bearers, surviving comrades, their heads bowed in attitudes of grief. Next come naval officers and marines, and lastly a procession of carriages, followed by a large crowd on foot. The scene is reproduced as it actually occurred. The figures are life size and well in the foreground. 150 feet.

SECRETARY LONG AND CAPTAIN SIGSBEE.

Code word, **Umnachten**

Taken at Washington, in front of the Navy Department, and shows Secretary of the Navy Long and Captain Sigs-

bee of the ill-fated "Maine" coming down the steps. As they reach the bottom a waiting attaché approaches the Secretary and hands him a letter. In the meantime Capt. Sigsbee and his friend walk toward the immediate foreground, in earnest conversation. They are quickly joined by the Secretary and the attaché. Here they halt and apparently debate some important question. Additional action is lent to the scene by ladies and gentlemen descending the steps. The background is formed by the handsome building of the Navy Department. The figures are full life size, and are excellent portraits of the famous Captain and the Secretary. This picture excites the keenest interest whenever it is shown. 50 feet.

WAR CORRESPONDENTS. Code word, **Umnetzen**

Shows a phase of the war excitement as it affects newspaper men at Key West, Florida. About a dozen war correspondents of the different New York papers are running up the street in a bunch to the cable office to get copy of cablegrams to be in turn transmitted to their different papers. They rush directly toward the audience, turn a corner in the immediate foreground and disappear down a side street. A good-natured struggle occurs here, to see who will make the turn first. Curious natives watch the unusual scene. A horse and carriage follow at a seemingly slow pace, showing by comparison what a rapid head-on foot race has been witnessed. 50 feet.

MORRO CASTLE, HAVANA HARBOR. Code word **Umnieten**

A most excellent picture of the grim old fortress which stands at the entrance of Havana Harbor. The high ramparts and lofty battlements look very formidable. Parts of the stronghold date back to the seventeenth century. While the yacht from which the picture is taken sails around the promontory, an excellent view is afforded of the entire fortress. Waves are seen dashing up against the rocks at the foot of abutments. The lighthouse and sentry-box are so near that the guard is plainly seen pacing up and down. The photograph is excellent; and in view of a probable bombardment, when the old-fashioned masonry will melt away like butter under the fire of 13-inch guns, the view is of historic value. 50 feet.

NAVAL WAR VIEWS.

An excellent series of pictures of Admiral Sampson's Squadron, giving faithfully the various details of these mammoth war machines. It is the Navy that is taking the active part in the war, and

public interest consequently centers upon the various battle ships.

Price of 50-foot pictures, $12.00; 100-foot strips, $24.00; 150-foot strips, $36.00.

STEAMER "MASCOTTE" ARRIVING AT TAMPA.

Code word, **Umoraccio**

Here is the staunch little transport "Mascotte" arriving at Tampa with the 2d Battalion of 24th Colored Infantry on board. Her speed is shown by the high bow spray she throws. Clouds of exhaust steam rise from the port-hole at the water line. A stiff breeze is blowing, and her three flags stand out as straight as boards. Decks literally covered with transports—a very attractive picture, owing to bright sunshine, sharp shadow contrasts and brilliant wave effects. 50 feet.

COLORED TROOPS DISEMBARKING.

Code word, **Umorale**

The steamer "Mascotte" has reached her dock at Port Tampa, and the 2d Battalion of Colored Infantry is going ashore. Tide is very high, and the gang plank is extra steep; and it is laughable to see the extreme caution displayed by the soldiers clambering down. The commanding officer struts on the wharf, urging them to hurry. Two boat stewards in glistening white duck coats, are interested watchers—looking for "tips" perhaps. The picture is full of fine light and shadow effects. 50 feet.

TRANSPORT "WHITNEY" LEAVING DOCK.

Code word, **Umoretto**

This boat was the first one to leave for the South with troops. On board is a battalion of the 5th U. S. Infantry. She is a sidewheeler, and the churn of her wide paddles makes the white foam seethe and boil as she backs out of the dock. The constant seesaw of the walking beam on the upper deck, the moving men on board and the boiling, bubbling water all combine to make the spectacle one of much interest. The light is good and the film is an excellent one. 50 feet.

U. S. BATTLESHIP "IOWA." Code word, **Umorismo**

Shows the U. S. Battle Ship "Iowa" at anchor at the rendezvous near the Dry Tortugas. The camera was placed on a small yacht, which approaches and passes the battle ship, thus giving a complete view of one side of this mammoth war machine. The picture was taken on the sailors' wash day, and on the line stretched along the fore part, of the vessel is hung their apparel. The

picture is exceedingly sharp and the cannon are plainly shown as they project from the different turrets and port-holes. The American flag is flying from the mast and waves in the breeze. Some distance from the stern of the vessel are two targets, and a number of sailors are seen rowing in small boats. This is a most excellent picture of the vessel and is exceptionally good from a photographic standpoint. 50 feet.

WRECK OF THE BATTLESHIP "MAINE."

Code word, **Umoristi**

Taken in Havana Harbor from a moving launch, and shows the wreck of the "Maine" surrounded by wrecking boats and other vessels. The warped and twisted remains show how thoroughly this immense mass of iron and steel was blown out of all semblance of a vessel. The background of this picture is formed by the shores of Havana Harbor, and as the yacht moves around, a panoramic view of the shores adds an interesting feature. 50 feet.

CRUISER "DETROIT." Code word, **Umoroso**

This picture shows the cruiser "Detroit" lying at anchor in the Dry Tortugas. The effect produced is as though the vessel were approaching and passing the audience. The decks are filled with marines and sailors, while at the companionways of the vessel are clustered many boats and launches. The American flag is waving from the stern. The picture is sharp and clear. 50 feet.

U. S. S. "CASTINE." Code word, **Umpfahlen**

Shows the gunboat "Castine," assembled with the fleet in the Dry Tortugas. The view is taken from a steam launch, which approaches and passes the vessel. The decks are filled with sailors and marines, while the gunners are shown leaning over their guns from the various port-holes. The flag which is trailing from the stern is very large, and as it waves in the breezes produces a fine effect. In the background is seen the side-wheeler "Whitney." The picture is sharp and clear. 50 feet.

N. Y. JOURNAL DESPATCH YACHT "BUCCANEER."

Code word, **Umpflugen**

Shows the despatch boat of the "New York Journal" steaming through the water, having aboard the war correspondents. This is one of the fastest yachts engaged in the business. She approaches rapidly and as she cuts through the sea her prow throws the water in a white spray on either side. This is an excellent picture of a good subject. The bow waves are especially fine. 50 feet.

U. S. MONITOR "TERROR." Code word, **Umpragen**

Coaling at dock in Key West. Monitors belong to a class of war ships that is the connecting link between the modern leviathan like the "Indiana," and the first type evolved by the genius of Ericsson, and consequently, this picture is an interesting study. Low main deck, heavy armor belt, and revolving turrets. Military tops filled with rapid fire machine guns. A terror in deed as well as in name. Lots of action in picture. Coal car arrives and dumps into chute; another dumps, and away she goes. A bunch of coal passers are seen working further down the wharf. The "Marblehead" is coaling just beyond. Three sailors watch the work in the foreground and discuss the situation briskly. No collection of pictures complete without this one. 50 feet.

U. S. CRUISER "MARBLEHEAD." Code word, **Umprasseln**

This view of another vessel of Sampson's squadron is taken as she lies coaling at her wharf in Key West. It is a busy scene; coal passers, stevedores, sailors and officers all seem imbued with a spirit of hustle. All except the coons on the warf, watching the work. One of them slowly gets up, stretches, yawns and walks off to the right scratching his head. The "Marblehead" distinguished herself at the bombardment of San Juan, Porto Rico; which makes this view a valuable memento of the occasion. Outlines of vessel are clear, and the wharf-loungers in the foreground are full life-size. 50 feet.

U. S. FLAGSHIP "NEW YORK." Code word, **Umpurzeln**

Here is a capital view of the most popular and widely known boat in the U. S. Navy, the armored cruiser "New York." She has three funnels, same as her sister ship, the "Brooklyn." It is wash day, as evidenced by the display on her forward deck, drying in the bright sunshine and gentle breeze. She has just coaled, and with steam up and smoke pouring out of rear funnel, is waiting orders. Her maximum coaling capacity is 1290 tons, fitting her for long and swift cruising. The active part taken by Admiral Sampson and the "New York" at the bombardment of San Juan, makes this picture of great interest to any audience. 50 feet.

CRUISER "CINCINNATI." Code word, **Umrahmen**

An excellent picture of the protected cruiser type. The "Cincinnati" is about 300 feet in length, and as she swings at anchor at the Dry Tortugas, she presents a magnificent spectacle. From the main mast floats the American flag, and from the forward tops are swung the signal lanterns. Her death-dealing guns seem to point directly at our camera. The massive barbettes, turrets and

armored belt look invulnerable. A sailor at the stern is signaling to the "Indiana" close by. He frantically waves a blue flag, white square in the center (P in the International Code.) Several small boats moving in the foreground lend action to the scene. A very interesting subject.

50 feet.

U. S. BATTLESHIP "INDIANA." Code word, **Umrandern**

Taken at the Dry Tortugas, and shows the most powerful fighting machine in the world to-day as she lies at anchor taking on coal. The decks are covered with marines and sailors. An immense barge lies along side, from which a large gang of negroes are hustling "King coal" into the battleship, on whose decks the coal passers run to and fro. The view is taken from a moving yacht and gives the effect of the vessel itself passing through the water. As the yacht passed the starboard quarter, the powerful 13-inch, 8-inch and 6-inch guns bristle from their turrets. She looks every inch of her great length, 348 feet. The photograph is excellent. 50 feet.

U. S. CRUISER "NASHVILLE." Code Word, **Umrasen**

Taken at the Dry Tortugas, where the "Nashville" is awaiting orders to sail. She is a gunboat, built in 1893, of about 1400 tons displacement. She differs in design from the rest of our navy, having very tall unprotected smokestacks. As she goes out of view, smoke is seen rising from the rear funnel. The honor of capturing the first prize of the war, the Buena Ventura, (literally "Good Luck") belongs to this speedy gunboat. A very strong picture, outlines well defined. The water is wonderfully calm and the reflection effects are marvelous for an ocean view. 50 feet.

DESCRIPTIVE.

Fifty feet long, price $10.00.

COMEDY SET-TO. Code word, **Umrauschen**

Shows Curtis and Gordon in one of their cleverest acts. Miss Belle Gordon holds the *Police Gazette* medal as Champion Lady Bag Puncher of the World. The bout is a combination of popular leads and blows used by all pugilists, and the grace and ease with which Miss Gordon does a cross-under or throws an upper-cut or an under-cut at Billy Curtis, is so quick and clever that one wishes the round was three times longer. From the handshake to the finish it is refined, scientific and a genuine comedy. Belle is as frisky a little lady as ever donned a boxing outfit, and her abbreviated skirts, short sleeves and low necked waist make a very jaunty costume. Plenty of action and sure to be a great favorite. 50 feet.

THE BURGLAR. Code word, **Umregeln**

Here's one of those bold daylight robbers you read about. In steals the villian, mask, dark lantern, jimmy, hand-drill and full outfit. Sees the solid looking safe, starts to drill out the combination. Hears some one coming and hides. Office boy comes in briskly with a coal scuttle, opens safe and discloses coal bin inside. Fills his scuttle, shuts safe door with a slam and goes out. This is the well known scene in "The Parlor Match," made famous by Evans and Hoey. The burglar during this episode is a sight to behold. Curiosity, surprise, rage, mortification and disgust seize him, and he slinks away, a crestfallen man. The whole affair is very laughable, the disclosure of coal in a safe being sure to make a great outburst of genuine merriment. 50 feet.

A STREET ARAB. Code word, **Umreichen**

Shows one of New York's street gamins going through various acrobatic evolutions; he turns handsprings backward and forward, walks the crab, does cart wheels and other kindred feats. An exceptionally unique part of the performance is his standing on his head and twisting around like a top. It is safe to say he will be bald-headed at an early age. 50 feet.

SNOW STORM. Code Word, **Umreise**

We present this picture as being one of the most novel that has ever been shown to the public. It was taken during an actual snow storm, not a ray of sunshine visible. The background is formed by the entrance to Llewellyn Park, Orange, N. J., the lodge house with its roof covered with snow being to the right. The limbs of the trees are heavily loaded down, and even the falling flakes are distinctly shown. Several carriages and pedestrians with uplifted umbrellas approach and lend action to the scene. One of the walkers is a high stepper, and every lift of his foot throws a ball of snow forward. Just as the picture ends his foot sends a snowball apparently right into the audience. This picture is very clear, and the subject entirely out of the ordinary line of animated pictures.

50 feet.

THE TELEPHONE. Code Word, **Umreissen**

A practical illustration of the value of this modern invention. Posted up on the wall is the startling sign, DON'T TRAVEL. USE TELEPHONE. YOU CAN GET ANYTHING YOU WANT. Man comes in, rings up, takes telephone, talks, then waits a moment; opens little door at the bottom of receiver, and takes out—a glass of beer! Blows off the foam, takes a deep draught, and telephones for a cigar. Waits a mo

ment; gets impatient and calls again, when out comes a blast of flour, plastering his face and clothes so that he looks like a miller. Sure to create barrels of fun. The man's face is a study. From satisfied contentment over his beer to utter disgust about the flour, the contrast and changes are most accurately shown. 50 feet.

SEESAW SCENE. Code word, **Umrennen**

Two factory boys get a huge barrel during their noon hour, and with a couple of planks they make an old-fashioned seesaw. Sitting on either end, they go up and down like a pair of kids. 'Long comes a third party with a brim full water pail, and a practical joke. He pushes off the boy nearest him, and substitutes the pail, which being lighter—away she goes, with comical results. The dripping boy wipes the water out of his eyes and off his clothes with a good-natured grin, while the other two laugh till their sides ache. Audience joins in every time this picture is shown. A very acceptable subject as a mirth provoker. Figures true to life and distinct. 50 feet.

THE BALL GAME. Code word, **Umrieseln**

The Reading's pitcher has just let a Newark batsman walk to first. Our camera is stationed about twenty feet from the bag, and the satisfied grin of the runner is great as he touches first and gets up on his toes for second. Next man up cracks first ball pitched for a two-bagger, and races for the base with a wonderful burst of speed. First baseman just misses a put out. Very exciting. Man on the coaching line yells, and umpire runs up and makes decision. Small boy runs past back of the catcher close to the grand stand, where there is great commotion. A most excellent subject, treated brilliantly. 50 feet.

HURRICANE AT SEA.

Fifty-foot pictures, $10.00.

S. S. "COPTIC" LYING TO. Code word, **Umrinden**

This view was taken aboard the S. S. "Coptic" while making a trip from San Francisco to Japan. The scene was taken from one side of the upper deck, after one of the most severe hurricanes that this vessel had ever passed through, as soon as it was possible to set up the machine. The entire perspective is formed by the angry waters. At one moment it appears as though the vessel were climbing up a mountain of water, and again the waves sink so that they are almost out of sight, as the vessel rides the crest of the waves. The effect produced is of a grandeur that must be seen to be appreciated. The picture is photographically perfect and it is certainly one of the finest subjects that we have ever taken. 50 feet.

S. S. "COPTIC," NO. 2. Code word, **Umringung**

Taken on the same trip as the one before described, from the forward deck, near the bridge. The former picture was made when there was no sunlight, but in this one the sun has just broken through the clouds. As the waters surge and roll, the tops of the waves are covered with a milk-white foam, making a striking contrast to the inky blackness of the billows. If there is any discrimination, this film is even better than No. 1, and it would prove a most attractive addition to any list of subjects. 50 feet.

S. S. "COPTIC" RUNNING AGAINST THE STORM.

Code word, **Umritt**

The view point in this picture is midships, straight ahead, and shows the vessel running head-on through the heavy sea that still prevails. The bow of the vessel is plainly shown, with one of the crew stationed at his post as lookout. As the vessel runs into the heavy billows, the water breaks in huge volumes over the prow and is dashed into clouds of spray. A monster wave comes along and the lookout disappears, but bobs up the next moment; and the water may be seen running in streams from the deck. This is a very sharp and clear photograph. 50 feet.

HEAVING THE LOG. Code word, **Umrollen**

Taken aboard the S. S. "Coptic" just after the hurricane. The vessel has been driven out of her bearings, and the sailors in their oilskins are heaving the log. Another sailor is raising and lowering a flag, evidently signalling some other vessel. The billows are heaving and the effect of the whitecaps is fine. A long wake of foam stretches into the distance. Immense volumes of smoke pour from the funnels and recede in the background. The effect produced by the combined action of the water and the flying smoke is awe inspiring. A sharp clear picture of an excellent subject. 50 feet.

17-98

Charging Edison

When it is practicable, always allow the solution to cool quite cold before setting up the battery. [illegible] surface of the solution before pouring on the [illegible] frequently while the caustic is dissolving.

It is most important that the [illegible] be entirely submerged in the Caustic [illegible] the top edge of the oxide plates [illegible] layer of oil.

It is also of vital importance [illegible] be omitted. When oil is not used, [illegible] battery is reduced fully two thirds.

Before immersing the [illegible] in water until they are thoroughly [illegible] to them as they pass through [illegible] plates, and it is [illegible]

Complete directions [illegible] cell, which must be followed [illegible] battery. If not received, write [illegible]

We [illegible] when the zinc is [illegible] and solution.

THE PRINCIPAL POINTS IN FAVOR OF THE

Edison-Lalande Battery.

1st. High and constant AVAILABLE electromotive force.

2nd. No local action, and, therefore, no loss of energy, while the cell is idle — the chemical action in cell is less than one per cent. per month

3rd. Extremely low internal resistance.

4th. Heavy current delivery, absolutely constant.

5th. Cheap materials easily obtained.

6th. No attention or inspection required until all the energy of its elements is exhausted.

7th. Convenience of form and freedom from noxious fumes or chemical deposits. No creeping.

8th. No polarization.

9th. Will not freeze at lowest temperature.

10th. The EDISON-LALANDE Battery is now made in ten different types, each one of which is especially designed for the kind of work named. (See page 6.)

Particular attention is directed to the Edison-Lalande cells, types V and Z, illustrated on page 13, as both these models have steel enameled jars, with liquid-tight covers, and are specially suitable for use with portable gas engines, including marine and traction engines, etc., etc. Both types are strongly and well made, and will stand any amount of hard usage. They are also well adapted for PORTABLE *phonograph batteries.*

Description and Chemical Action of Cell.

The elements employed in the EDISON-LALANDE cell are zinc, which forms the negative pole, and black oxide of copper (Cu. O), the positive pole of the battery. The exciting liquid is simply a solution of caustic potash. The oxide of copper is obtained by the process of roasting copper turnings; the oxide is then ground into a fine powder and compressed into solid blocks, from which plates of a suitable size for the different cells are cut. These plates are suspended from the cover of the containing vessel (a porcelain jar), in a grooved copper frame, the sides of which are rigidly bolted to the cover by means of thumb nuts, one of which also serves as the positive pole of the battery. On each side of the copper oxide element in the larger type cells (but only on one side in the smaller types) is suspended a rolled zinc plate. These zinc plates are fastened by a bolt to a knob on the cover. This prevents any movement in the relative position of the elements, and does away with the necessity of using vulcanite separators to prevent any short circuits occurring in the solution. The zincs are amalgamated, and as in most batteries, the zinc is attacked more vigorously near the top than at the lower part of the plate, the zincs for this cell are made slightly tapering, the thick part being uppermost.

The exciting liquid employed in the battery consists, in all types, of a 25 per cent solution of caustic potash in water, or in other words, of a solution of one pound of caustic potash in three pounds of water. When the circuit is closed and the cell is put in action, the water is decomposed, the oxygen forming, with the zinc, oxide of zinc, which, in turn, combines with the potash to form an exceedingly soluble double salt of zinc and potash, which dissolves as rapidly as it is formed; the hydrogen, liberated by the decomposition of the water, reduces the copper oxide to metallic copper. A layer of heavy paraffine oil $^3/_8$ inch deep is then added to keep out the air and prevent creeping.

This battery has an initial E. M. F. of .95 volt, which drops to .7 volt on closed circuit. It is made in a variety of sizes, each adapted to a particular class of work. Taking the type "R" as a standard, this particular cell is 6 inches by 8 inches, the same size as the Western Union gravity battery. At first sight it appears that the E. M. F. is low. The internal resistance is, however, correspondingly lower (in this particular cell being only .043 ohm), and consequently it follows that the AVAILABLE E. M. F. (potential difference) is very high.

To take an instance: Two cells of six inches by eight inches gravity battery, when first set up, will have an E. M. F. of 2.158 volts, and an internal resistance of 1 ohm. Two cells of EDISON-LALANDE battery of type "R" will have an E. M. F. of 1.4 volts, and an internal resistance of .086 ohm. Suppose these two different batteries each work through a resistance of 1 ohm; the resulting current will be:

	E M F.	INT. RES.	EXT. RES.	TOTAL RES.	CURRENT.
Two cells gravity	2.158 volts	1 ohm	1 ohm	2 ohms	1.079 amperes
Two cells Edison Lalande, type R	1.40 "	0.086 "	1 "	1.086 "	1.289 "

Furthermore, as is well known, the drop of E. M. F. across any particular resistance in a circuit, is proportional to the ratio of that resistance, to the total resistance of the circuit.

It follows, therefore, that the proportion of the E. M. F. absorbed by the internal resistance of the gravity battery is 50 per cent of the generated E. M. F., whereas in the EDISON-LALANDE battery the E. M. F. absorbed in like manner is 8 per cent. If the external resistance were less, the results would be still more in favor of the EDISON-LALANDE. Again, in this case we have taken the gravity battery at its best, but on working this battery the internal resistance would constantly increase; which would absorb a corresponding proportion of the E. M. F., with a necessarily diminishing current in the external circuit. The internal resistance in the EDISON-LALANDE cell, on the contrary, falls during the whole life of the battery, on account of the negative electrode, oxide of copper (which is a bad conductor), being continuously reduced, during the period that the circuit is closed, to metallic copper, which is a good conductor. This action virtually increases the size of the negative electrode, thereby lowering the internal resistance.

One of the chief points of superiority of this battery is the absence of local action when not in actual service. In an actual test made with 40 of these cells by Dr. A. E. Kennelly, at the time he was Chief Electrician at the Edison Laboratory, it was found that the average loss of zinc in each cell for a period extending over three months was a fraction over 1 per cent per month.

In making this test the zincs in each cell were most carefully weighed on accurate balances when the battery was first set up, and again at the end of each month, with the above result.

Still another good feature is that no attention is necessary until the charge is entirely exhausted; that there are no noxious or poisonous fumes, and that the permanent parts of the battery do not deteriorate with time, as is the case with other batteries. This battery is now extensively used for all closed circuit work requiring considerable current, and it gives universal satisfaction. It can also be equally well employed for open circuit work, such as burglar alarms, hotel annunciators, telephones, call-bell circuits and railway crossing signals.

In order to point out the advantages and capabilities possessed by the different types of the EDISON-LALANDE cell, which we manufacture, the table on the opposite page was prepared by Dr. A. E. Kennelly, when Chief Electrician of the Edison Laboratory, comparing these and other well-known batteries on the market. It should be remarked, however, that most of these latter, could not be practically employed for any motor work. The local action in the chromic acid type, and the polarization in the Leclanché, preclude their economic application for even very moderate deliveries of electric power. On the other hand, the EDISON-LALANDE cell is free from objection on the score of either polarization or local action, and can be conveniently applied to sewing machine motors, fan motors, electric cauteries, gas engine igniters, small electric lamps and other purposes calling for moderate supplies of electrical power, in adition to the needs of telegraphy, telephony and electric bells or signals.

A careful scrutiny of the internal resistances (second column of table) and maximum safe continuous discharges (last column) of the various types of EDISON-LALANDE cells, is most essential when selecting batteries for supplying heavy current for motor work, etc., as in such cases, the rate of discharge is the first thing to be considered, and is of far more importance than the capacity of the cell. For instance: The type "J" cell has a capacity of 50 Ampere-hours. It would not, however, be wise to employ a number of this type cell for operating a motor requiring 3 amperes to drive it, as the maximum safe continuous discharge of this cell is found, by the table, to be only 1 ampere (see last column). It would, therefore, be advisable to use type "R" cell or any of the larger models for this work.

These remarks do not apply to cells used for cautery work, which deliver upwards of 30 amperes on short circuit, as in this case the current is used for only a few moments at a time, and the battery can be used almost up to its maximum current discharge (as shown in the third column), without deterioration.

Dr. A. E. Kennelly's table showing comparative efficiency tests between the various sizes of Edison-Lalande cells, and other types of battery on the market, for purposes of driving small electric motors, or for moderate general delivery of power.

TYPE OF CELL.	Mean Working E.M.F. Volts.	Average Internal Resistance Ohms.	M'xim'm Delivery Current Amperes	Capacity in Ampere-Hours.	List Price.	Power Valuat'n. $\frac{e^2}{r}$.	Ec'nomic Power Valuat'n. $\frac{e^2}{pr}$.	C'ntinu's Current Ampere
Fuller Bichromate	1.8	0.40	4.50	68	$1.00	8.1	8.1	
Western Union Carbon Bichromate Type	1.8	0.40	4.50	5	1.25	8.1	6.48	
Partz Motor Cell	1.83	0.51	3.58	65	4.50	6.57	1.458	
Hussey Eclipse	1.4	0.8	1.75	45	2.50	2.45	0.98	
Leclanché	1.5 to 0.5	0.5	3.0		1.00	1.0	1.0	
Gravity Daniell, Western Union Type, Local	1.0	0.5	2.0		0.90	2.0	2.22	
Edison-Lalande,								
Type B, Faradic Portable Air-tight	0.667	0.50	1.334	15	1.25	0.89	0.71	0.5
" " " J, Annunciator Model	0.667	0.180	3.705	50	1.30	2.47	1.90	1.0
" " " X, Special Telephone Model	1.333	0.50	2.666	40	2.50	3.56	1.42	1.0
" " " Q, Small Fan Motor and Gas " " Engine Model	0.667	0.070	9.528	150	2.00	6.35	3.18	2.5
" " " Z, **Liquid-Tight** Small Gas " " Engine Model	0.667	0.089	7.494	100	1.75	5.0	2.86	1.5
" " " V, **Liquid-Tight** Gas Engine " " Model	0.667	0.070	9.528	150	2.50	6.35	2.54	2.5
" " " R, Gas Engine & R.R. Crossings Signal Model	0.667	0.043	15.511	300	2.70	10.33	3.83	4.0
" " " Y, Track Circuit Model	0.667	0.150	4.447	300	2.50	2.969	1.19	0.5
" " " S, Phonograph and Fan Motor " " Model	0.667	0.025	26.680	300	2.85	17.78	6.24	6.0
" " " W, Cautery and Dental Motor Model	0.667	0.020	33.350	600	4.85	22.22	4.58	7.0

The third column gives the current that the cells will deliver when placed on short circuit. The last column gives the limiting currents that it is usually advisable to take from the cells when worked continuously.

Advice as to which type of cell to use on various lines of work.

Each type of cell has been constructed to fill special requirements of the electrical profession. Thus we recommend their use as follows:

Type B. for Medical Induction Coils; see pages 45, 46 and 47.

Type J. for Telephone, Annunciator, Induction Coil, Medical Galvanic and Electric Bell work.

Type X. for Local and Long-Distance Telephone.

Type Q. for Gas Engines, Small Fan Motors, Spark Coils, Large Annunciators and Burglar Alarms.

Type V. (Liquid-Tight) for Marine and Traction Gas and Gasoline Engines, and Portable Battery for Phonographs. (See page 13.)

Type Z. (Liquid-Tight) for Marine and Traction Gas and Gasoline Engines, and Portable Battery for Phonographs. (See page 13.)

Type R. for Gas Engines, Fan Motors, Phonographs, District Telegraph, Fire Alarm Telegraph, Local and Main Line Batteries, Turntable Motors, Electro-plating, Railroad and Crossing Bell Signals.

Type Y. for Railroad and Crossing Bell Signals; **specially suitable for track circuit work**

Type S. for Fan Motors, Phonographs, Electro-plating, Chemical Analysis, Miniature Lamps, Sewing Machines, X-Ray Coils, Heiman Centrifuge, Railroad and Crossing Bell Signals.

Type W. For Cautery Batteries, Dental Motors, Small Power Motors, Sewing Machines, X-Ray Coils and Heiman Centrifuge.

Read Carefully Before Setting up Batteries.

A Few Points to be Observed in the Installation and Care of EDISON-LALANDE BATTERIES.

Solution.

When Mixing Solution. Do not put the potash into the water and leave it to dissolve, as it will solidify at the bottom of the jar unless the solution is stirred constantly **until the potash is entirely dissolved**

The solution will burn the skin and clothes. Care should be exercised when stirring, to avoid splashing it. If it is quickly removed from the skin, by rubbing it off with a piece of tissue paper, no inconvenience will result. Any animal or vegetable (**not mineral**) oil or grease will accomplish the same result, as it will saponify it and render it harmless.

The proportion of potash to water in making solution is 1 pound potash to 3 pounds water for all types of cells, and the solution when first made will show a density of 1.25 specific gravity on the hydrometer at a temperature of 60 deg. Fahr. It should not be tested until it has cooled down, as the density is less when the solution is hot.

When the solution is exhausted it will show a density of 1.32 to 1.34 on the hydrometer. We make special hydrometers, reading between 1.25 and 1.34 for testing purposes.

The weight of potash and quantity of heavy paraffine oil used in each type of cell we make, are as follows:

Type A or B,	1 can	granulated	potash,	weight	2½ oz. to	8 oz.	water,	1 oz. oil
" J or C,	1 "	"	"	"	8 oz. to	24 oz.	"	2 oz. "
" O or E,	1 "	"	"	"	1 lb. to	3 lbs.	"	4 oz. "
" V,	1 "	"	"	"	1 lb. to	3 lbs.	"	4 oz. "
" Z,	1 "	"	"	"	11 oz. to	2 lbs.	"	2 oz. "
" S or K,	1 "	"	"	"	2 lbs. to	6 lbs.	"	4 oz. "
" R or G,	1 "	"	"	"	2 lbs. to	6 lbs.	"	6 oz. "
" Y,	1 "	"	"	"	2 lbs. to	6 lbs.	"	6 oz. "
" W or P,	1 "	"	"	"	4 lbs. to	12 lbs.	"	8 oz. "

" X or D. 2 bottles (one for each partition), each containing 5½ oz. potash to 16 oz. water in each partition, 2 oz. oil in each partition.

The solution must always be renewed when the zincs and oxides are renewed, as it is then completely saturated with zinc oxide, which is held in solution, and is really changed into zincate of potash. If the old solution is not changed, but used over again, it finally becomes super-saturated with zinc oxide, which will solidify near the bottom of the cell in the form of needle-like crystals, and the efficiency of the battery will be greatly impaired.

The solution should always reach to the lower colored line in the jar after it has cooled down, and it may then probably be found necessary to add a little water when setting up the cell, to bring it to this line again, as the volume of solution diminishes and the density increases as it cools.

When these cells are used on outside work and ARE EXPOSED TO TEMPERATURES VARYING FROM FREEZING TO 40 DEGREES BELOW ZERO, it is advisable to use a 20 per cent. solution of caustic potash, as when a solution of this density is employed, the batteries will work much better in extreme cold weather, as the solution will not thicken in the least, whereas, when a 25 per cent. solution is used at these low temperatures, there is a tendency of the solution to partially jellify, which impairs the efficiency of the battery FOR THE TIME. The denser solution is, however, to be preferred for ordinary work, as the efficiency of the battery is somewhat higher when using a 25 per cent. solution in ordinary temperatures than when using a 20 per cent. solution. The following table gives the proportionate weights of potash and water for low temperature work, and it is advisable to always use this density of solution on Railway Signal Work, where the batteries are placed in exposed positions.

Type J or C,	gran.	potash,	weight	6 oz. to	24 oz.	water,	2 oz. oil
" O or E,	"	"	"	12 oz. to	3 lbs.	"	4 oz. "
" V,	"	"	"	12 oz. to	3 lbs.	"	4 oz. "
" Z,	"	"	"	8 oz. to	2 lbs.	"	2 oz. "
" S or K,	"	"	"	1½ lbs. to	6 lbs.	"	4 oz. "
" R or G,	"	"	"	1½ lbs. to	6 lbs.	"	6 oz. "
" Y,	"	"	"	1½ lbs. to	6 lbs.	"	6 oz. "
" W or P,	"	"	"	3 lbs. to	12 lbs.	"	8 oz. "
" X or D,	(each partition)	4 oz.	potash	to	1 lb.	"	2 oz. "

Paraffine Oil.

The oil used in this battery is a **very heavy pure mineral oil of high viscosity**. The object which this oil attains is not to prevent evaporation (although it also serves this purpose), but to prevent creeping of the solution up the zincs. If the oil is omitted, the zincs are rapidly attacked **above the solution,** by the potash extracting carbonic acid from the air and becoming carbonate of potash. This acts most destructively on the tops of the zinc plates, above the solution, which are finally reduced to the consistency of paste, and are totally disintegrated, although the part immersed in the solution remains intact.

The great importance of using the correct oil will thus be seen at once, as the ordinary heavy paraffine oils in the market have not sufficient **viscosity** to prevent this creeping. We should therefore strongly advise our customers to always order their oil from us, as we experimented for upwards of a year before we obtained a grade that we could absolutely rely upon. Do not stint the amount used. The layer of oil should be ¾ inch deep on all cells.

Zincs.

The zincs used in all our cells, except type D or X will only last one charge of solution. At the end of this time they will be reduced to a skeleton. It is **important always to see that the necks of the zincs where they are bolted to the long binding-post bolt are clean and bright,** so as to insure good electrical contact; also see that the binding-post bolt and nut are perfectly clean and bright. For cleaning flat surfaces employ a small piece of emery paper, and the bolts themselves could be dipped into a dilute solution of sulphuric acid and water, as described more fully later on.

Copper Frames

When renewing the battery, it is desirable to clean the inside grooves of the copper frames, where the copper oxide plates make contact, so as to insure a good electrical connection. This is specially important where the batteries are required to give a heavy current for cautery or motor purposes. These frames can be easily cleaned by wrapping a small piece of emery paper round a stick which will just fit into the grooves, or by immersing them in a dilute solution of 1 part of sulphuric acid and 4 parts water, and then **carefully rinsing them in clean water,** to remove all traces of the acid.

Copper Oxide Plates.

These plates are made of compressed copper oxide, the surfaces of which are reduced, by a special process, to metallic copper.

The amount of copper oxide used in each cell is so calculated that it will be entirely reduced to metalic copper when the zincs are consumed and the solution is exhausted.

TO ASCERTAIN IF THE OXIDE PLATES ARE EXHAUSTED: Pick into the body of the oxide plates with a sharp pointed knife. If they are red throughout the entire mass, they are completely exhausted and need renewing. If, on the contrary, there is a layer of black in the interior of the plate, there is still some life left, the amount being dependent entirely upon the thickness of the layer of black oxide still left.

IT IS VERY POOR ECONOMY TO USE EXHAUSTED OXIDE PLATES OVER AGAIN, as the battery will then polarize on account of there being no oxide of copper left to act as a depolarizer. To explain this more fully, it should be remembered that the action of the cell is as follows:

Electro-Chemical Action of Battery.

When the circuit is closed, the water of the solution is decomposed into nascent oxygen and hydrogen. The oxygen goes to the zinc plate (the negative pole), and unites with it, forming oxide of zinc. This, in its turn, is dissolved by the potash solution, forming zincate of potash. The hydrogen goes to the oxide of copper plate (the positive pole), and unites with the oxygen in the oxide of copper, forming water (H_2O), leaving behind metallic copper. As the oxide plate is porous, this action goes on, when the battery is in service, until the oxide plate is reduced throughout its entire mass to metallic copper in a finely divided state, and there being no more oxide of copper left, the hydrogen will then collect in bubbles on the surface and in the interior of the plate, and polarization will ensue.

When the cells are only used over extended intervals of time (remaining idle during the balance of the time), it is advisable to keep them always on closed circuit through a high resistance, as there is a tendency of the solution to reoxidize the reduced copper surface of the oxide plates, and consequently just enough current should be taken from the battery to overcome this action. In practice it is found that a current of 15 milliamperes for types Q, R and S, and 25 milliamperes for type W is sufficient to accomplish this result. Our rheostats for cautery and dental work are all provided with these high-resistance shunts, which are placed inside the rheostat box.

CAUTION. The oxide plates should never be removed from the potash solution and allowed to dry in the air, as, if this is done, the surface of the plates becomes reoxidized, by absorbing the oxygen from the air, and the oxide thus formed is much more difficult of reduction than the original oxide of which the plates are formed The internal resistance is consequently very greatly increased, and the current materially diminished.

The difference of one inch in the height of the solution in the jars, determines the success or failure of these batteries.

Too great stress cannot be laid on the necessity of observing (when setting up the cells) that the **top of the oxide plate is fully one inch below the surface of the potash solution, and consequently about 1½ inches below the top of the oil.**

In some of the W jars it is just possible that the position of the two colored lines (referred to in the directions for setting up the cells) may be slightly lower than the standard distance from the top. It is therefore better, when setting up these cells (after the elements have been immersed in the solution), to raise the cover of each jar slightly, so as to ascertain the height of the solution above the top of the oxide plates, which can be noted by observing how far the insulating tubes on the frame sides are covered by the solution. If 1½ inches of the lower end of these tubes is not covered by **the solution and oil,** add a little more water to bring it up to this position.

Note. Where batteries are placed in warm places they should be examined every two or three months to see that the solution has not evaporated.

as this will gradually take place, in spite of the oil, if they are in a hot room. If the solution is found to have evaporated, add more water to bring it again to the proper height.

THE IMPORTANCE OF KEEPING THE CELLS FILLED TO THE PROPER HEIGHT will be seen from the following explanation. The reduced surface of the copper oxide plate is covered with a fine dust of copper, particles of which become detached when the plate is put into the solution. These particles rise to the surface of the solution, and float underneath the layer of oil. If, therefore, the surface of the solution is only on a line with the top of the copper oxide plates these particles will in time form a bridge from the zincs to the oxide plate, and a short circuit will be established in the cell itself, which will destroy it and cause the zincs to eat off at the line of the solution.

One other point yet remains to be noted. It is of the first importance that all binding posts and connection wires should be kept clean and bright at the points of connection.

Table Showing Relation Between Old and New Models.

We have discontinued making Edison-Lalande cells, types A, C, D, E, F, G, K, L, M, N, P and T, and have substituted newer models specified below, and as listed on pages 11, 12, 13, 14 and 15. **We still keep on hand Renewal Parts for these earlier types** above referred to, so that customers having these cells in service will not be inconvenienced.

Old type	C	is now	represented	by	new type	J.
"	D	"	"	"	"	X.
"	E	"	"	"	"	Q.
"	G	"	"	"	"	R.
"	K	"	"	"	"	S.
"	P	"	"	"	"	W.

The only change in these cells is that the zincs in the new types are bolted to a porcelain knob on the cover and consequently have a hole in the neck for the bolt to pass through, instead of being made with a hook, as in earlier models. The oxide plates, potash and oil, will do for the new and old types equally well.

Types A, F, L, M, N and T are not represented by new models, but are dropped altogether, as we found that the sizes we now make will fill all the requirements of the trade.

The following list will be of service to dealers carrying a line of our batteries on hand.

Oxide plates for	A & B cells	are the same size.			
" "	C, J & X cells	"	"		
" "	E, F, K, L, Q, S & V cells	"	"		
" "	G, M, P, R, W & Y "	"	"		
Potash cans for	C, J & N "	"	"		
" "	E, O, Q & V "	"	"		
" "	G, R, K, L, S & Y "	"	"		
" "	M, P & W "	"	"		
Bottles of Oil for	C, J, N & Z "	"	"	2 oz.	per cell.
" "	E, F, K, L, Q, S & V "	"	"	4 "	"
" "	G, R & Y "	"	"	6 "	"
" "	M, P, T & W "	"	"	8 "	"

Zincs for each type of battery will have to be ordered for that particular type.

ALL PRICES SUBJECT TO CHANGE WITHOUT NOTICE.

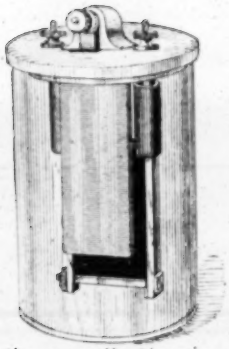
Price List

Edison-Lalande Batteries.

TYPE "J" CELL.

ANNUNCIATOR MODEL.

Capacity 50 Ampere-Hours.



Size over all, 3¼ x 7 in
Jar only 3¼ x 5½ in.

Price Complete Cell, with Porcelain Jar, $1.30

Price of Renewal Parts.

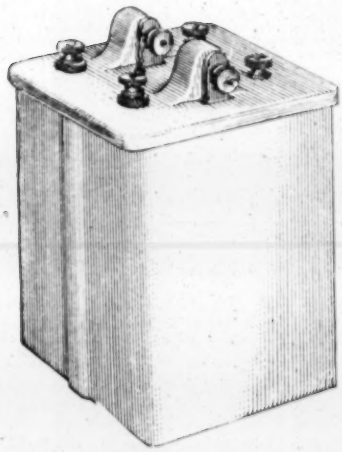
Copper Oxide Plate (capacity, 1 charge)	$0.12
Zinc Plate (capacity. 1 charge),	.08
Can containing 1 charge Caustic Potash,	.12
Bottle Heavy Paraffine Oil, 1 charge,	.05

For prices of permanent parts of cell see page 17.

TYPE "X" CELL.

SPECIAL TELEPHONE MODEL FOR LOCAL AND LONG DISTANCE TRANSMITTERS.

Capacity 40 Ampere-Hours.



Size over all 4¾ x 4¾ x 7¼ in.
Jar only 4½ x 4½ x 5¼.

Price Complete Cell, with Porcelain Jar, - - - - - $2.50

The cell is made to fit battery box under transmitter.

Price of Renewal Parts.

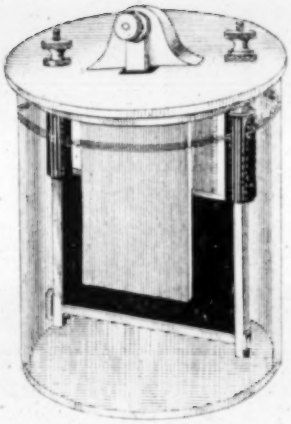
2 Copper Oxide Plates (capacity 1 charge), 12c. each,	$0.24
2 Zinc Plates (capacity, 1 charge), 8c. each,	.16
2 Bottles Caustic Potash (1 charge), 15c. each,	.20
Bottle Heavy Paraffine Oil, 1 ch'ge,	.05

For prices of permanent parts of cell see page 17.

TYPE "Q" CELL.

SMALL FAN MOTOR AND GAS ENGINE MODEL.

Capacity 150 Ampere-Hours.



Size over all, 5¼ x 8 in
Jar only, 5½ x 6½ in.

Price Complete Cell, with Porcelain Jar, = = = = = $2.00

Price of Renewal Parts.

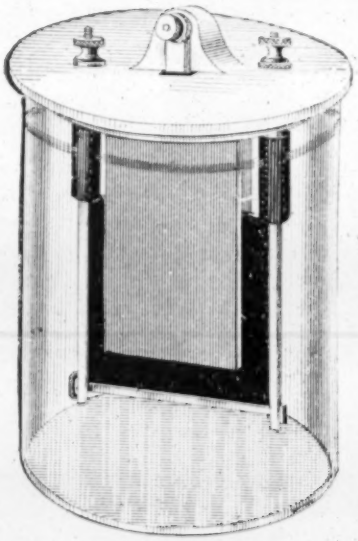
2 Zinc Plates (capacity, 1 charge), 12c. each,	$0.24
1 Copper Oxide Plate (capacity, 1 charge),	.25
Can containing 1 charge Caustic Potash,	.17
Bottle Heavy Paraffine Oil, 1 charge,	.05

For prices of permanent parts of cell see page 17.

TYPE "R" CELL.

GAS ENGINE AND R. R. CROSSING SIGNAL MODEL.

Capacity 300 Ampere-Hours.



Size over all, 6¾ x 10 in.
Jar only, 6½ x 8¼ in.

Price Complete Cell, with Porcelain Jar, = = = $2.70

Price of Renewal Parts.

2 Zinc Plates (capacity, 1 charge), 21c. each,	$0.42
1 Copper Oxide Plate (capacity, 1 charge),	.46
Can containing 1 charge Caustic Potash,	.28
Bottle Heavy Paraffine Oil, 1 ch'ge,	.05

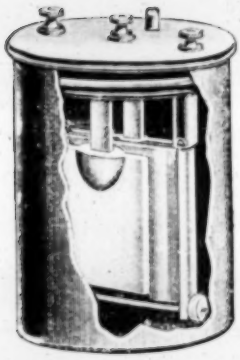
For prices of permanent parts of cell see page 17.

TYPE "Z" CELL.

SMALL MARINE AND TRACTION GAS ENGINE MODEL.

Liquid-Tight Steel Enameled Jar.

Capacity 100 Ampere-Hours.



Size over all 4½x6¾ in.
Jar only, 4¼ x 6 in.

Price, Complete, = = = $1.75

Price of Renewal Parts.

1 Copper Oxide Plate (capacity 1 charge),	$ .20
1 Zinc Plate, (capacity 1 charge),	.25
1 Can Caustic Potash (capacity 1 charge),	.15
Bottle Heavy Paraffine Oil (1 charge),	.05

For prices of permanent parts of cell see page 17.

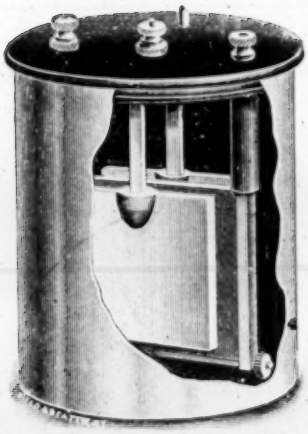
Soft Rubber Gasket Rings, each,	.15

TYPE "V" CELL.

MARINE AND TRACTION GAS ENGINE MODEL.

Liquid-Tight Steel Enameled Jar.

Capacity 150 Ampere-Hours.



Size over all 5¾ x 8 in.
Jar only, 5 x 7 in.

Price, Complete, = = $2.50

Price of Renewal Parts.

1 Copper Oxide Plate (capacity 1 charge),	$ .25
1 Zinc Plate (capacity 1 charge),	.30
1 Can Caustic Potash (capacity 1 charge),	.17
Bottle Heavy Paraffine Oil (1 ch'ge),	.05

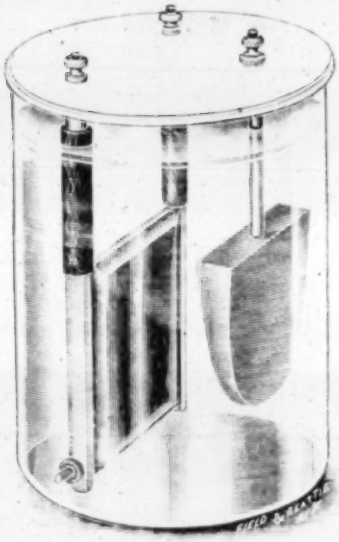
For prices of permanent parts of cell see page 17.

Soft Rubber Gasket Rings, each,	.15

TYPE "Y" CELL.

TRACK-CIRCUIT AND CROSSING-BELL SIGNAL MODEL.

Capacity, 300 Ampere-Hours.



Size over all 6¼ x 10 in
Jar only, 6½ x 8¼ in

Price Complete Cell, with Porcelain Jar, = = = $2.50

Price of Renewal Parts.

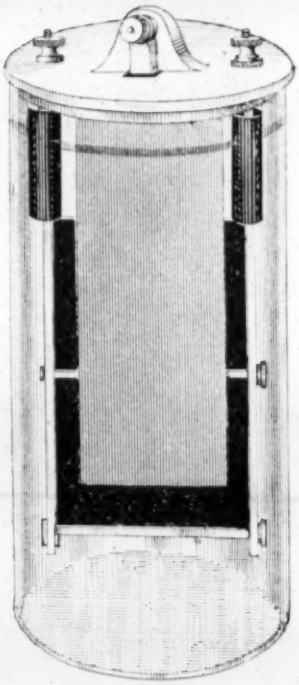
1 Zinc Plate (capacity 1 charge)	$ .30
1 Oxide Plate (capacity 1 charge), ...	.46
1 Can Caustic Potash (capacity 1 charge), ...	.28
1 Bottle Heavy Paraffine Oil (capacity 1 charge), . .	.05

For prices of permanent parts of cell see page 17

TYPE "S" CELL.

PHONOGRAPH AND FAN MOTOR MODEL.

Capacity, 300 Ampere-Hours.



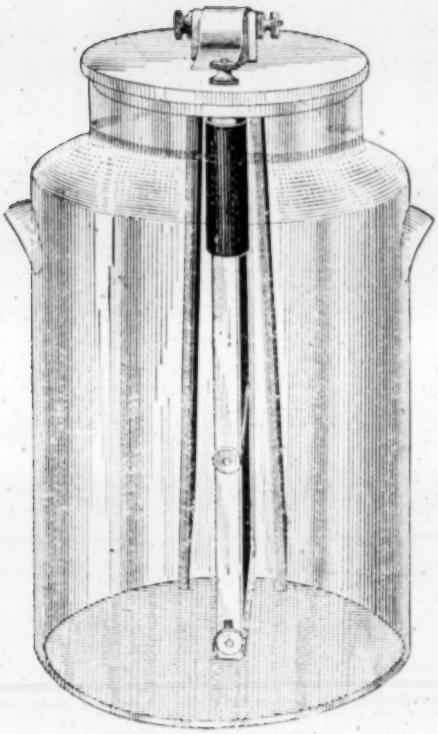
Size over all 5¾ x 13 in.
Jar only, 5½ x 11 in.

Price Complete Cell, with Porcelain Jar, = = = $2.85

Price of Renewal Parts.

2 Zinc Plates (capacity 1 charge), 21c. each, ...	$0.42
2 Copper Oxide Plates (capacity 1 charge), 25c. each, ...	.50
Can containing 1 charge Caustic Potash, ...	.28
Bottle Heavy Paraffine Oil, 1 ch'ge,	.05

For prices of permanent parts of cell see page 17.



Size over all 7½ x 15 in.
Jar only, 7½ x 13½ in.

TYPE "W" CELL.

CAUTERY AND DENTAL MOTOR MODEL.

Capacity, 600 Ampere-Hours.

Price, Complete Cell with Porcelain Jar, = = = $4.85

Price of Renewal Parts.

2 Zinc Plates (capacity 1 charge), 38c. each, . .	$0.76
2 Copper Oxide Plates (capacity 1 charge), 46c. each,	.92
Can containing 1 charge Caustic Potash, ...	.52
Bottle Heavy Paraffine Oil, 1 charge, ...	.08

For prices of permanent parts of cell see page 17.

EDISON EXHIBITION PHONOGRAPH BATTERY.

Size, 13 x 13 x 9½ in.

Consisting of 4 Liquid-Tight Steel Cells, Type "V," capacity 150 ampere-hours, in polished oak case, with strap for carrying same.

Price, Complete, = $12.00

This battery will run the phonograph for 50 hours with single charge, and as it is absolutely liquid tight, it is specially recommended for travelling exhibition work.

Price of renewal parts for 4 "V" cells (see page 13), = = **$3.08.**

THE EDISON

Portable Phonograph and Gas Engine Battery.

TYPE "O."

Price, complete, - $20.00

Cost of Renewal Charge for Complete Battery, $2.80.

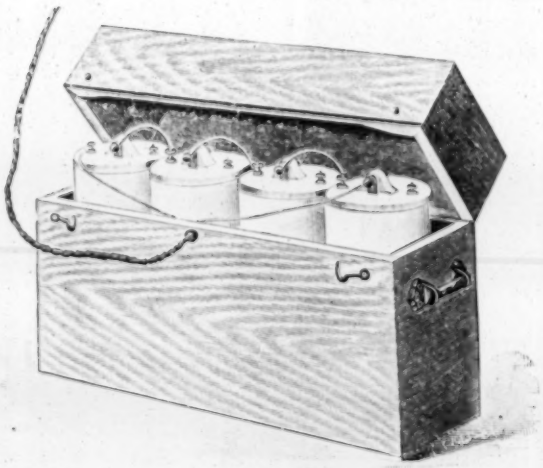
Itemized as Under:

4 Oxide Plates, Type "O," at 25c.	$1.00
4 Zinc Plates, Type "O," at 25c.	1.00
4 Cans Potash, Type "O," at 17c. each.	.68
1 16-oz. Bottle Oil, at 12c.	.12
	$2.80

Extra Flat Rubber Gaskets for Cover, 25c. each.

Size 9½ x 9½ x 9½ in.

This battery is specially designed for the use of traveling phonograph exhibitors, and will run a phonograph for 30 hours before needing any attention, after which it can be recharged at a small cost. It consists of a square hard-rubber cell divided into four compartments. The cover is bolted to the body of the cell by eight long brass bolts, and the cell is rendered air-tight by a flat rubber gasket that fits between the jar and the cover. It is encased in a polished oak box provided with a leather strap for carrying it easily.



Size 28½ x 8 x 15 in.

The Edison Phonograph . . . Battery for Stationary Work.

Consisting of four Edison-Lalande cells, Type "S" (300 ampere-hours), in lead-lined polished oak box, and battery cords, - $15.00

This battery will run the phonograph for 100 hours with a single charge.

Price of renewal parts for four "S" cells, $4.76

. . . PRICES OF PERMANENT PARTS OF . . .

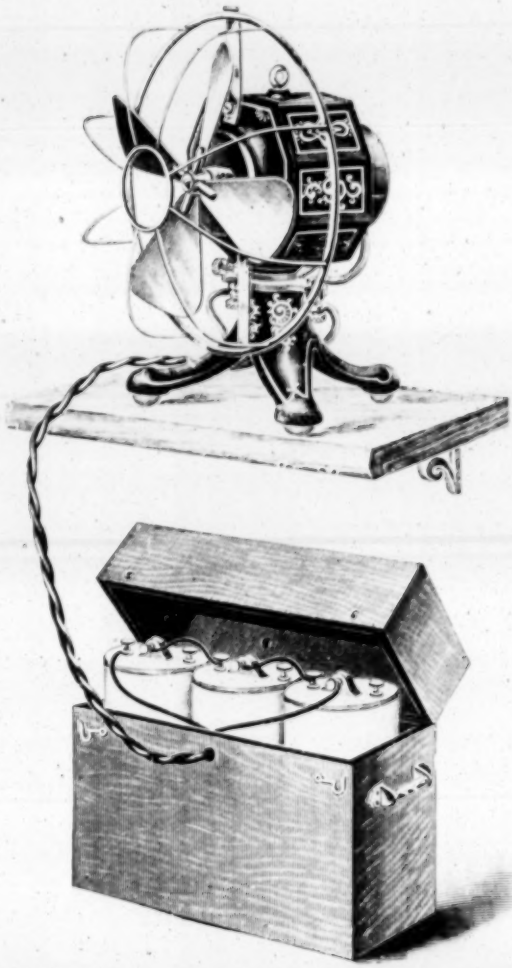
Edison-Lalande Cells.

Glass Jars, type "B" (faradic),	each,	$0.10
Porcelain Jars, type "J,"	"	.25
" " " "Q,"	"	.40
" " " "R," and "Y,"	"	.50
" " " "S,"	"	.65
" " " "W,"	"	1 65
Steel enamelled Jar, type "V,"	"	.70
" " " " "Z,"	"	.50
Porcelain Covers, type "B" (faradic),	"	.15
Rubber Covers, type "B" (faradic),	"	.40
Porcelain Covers, type "J" and "Z,"	"	.25
" " " "Q," "S," "V" and "W,"	"	.35
" " " "R" and "Y,"	"	.40
Copper Frames with bolts, type "B" (faradic),	"	.25
" " " " "J," "X" and "Z,"	"	.30
" " " " "Q" and "V,"	"	35
" " " " "R" and "Y,"	"	.40
" " " " "S,"	"	.45
" " " " "W,"	"	.45
Copper Bolts and Nuts only, all sizes,	"	.10
Hard Rubber Insulators for Copper Frames, all sizes,	"	.05
Long Brass Bolts and Nuts for Zincs, all sizes,	"	.10
Nickel-plated Binding-post, "B" (faradic),	"	.15
Wire Connections, all sizes,	"	.05
Flat Copper Strips, straight and twisted, "W,"	"	.10
Flat Nickel-plated Strips, "B,"	"	.10
Nickel-plated Rings, "B,"	"	.10
Soft Rubber Rings, "B,"	"	.03
Soft Rubber Gasket Rings, "V" and "Z"	"	.15
Soft Rubber Washers for Copper Frames,	per dozen,	.10
Soft Rubber Air Vent Nipples, "V" and "Z,"	each,	.03
Thumb Nuts, all sizes,	"	05
Edison Faradic cell, complete, type "B," with Porcelain Cover,	"	1 25
High Resistance shunts for 3, 6 and 8 cells,	"	1.00
Gas Engine spark coil,	"	2.50

Edison 7-in. Iron-Clad Fan Motor Battery Outfit, 1898 Model.

Consisting of Iron Clad Motor with 7 inch Fan and Guard, Battery Cords, three Edison-Lalande cells, Porcelain Jars, type "S," in polished oak box 18¾ inches long, 8 inches wide, 15 inches deep.

Outfit Complete, with charge to run motor 150 hours, $17.50.



Edison Iron-Clad Battery Fan Motor, with 7-Inch Fan and Guard, $8.50.

We wish to call your special attention to the following advantages in this motor, which are possessed by none other in the market.

It is noiseless, has self-oiling-bearings, and is entirely enclosed in iron-clad case, the rear end being left open for the regulation of brushes. The workmanship is of the very highest grade.

When ordering renewals for this Outfit always state for Type "S."

Complete Renewals for 3 Cells, Type "S," $3.60.

CONSISTING OF

6 Zinc Plates, Type "S."
6 Copper Oxide Plates, Type "S."
3 Cans Caustic Potash, single charges, Type "S."
Bottle Heavy Paraffine Oil, sufficient for 3 cells.

BRUSHES FOR IRONCLAD MOTOR, EACH, 10c.

Edison 9-inch Battery Fan Motor Outfit.
1898 Model. (Ball Bearing Motor.)

Consisting of Edison Battery Motor with 9-inch Fan and Guard, Battery Cords, 4 Edison-Lalande cells, type "S," Porcelain Jars in polished oak box, 25 inches long, 8 inches wide, 15 inches high.

Outfit Complete,

with charge to run motor upwards of 150 hours,

$25.00.

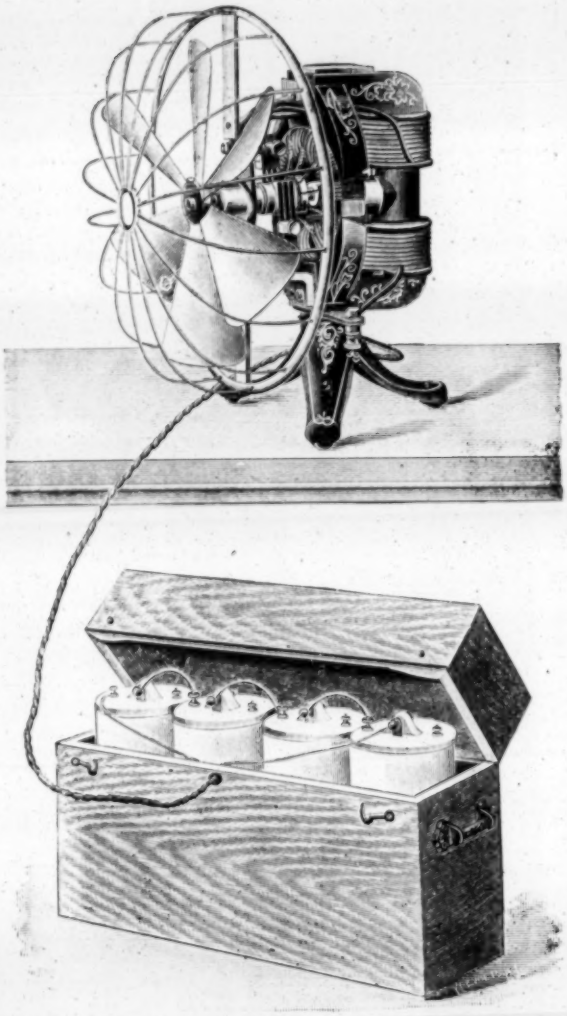
Edison Battery Motor, with 9-inch Fan and Guard

$12.00.

The motor belonging to this outfit is furnished with **ball bearings;** which materially decreases the frictional loss, and consequently the fan runs at a higher rate of speed while requiring considerably less current to drive it. **This improvement increases the efficiency of the motor nearly 50 per cent.**

The Motor with Fan occupies a space 10 x 12 inches. It is noiseless and the most efficient Battery Fan Motor on the market.

Flexible Battery Cord connecting Motor to Battery, **$1.00**



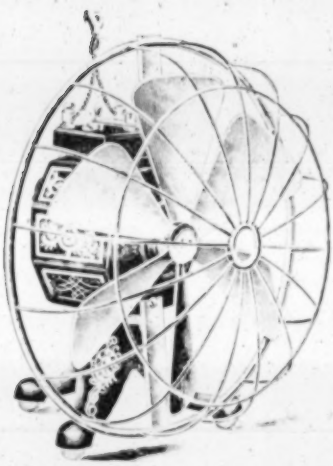
Complete Renewals for 4 Cells, Type "S," $4.76.

—CONSISTING OF—

8 Zinc Plates, Type "S."
8 Copper Oxide Plates, Type "S."
4 Cans Caustic Potash, single charge, Type "S."
Bottle Heavy Paraffine Oil, sufficient for 4 cells.

BRUSHES FOR EDISON 9-INCH MOTOR, EACH, 20c

EDISON IRONCLAD 9-INCH FAN MOTOR,



(3 Speed)

For 110 to 120 Volt Direct Current.

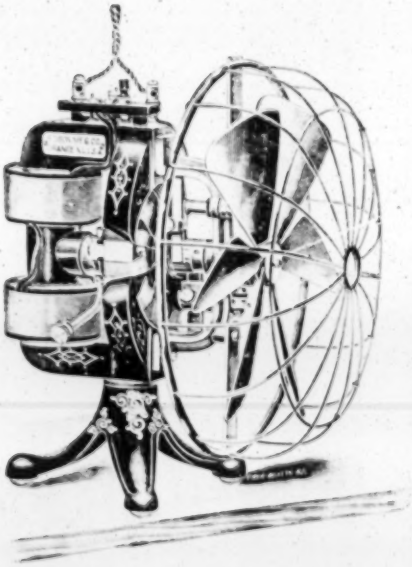
Price Complete, = = = $12.00

This motor is provided with a speed regulating switch to vary the velocity of the fan. The three speeds are as follows:

1400, 1600 and 1800 revolutions respectively.

It is furnished with self-oiling bearings, and is handsomely finished throughout.

EDISON 12-INCH FAN MOTOR,



(3 Speed)

For 110 to 120 Volt Direct Current.

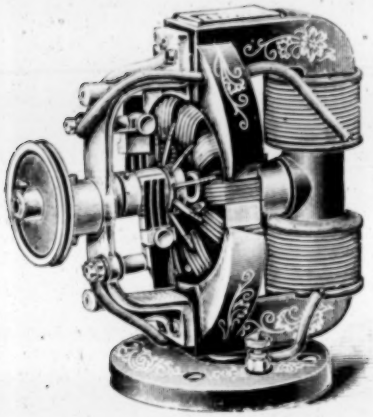
Price Complete, = = $17.50

This motor is provided with a switch for varying the speed of the fan. The three speeds are as follows: 900, 1100 and 1350 revolutions per minute respectively.

It is furnished with self-oiling bearings, and the workmanship is of the highest grade.

Both these motors can be connected across the line (110 to 120 volt direct current) without any external resistance.

Edison Small Power Battery Motors.

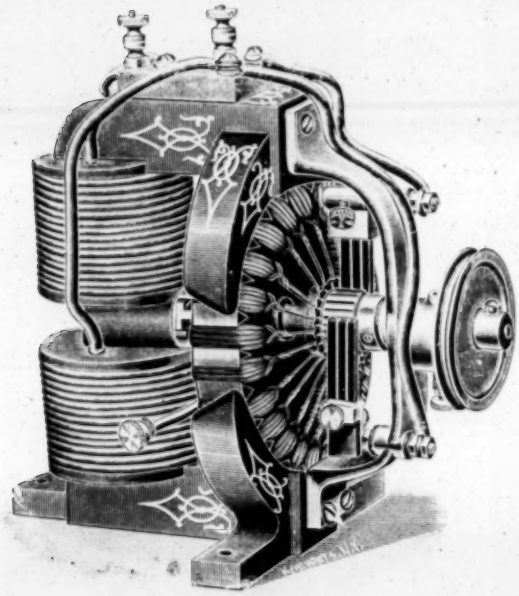


¼ Scale.

Edison Battery Motor No. 0.

This motor is suitable for Jewelers' and Dental lathes, where only small power is desired. It is furnished with ball bearings, and is of very high efficiency.

Price, - - $15.00.



¼ Scale.

Edison Battery Motor No. 00.

This motor is designed for heavier work, such as sewing machines, electric pianos, railroad semaphores, etc., and is also equipped with ball bearings.

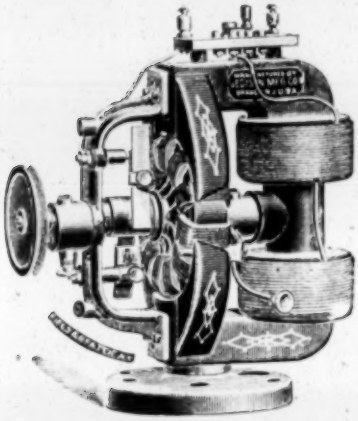
Price, - - - $25.00.

The above motors, both of which are of the Paccinotti ring type, are of the very best construction, and are suitable for operating dental engines, jewelers' and dental lathes, sewing-machines, electric pianos, etc., etc. In designing them, special attention has been directed to produce motors of high efficiency, which is of far greater importance in battery motors than in small motors running on the light circuit, on account of the cost of the maintenance of the battery being reduced to a minimum when a motor of high economy is used.

Edison 1-12th H. P. Small Power Motor.

(3 Speed)

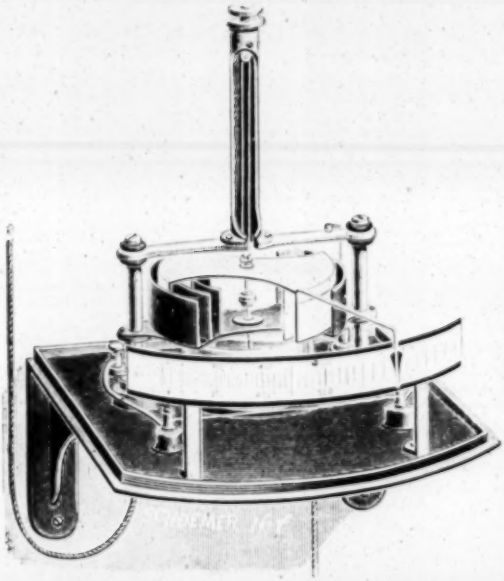
FOR 110 TO 120 VOLT DIRECT CURRENT.

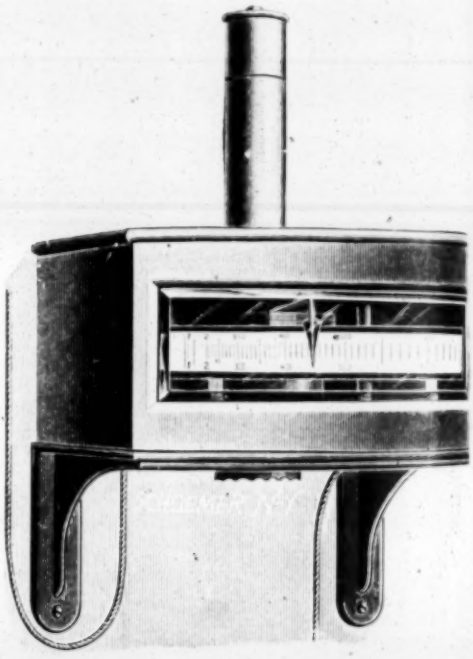


This motor is suitable for running small static machines, generators, kinetoscopes, dental and jewelers' lathes, and general laboratory work.

It is equipped with a speed-regulating switch for varying the speed of the motor.

Price Complete, - - - $17.50





Kennelly Standard Static Voltmeter.

FOR HIGH TENSION CURRENTS, BOTH CONTINUOUS AND ALTERNATING.

Scale, 0 to 600 Volts, - $40.00. Scale, 0 to 1200 Volts, - $40.00.

This instrument is designed on the well-known principle of the electro-meter. Among the great advantages possessed by this instrument are the following:

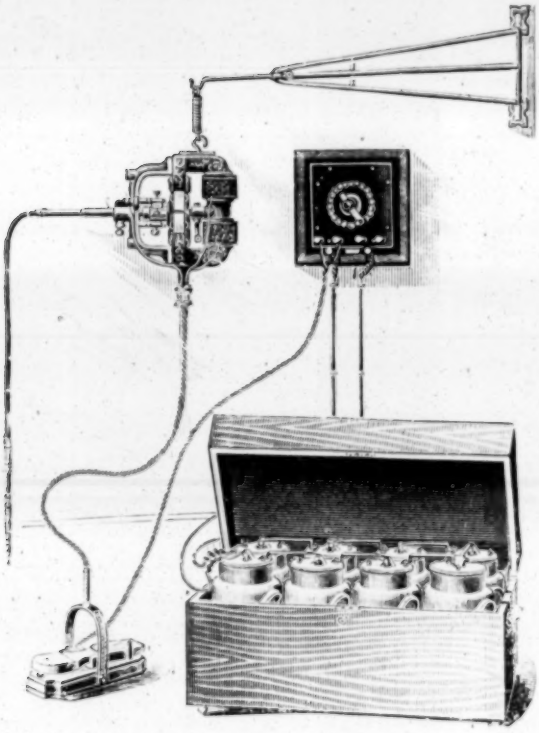
It consumes absolutely no current. It is not affected by dynamos.

It is easily calibrated, and when once installed it never needs recalibration.

The divisions in the scale are most open between the working limits of the various systems for which the instruments are designed, viz: between 400 and 600 volts on the 600-volt instrument, and between 800 and 1,200 volts on the 1,200-volt instrument.

Edison Battery-Motor Dental Outfit.

OUTFIT "A."



CONSISTING OF

8 Edison-Lalande Cells, type "W," in lead-lined, polished oak box.
Edison Reversing Suspension Motor with Coupling and Spring.
Reversing Foot-switch with Instantaneous Stop Attachment.
Combination Motor and Mallet Rheostat in oak case.
Battery leads connecting Battery to Rheostat.
Simonson Extension Wall Bracket.
S. S. White Flexible Arm with Duplex Spring, New Arm Support and either No. 6 or No. 7 Hand-piece.

PRICE COMPLETE, - - - $125.00.

Note.—If the S. S. White Flexible Arm, with duplex spring, new arm support and hand-piece is not required, it will make a reduction of $18.50 from the above prices.

When the cells can be conveniently placed in the cellar the oak box can be omitted, which will reduce the price of the outfit $10.00.

This outfit "A" has been before the profession for the last three years, and the large and increasing sale for it, is sufficient acknowledgment of its worth. See testimonials on pages 24 and 25.

Prices of Separate Parts of Dental Outfit "A."

8 Edison-Lalande cells, type "W," in lead-lined, polished oak box,	$48.80
8 " " " " " without lead-lined, polished oak box,	38.80
Edison Reversing Suspension Motor, with coupling and spring,	17.00
Reversing Foot-switch, with instantaneous stop attachment and cords,	20.00
Combination Motor and Mallet Rheostat,	12.00
Battery Leads (10 ft.) connecting battery to rheostat,	2.00
Simonson Extension Wall Bracket,	10.00
S. S. White Flexible Arm, with duplex spring, new arm support, and either No. 6 or No. 7 hand-piece,	18.50

TESTIMONIALS.

THE S. S. WHITE DENTAL MFG. CO., Chicago, Ill. CHICAGO, May 9th, 189

MESSRS.—I am pleased to say the Edison-Lalande Batteries are giving most excellent satisfaction. They have now been in use about two years, and in that time have given steady, constant current for using both my electric engine and pneumatic mallet, without ever having to touch them, except when needing to be recharged. They have been recharged three times in the two years (or four charges including the charge when first purchased).

Repectfully, (Signed) BYRON S. PALMER, D. D. S.
632 Washington Boulevard.

THE S. S. WHITE DENTAL MFG. CO. POUGHKEEPSIE, N. Y., May 2d, 189

GENTLEMEN:—The Edison Battery outfit purchased of you about two years ago has given general satisfaction in *every* respect, and I would not be without one a day, as it is a, I believe, saver of time and labor. Yours very truly,

(Signed) STEPHEN PALMER, D. D. S.

S. S. WHITE DENTAL MFG. CO. FREEHOLD, N. J., April 9th, 189

I have used the Edison Battery Outfit for nine months with the greatest possible satisfaction. I used it seven months before it was necessary to recharge the battery.

Yours, etc., (Signed) WM. H. TRUEN.

THE S. S. WHITE DENTAL MFG. CO. ASHLAND, NEB., May 4th, 189

DEAR SIRS:—In response to request for a testimonial of the Edison Battery Outfit, would say that I have used the same ever since the first of last January, and it is still in good running order and gives perfect satisfaction. I bought it of your agent at Iowa City, Iowa. I used it in Iowa City two months and have used it here over two months, using the same plates I used in Iowa City. I will cheerfully answer any questions that I can concerning the value and advantages of the outfit. I am Very truly yours,

(Signed) DR. H. L. HENRY.

THE S. S. WHITE DENTAL MFG. CO. NEW YORK, May 2d, 189

MR. F. HARMSTAD, Manager N. Y. Branch.

MY DEAR SIR:—In relation to the Edison Battery Outfit, will say that in April, 189, I purchased of your house an outfit consisting of ten cells Edison-Lalande Battery, Rheostat, Switch, etc., using instead of the regular hand-piece with motor connections, your fuse and Weber-Perry Suspension hand-piece, setting the motor separate, using suspension engine belt. Will say that it gave me great satisfaction, doing everything required. It ran eight months before the Battery needed recharging (Old Motor).

About two months ago I changed to the new motor, and from experiments made since (using Ampere Meter) I expect to get as much or more power and speed from eight cells as I did before from ten, and shall be considerably disappointed if it does not run one year without recharging. Theoretically, it will run thirteen months, from the experiments made as above (using eight cells) as against eight months (using ten cells (Old Motor).

You may use any or all of the above, as you see fit. Would be pleased to show the apparatus, nothing if you should desire to send any one to look at it.

Most respectfully, Signed: CHAS. F. SCOTT, Dentist.

THE S. S. WHITE DENTAL MFG. CO. CALAIS, ME., May 2d, 1896.

DEAR SIRS: — I have one of your Edison Battery Outfits and have had it since the 19th of last August. It has not been renewed yet and works as well as ever. It is a daisy. The only thing I regret is that I did not have it long before. It saves time to me and pain to my patients. As it runs so smooth and nice they all think it far ahead of a foot engine. I would not take a thousand dollars for it if I could not get another. In fact, if I had to give it up, I would give up dentistry. You can't say too much for it. I have answered more letters in regard to it, and if they have all taken my advice you must have sold quite a number in the last six months. All I need now is a mallet to go with it to make earth a heaven for me as far as my work is concerned. Print anything you wish in regard to that machine, and I will endorse it.

(Signed) S. T. WHITNEY.

THE S. S. WHITE DENTAL MFG. CO., New York, N. Y. LYONS, N. Y., April 27th, 1896.

DEAR SIRS: — My Edison Battery Outfit has been in constant use for a year and a half exactly, and I have always found it perfectly reliable and a pain saver to my patients, who much prefer it to the foot engine, and a labor saver to myself.

It certainly enables the operator to do his work with greater ease, both to himself and patient, more satisfactorily and more rapidly. About eight months is the life of my battery when recharging is necessary, which anyone can easily do by following instructions.

Yours very truly, (Signed) H. E. FORRESTER, D. D. S.

THE S. S. WHITE DENTAL MFG. CO. TROY, April 24th, 1896.

GENTLEMEN: — Your letter asking my opinion of the Edison Battery Outfit was like a sermon reminding man that he is but mortal, and that there is an end to all earthly things. It was a rude wakening from dreams of perpetual motion which often float before me while looking at my motor, and for the first time in six months I am reminded that I own a battery. My outfit was bought about twenty months ago and I am now on my third c' arging. My power is far more steady, as well as more reliable, than any street system, and there is a decided satisfaction in being independent. I have not examined or even looked at my jars since charging them six months ago. My motor is in constant use, and it is working as well to-day as the day they were charged. Do not disturb my dreams again by reminding me that I have not perpetual motion in the Edison Outfit. It is so nearly so and the work of recharging so slight that I ask for nothing better. Yours most truly,

(Signed) A. M. WRIGHT, M. D. S.

THE S. S. WHITE DENTAL MFG. CO. LAUREL, DEL., April 20th, 1896.

I am very glad to say that I have used the Edison Battery Outfit constantly since July, 1894, with entire satisfaction to myself and patients, it allowing me to operate more hours without fatigue and the patients appreciating the firm posit on the operato maintains, especially while excavating sensitive dentine. Respectfully,

(Signed) D. MARSHALL HITCH.

S. S. WHITE DENTAL MFG. CO., CHICAGO, ILL. PEORIA, ILL., April 24th, 1896.

GENTLEMEN: — I bought one of your Edison-Lalande Battery Outfits in September, 1894, and have used it constantly ever since, running in addition to the motor, the electric mallet and hot-air syringe. After failure with two other primary batteries I am delighted with the success of this one, and should hate to keep house without it.

The only item of expense connected with it, except for recharging it twice, has been twenty cents for a new pair of brushes. Respectfully, (Signed) W. A. JOHNSTON.

THE S. S. WHITE DENTAL MFG. CO., PHILA., PA., April 23d, 1896.

GENTLEMEN: — After having used the Edison Battery Outfit for over two years, I take great pleasure in stating that the service obtained has been at all times very efficient and reliable. During that period the battery has been recharged but once, February, 1895, and to-day, after fourteen months' service, is in good condition and capable of running the Bonwill Mechanical Mallet, as well as the drill. The battery is placed immediately before my chair, and is entirely free from fumes, and its presence cannot be detected by sense of smell. As the power is so much quicker and stronger than the foot-treadle engine, it requires greater care in its use, but this is soon learned. If a brake could be applied to the motor, so that it could be stopped instantly, I believe the outfit would then be for the critical dentist quite near perfection. As a means of protection from dust, etc., I think the motor should have a silk cover or hood enclosing it.

Very truly yours, (Signed) E. HENRY NEAL

Prices of Separate Parts of Dental Outfit "A."

8 Edison-Lalande cells, type "W," in lead-lined, polished oak box,	$ 48.80
8 " " " " " without lead-lined, polished oak box,	38.80
Edison Reversing Suspension Motor, with coupling and spring,	17.00
Reversing Foot-switch, with instantaneous stop attachment and cords,	20.00
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Battery Leads (10 ft.) connecting battery to rheostat,	2.00
Simonson Extension Wall Bracket,	10.00
S. S. White Flexible Arm, with duplex spring, new arm support and either No. 6 or No. 7 hand-piece,	18.50

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MESSRS:—I am pleased to say the Edison-Lalande Batteries are giving most excellent satisfaction. They have now been in use about two years, and in that time have given steady, constant current for using both my electric engine and pneumatic mallet, without ever having to touch them, except when needing to be recharged. They have been recharged three times in the two years (or four charges including the charge when first purchased).

Repectfully, (Signed) BYRON S. PALMER, D. D. S.
631 Washington Boulevard.

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(Signed) STEPHEN PALMER, D. D. S.

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Yours, etc., (Signed) WM. E. TRUEX.

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Very truly yours, (Signed) E. HENRY NEAL.

The Edison Battery Motor Dental Outfit, Style "B."

This outfit "B" has been expressly designed to meet any objections that may be urged against the use of the suspension motor.

The special features of the apparatus are as follows:—

The battery consists of 8 cells of the well-known Edison-Lalande battery, type "W," which is universally used for battery dental outfits, on account of its long life, freedom from waste and absolute constancy of current.

The reversible motor is placed on the floor and mounted on an oak base, having a cover which fits entirely over it, to protect it from the dust, leaving only the pulley exposed. It is belted to the Gilbert adjustable bracket by a round cord belt similar to that used on the foot-engine.

The reversing foot-switch is fitted with forward and backward movement, and also instantaneous stop attachment, when the motor is running in either direction.

The rheostat is equipped with two sets of binding posts, one of them being for the motor connection and the other for attaching an electric plugger, mouth-lamp, hot-air syringe, or electro-cautery, as may be required, it being so constructed that it will regulate the current perfectly for all these various devices.

The Gilbert wall bracket has an adjustable movement, which enables it to be raised or lowered through an angle of 30 degrees, thereby avoiding the necessity of raising or lowering the chair. It has also an extension movement of about 12 inches which can further be used as a belt tightener. The upright socket at the end of this wall bracket is of the standard size, to enable any S. S. White engine-head to fit into it without alteration. The engine-head can therefore be removed at will from the foot-engine, and attached to the electric engine without a moment's delay.

This bracket is elegantly finished throughout in polished nickel, and is of handsome design.

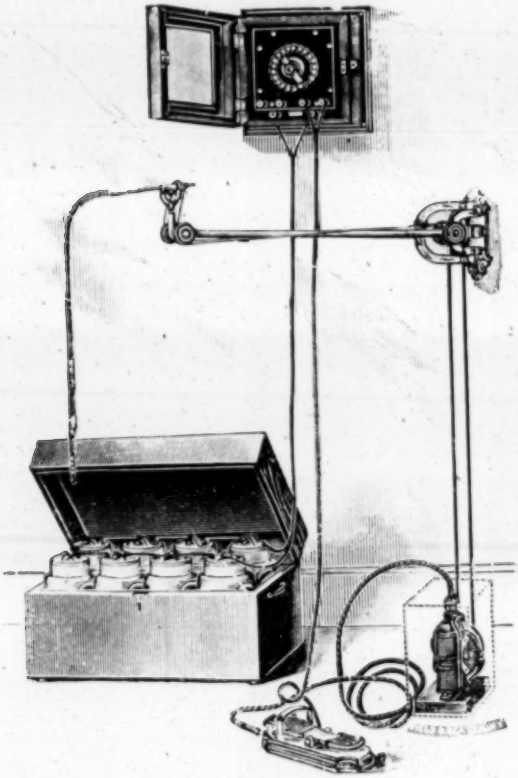
The S. S. White Engine-head, arm and hand-piece are too widely known to need any description, as their excellence is universally attested.

Prices of Separate Parts of "B" Dental Outfit.

8 Edison-Lalande cells, "Type "W," in lead lined polished oak box, . .	$48.80
" " " " " " without " " " " . .	38.80
Combination Motor and Mallet Rheostat, in oak case with glass cover,	17.00
" " " " " without " " " " . .	12.00
Reversing Motor, mounted on oak base, with polished oak cover, . .	30.00
Reversing Foot Switch, with instantaneous stop attachment and cords, .	20.00
Gilbert Wall Bracket with adjustable movement, ...	25.00
Battery Leads connecting Battery to Rheostat, ...	2.00
S. S. White Engine-head, Flexible Arm with Duplex Spring, New Arm Support, and either No. 6 or No. 7 hand-piece, ...	25.00

The Edison Battery-Motor Dental Outfit.

STYLE "B."



CONSISTING OF

8 Edison-Lalande cells, type "W," in lead-lined, polished oak box.
Combination Motor and Mallet Rheostat in oak case with glass cover
Battery leads connecting Battery to Rheostat.
Reversing Motor mounted on oak base with polished oak cover.
Reversing Foot-switch with instantaneous stop attachment
Gilbert Wall Bracket, with adjustable movement
S. S. White Engine-head, Flexible Arm with Duplex Spring, new Arm Support, and either No. 6 or No. 7 Hand piece.

PRICE COMPLETE, - - - $165.00.

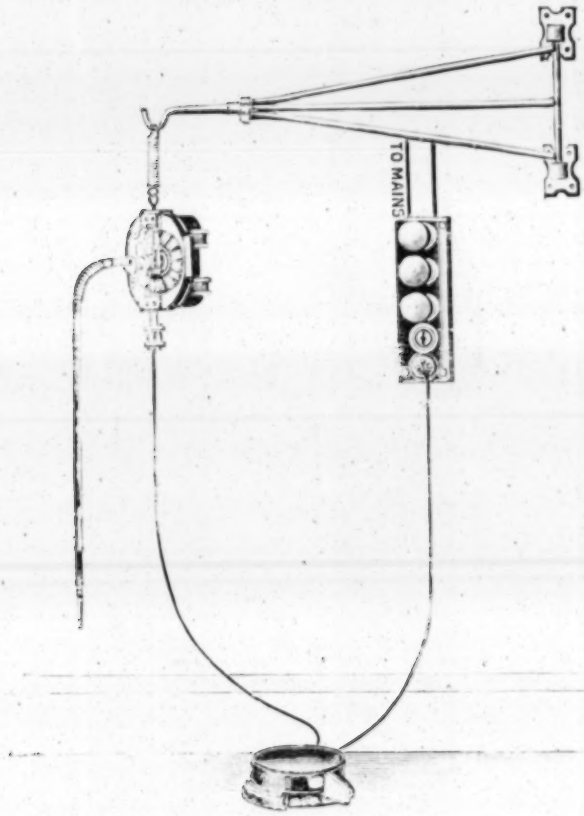
Price of outfit without the S. S. White Engine-head, Flexible arm with Duplex Spring, new Arm Support and Hand-piece **$140.00.**

If the cells are placed in the cellar, the lead lined oak box can be omitted, which will make a reduction of $10.00 from the above prices. The Rheostat can also be supplied without the case and glass cover, if required, which would make a further reduction of $5.00 from price of outfit.

Edison Suspension Dental Outfit.

(For Use on 110 to 120 Volt Direct Current.)

OUTFIT "C."



CONSISTING OF

1 Edison Reversing Dental Suspension Motor "C" for 110 to 120 volt direct current with coupling and suspension spring.
1 Edison Combination Speed Regulating Rheostat and Foot-switch with instantaneous stop attachment and with lamp bank.
1 Simonson Extension Wall Bracket.
1 S. S. White Flexible Arm with Duplex Spring, new arm support, and either No 6 or No. 7 handpiece.

Price, Complete, - - - $80.00.

...PRICE OF PARTS SEPARATELY...

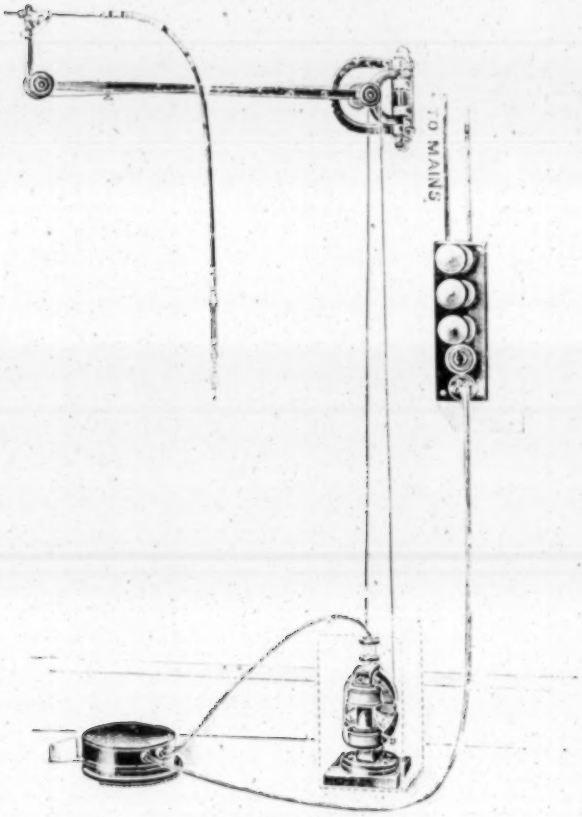
Edison Reversing Dental Suspension Motor "C" with Coupling and Suspension Spring,	$21.50
Edison Combination speed-regulating Rheostat and foot-switch with lamp bank,	30.00
Simonson Extension Wall Bracket,	10.00
S. S. White Flexible Arm with Duplex Spring, new arm support and hand piece,	18.50

Dental Outfits C and D are Specially recommended to Dentists who can obtain the 110 volt direct current.

Edison Dental Outfit.

(For Use on 110 to 120 Volt Direct Current.)

OUTFIT "D."



CONSISTING OF

1 Edison Reversing Dental Motor "D," for 110 to 120 volt direct current with base and cover.

1 Edison Combination Speed Regulating Rheostat and foot-switch with instantaneous stop attachment, and with lamp bank.

1 Gilbert Wall Bracket with adjustable movement.

1 S. S. White Engine head, Flexible Arm with Duplex Spring, new arm support, and either No. 6 or No. 7 handpiece. **Price, Complete, $105.00.**

Price without S. S. White Engine head, Flexible Arm with Duplex Spring, new arm support and hand piece, - - - - - - - **$80.00.**

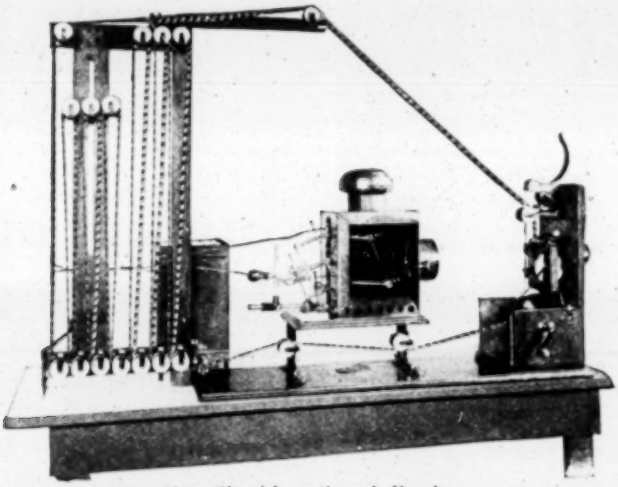
...PRICE OF PARTS SEPARATELY...

Edison Reversing Dental Motor "D," with base and cover, -	**$25.00.**
Edison Combination Speed-regulating Rheostat and Foot-switch with lamp bank, - - - - - - - - -	**30.00.**
Gilbert Wall Bracket with adjustable movement, - -	**25.00.**
S. S. White Engine head, Flexible Arm with Duplex Spring, new arm support and hand piece, - - - - -	**25.00.**

Dental Outfits C and D are specially recommended to Dentists who can obtain the 110 volt direct current.

The Edison Projecting Kinetoscope.

New Results, New Price, Life Pictures, Life Size.



Cut Showing Spool Bank.

. . . CONSISTING OF . . .

Projecting Kinetoscope with Spool Bank,

Condensing Lens, Objective Lens,

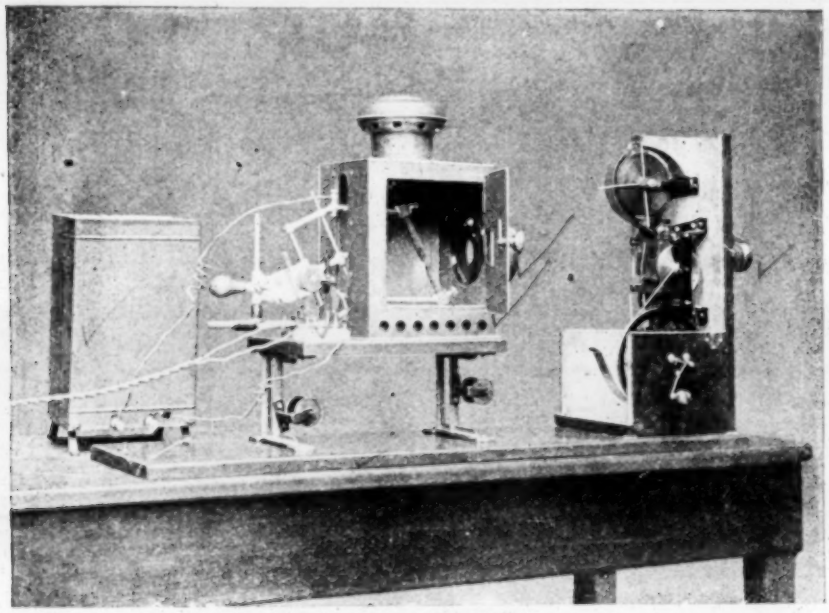
Electric Lamp, Lamp House and Resistance.

Price, Complete, ... $75.00

A new projecting machine that accomplishes the results of the higher-priced machines, with equal accuracy and more brilliant effects. Compact—weighing only seventy-five pounds complete. Portable—packed in one case and can be shipped as baggage. Operated by hand power, and either 110-volt direct, or 52 or 104-volt alternating current used for lamp, about 25 amperes giving best results. Storage battery cannot be used, but other light than the electric can be applied if necessary. The pictures projected are life size, and the size of the projection on a screen, at a distance of fifty feet, is 11x13 feet. The outline of the pictures is sharp and clear, and Mr. Edison's new apparatus has almost entirely overcome the vibration, which heretofore has been the principal defect in projecting machines. Machines are sold outright, without territorial restrictions of any kind.

If electric current is not available we recommend calcium (oxyhydrogen) light. We can furnish a calcium light burner (retort) for $15.00 extra, and a complete outfit for generating gases, &c , for $125.

The machine is easily set up and operated. Every instrument is accompanied with full instructions and diagrams. The Projecting Kinetoscope, as shipped, is completely assembled for operation, ready to set on a table or other convenient base.



Cut Showing Reels.

Spool banks are furnished for this style of exhibit. Reels are also supplied, so that the film can be given, but one exposure should the exhibitor prefer, and several films can be joined together and run from a reel

DIMENSIONS: When set up ready for operation, length, 3½ feet; width, 11 inches; height, with spool bank, 3½ feet; without spool bank, 2 feet.

Dimensions of packing case: 48 inches by 18 inches, by 28 inches.

Gross weight, 170 pounds.

. . . GENUINE EDISON FILMS . . .

Write for our new catalogue of more than 350 subjects.

PRICE	$10	for	50	foot Films.
	$20	"	100	"
	$30	"	150	"

SPECIAL NOTICE:

Our artists are now working in Japan and the far East. We shall shortly have ready for the market new and interesting subjects taken in the Orient.

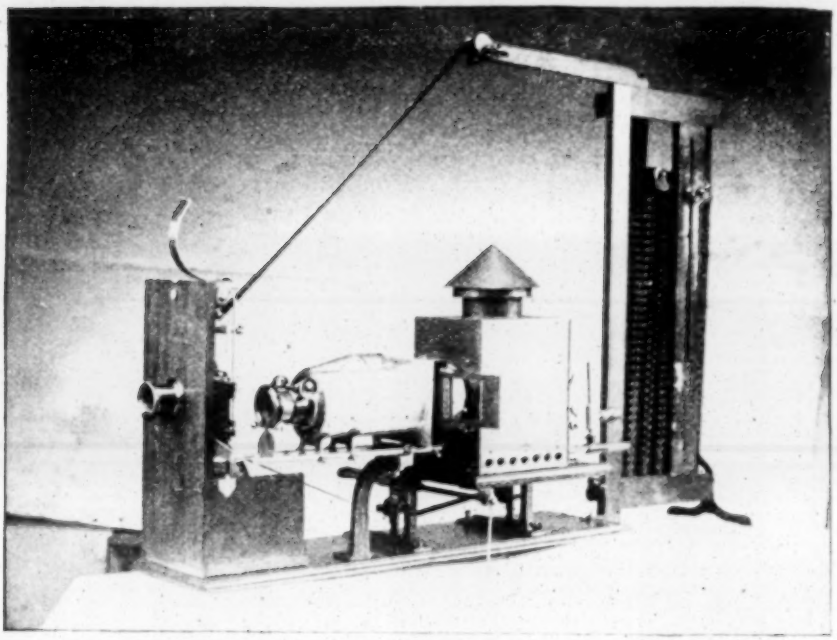
CAUTION!! Our Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents 493,426, dated March 14, 1893, and 589,168, dated August 31, 1897. The public is warned against purchasing or exhibiting apparatus of other make.

. . . Write for Special Catalogue of War Films . . .

...THE 1898 MODEL...

Edison Stereo-Projecting Kinetoscope.

Send for Descriptive Catalogue.



The Edison Projecting Kinetoscope with Stereopticon attachment, illustrated above, is complete with 2 objective lenses and 2 condensers, 1 lamp serving for both lenses. Electric, calcium or acetylene light can be used with good results.

Price of machine as per illustration and with Resistance Coil **$100.00**

Stereopticon Attachment alone and Instructions for converting Projecting Kinetoscope into a combined machine **$25.00**

...ANY ONE CAN MAKE THE CHANGE...

This machine is similar to the Edison Projecting Kinetoscope with the addition of the Stereopticon attachment, which can be used for illustrated songs and regular stereopticon views. The titles and a brief description of the films can be thrown on the screen, while the films are exhibiting, or to keep the attention of the audience while changing films.

Edison X-Ray Apparatus.

The value of the X-Ray in surgical diagnostic work, by which means the surgeon can directly examine, not only fractures, dislocations and malformations, but can also accurately locate any foreign substances that may have entered the body, has been recognized by the medical profession generally, and this apparatus is now considered an indispensable adjunct to every Hospital, Laboratory and operating room throughout the Country.

Where it is possible to obtain the 110 to 120 volt direct current, we most strongly recommend the Edison Instantaneous Air-Break-Wheel X-Ray Sets, which have been specially designed by Mr. Edison for use on this current, and which will produce far more powerful X-Ray effects than any other form of apparatus that is known up to the present time. Full particulars and prices of these sets will be found on pages 42 and 43.

The No. 400 and No. 500 X-Ray Sets are specially recommended for Hospital work and for the operating rooms of private physicians, as with either of these Sets, it is possible to obtain most excellent radiographs of any part of the body including the trunk and head, and the definition obtained with the fluoroscope is equally satisfactory.

The No 600 and No. 700 X-Ray sets, are stronger than the smaller size Sets, and are specially constructed for parties requiring outfits with 10 in. and 12 in. Ruhmkorff Coils.

If it is impossible to obtain the 110 to 120 volt direct current, the Edison X-Ray Battery Sets, or Combination X-Ray and Cautery Sets should be used ; as it is possible to obtain most satisfactory results with properly constructed battery apparatus. These outfits are listed on pages 39 to 41 inclusive. For general practice, the Combination Battery Sets No. 350 or No. 450 are specially recommended, as the price of these outfits is very little more than the Battery X-Ray Sets corresponding with same, and they have the additional advantage of enabling the Physician to use the battery part of the apparatus for electro-Cautery work, running surgical motor, operating diagnostic lamps, and running the Heiman Centrifuge, listed on pages 55 to 58 inclusive.

Referring to Combination Sets No. 950 and No. 1050, both these outfits are extra powerful battery equipments, and are strongly recommended where coils giving a spark of 10 in. and 12 in. are desired.

We do not make any X-Ray apparatus to run on the alternating current, as it is necessary to use very complicated apparatus in order to secure satisfactory results, and consequently it is very difficult for persons who are not practical electricians to handle same. Furthermore, the results obtained with the best Alternating Current Apparatus, are not to be compared with those that can be produced with the Edison Instantaneous Air-Brake-Wheel Sets, and in fact, are not equal to the Edison Battery Equipments.

We therefore, advise intending purchasers of X-Ray apparatus who can only get the alternating current, to use Edison Battery X-Ray or Combination Sets, as they will find them much more simple in construction, easier to handle, and less liable to get out of order, besides giving more satisfactory work.

The essential features of the Edison Apparatus are enumerated below.

1 THE EDISON FOCUS TUBE.
2 THE EDISON FLUOROSCOPE.
3 THE EDISON RUHMKORFF COIL.
4 THE EDISON INSTANTANEOUS AIR-BREAK-WHEEL APPARATUS FOR THE 110 VOLT CURRENT,

...OR..

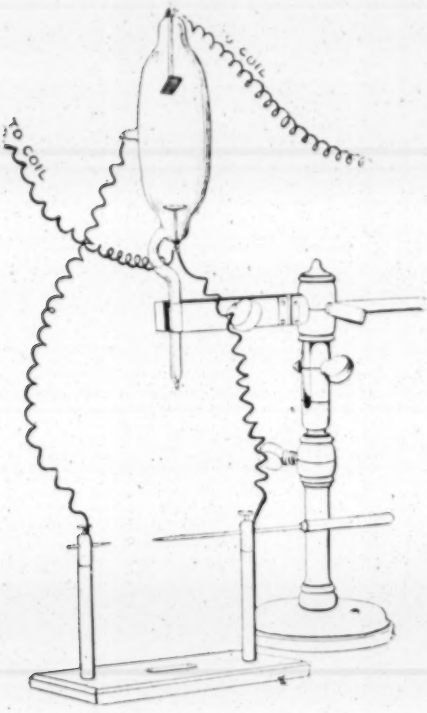
THE EDISON-LALANDE BATTERY.

. . The Edison Focus Tube . .

These tubes, which are a modification of the vacuum tube devised by Sir Wm. Crookes, consist of an oblong glass tube having metal electrodes entering at each extremity, one of which is aluminum and is of circular concave form. This electrode is called the cathode. The other electrode facing it, is called the anode, and consists of a square piece of plantinum placed directly opposite the cathode, and at an angle of 45 degrees. The wires holding these electrodes are sealed into the glass at the point of entrance, and the tube is then exhausted of air, until a very high vacuum is obtained. It is found when using focus tubes, that the shadows are more sharply defined; and consequently the definition on the Fluoroscope is much clearer, and the time of exposure when making sciagraphs is also greatly shortened.

Our focus tubes are all made at the Edison Laboratory under the personal supervision of Mr. Thomas A. Edison, and are most carefully tested before being shipped.

When ordering focus tubes, it is advisable to state on what class of apparatus it is desired to use them, as a tube that would give excellent results on Break Wheel Sets, would not work satisfactorily on a Battery Set, on account of the vacuum not being right for that particular apparatus, and vice versa. Tubes with special vacuum are needed for static machine work.



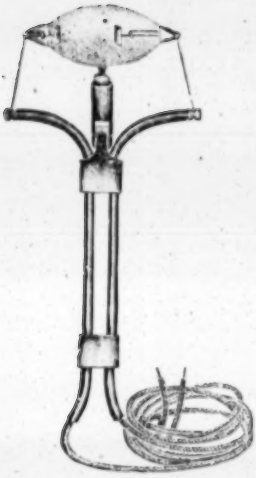
Edison Adjustable Focus Tube and Aujustable Stand.

It will therefore be seen how important it is that we should always know on what class of apparatus our tubes are to be used, as otherwise it is impossible for us to furnish tubes that are certain to work perfectly.

The Edison focus tube with adjustable vacuum is the latest development in the line of focus tubes, and is specially recommended by us to all users of focus tubes. The accompanying cut shows the new adjustable vacuum tube connected to the spark gap adjuster.

The advantage which this tube possesses over that of the ordinary focus tube is that on shortening or lengthening the space between the spark rods of the adjuster, the vacuum in the tube can be lowered or raised at will. The prices of these tubes will be found on page 44.

The adjustable stand (shown in the cut) is so construced that the tube can be used in any position, either perpendicular, horizontal, or angular. This varied movement will be found most convenient in cases where it is inconvenient to move the object under examination.



...The Edison...

Portable Focus Tube Holder.

This device has been constructed to enable the X-Ray operator to move the focus tube a considerable distance from the Ruhmkorff Coil, and it will be found of the greatest assistance when making fluoroscopic examinations of patients who cannot be moved.

The flexible cord connecting the tube holder to the coil is several feet in length, and is covered with a composition having the most perfect insulating properties. For price see page 44.

The Edison Fluoroscope.

This instrument is very similar in shape to the stereoscope, the body being of tapering form, with the small end formed to fit tightly over the eyes and the bridge of the nose; and the large end closed with a piece of cardboard, the inner surface of which is covered with a uniform layer of fine crystals of fluorescent material. This latter constitutes the fluorescent screen, and is the essential feature. This device enables the X-Rays to be practically utilized as one of the most powerful agents in surgical diagnosis

Edison Fluoroscope.

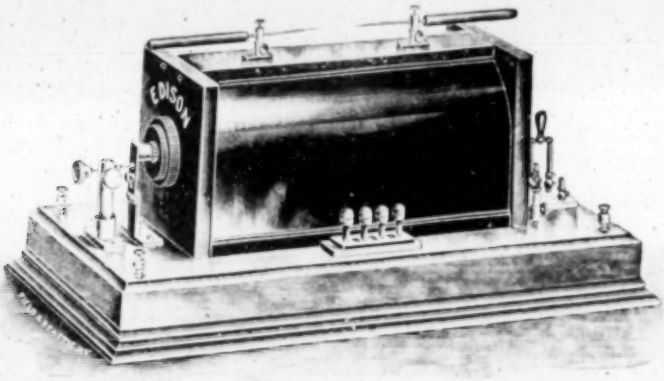
Fluorescent screens, mounted in suitable wooden framework, are also furnished by us.

When using the fluoroscope or the fluorescent screen, the object to be examined should be held between the screen and the electrified Crookes' tubes, when the radiograph of the object is delineated upon the screen.

The Edison Ruhmkorff Coil.

This instrument does not require any minute description, as its general characteristics are familiar to most people. Briefly speaking, it is a device for transforming a low tension current, into a current of very high tension

In using this class of coil for X-Ray work, however, it is necessary to observe the greatest care in the construction of same, and also to accurately proportion the windings of the primary and secondary coils, in order to obtain the best results. In the Edison Ruhmkorff Coils, the greatest attention has been paid to these details, and also to the insulation of the primary coil from the secondary coil, as if there is any leakage, sparking ensues and the efficiency of the coil is destroyed.



The Edison Ruhmkorff Coil.

It is therefore necessary to use the very best quality of insulated wire and to test each section of the coil, as it is being built up, in order to produce an instrument that can be absolutely relied upon. We do not make our coils with sectional windings that can be detached singly, as experience has shown us that it is impossible to produce coils made in this way, which will not break down in time. All our coils are handsomely mounted on hollow mahogany bases, in the interior of which is placed a suitable condenser, which greatly intensifies the power of the coil. In the 4, 6, 8, 10 and 12 inch Coils, these condensers are made in sections, and are connected to a series of 4 plugs on the top of base, by which it is possible to use any portion or the whole of the condenser at will. It will be found when using both battery and break-wheel sets, that some focus tubes will work better when only using a few sheets of the condenser, whereas, other focus tubes require considerably more condenser, and in some cases it is necessary to plug it all in.

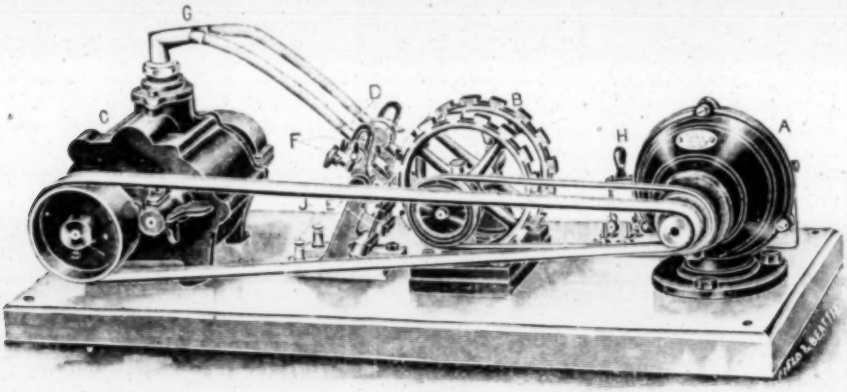
In order to plug in the condenser, the plug should be inserted between the two parallel flat brass strips, in the hole provided for that purpose, whereas, if any part of the condenser is not required to be used, that particular plug should be inserted in one of the four holes in the middle of the *long* brass strip. In the Break-Wheel outfits it is sometimes possible to obtain better results when not using any condenser, and this will be found specially so when using new focus tubes; but with battery outfits it is always necessary to use one or more sections of the condenser, to obtain satisfactory results.

The coils furnished with the battery sets are operated by a vibrator which has a special adjustment by which the periodicity of the vibration can be varied at will. A combined switch and pole changer is mounted on the other end of the coil for reversing the current and for opening the circuit when desired.

Edison Instantaneous Air-Break-Wheel Apparatus.

In the coils used with the Edison instantaneous air-break-wheel equipments operated by the 110 to 120-volt direct current, the vibrator is dispensed with, its place being taken by the instantaneous air-break.

This device consists of two tooth wheels mounted on the same shaft. The projections or teeth make contact with two flat brushes, which bear on the outer peripheries, and by which the current is brought in and led out again. These



Edison Instantaneous Air-Break-Wheel.

wheels are rotated at a very high speed by a small direct-current motor, which also runs a pressure-blower. The air blast from this blower enters a bifurcated tube and is conducted to two flat nozzles immediately over the contact brushes

When the device is set in operation, by starting the motor and connecting the primary of the induction coil in series with the binding posts (attached to the break-wheels) provided for this purpose, the spark formed at the contact brushes, when the coil is energized, is instantaneously blown out by the air blast at the moment of formation. This greatly increases the rapidity of change in the magnetic circuit, and consequently vastly augments the electromotive force in the secondary coil.

The motor, break-wheel and pressure-blower are suitably mounted on a substantial hardwood base, provided with binding posts for connecting it with the 110 to 120-volt direct current.

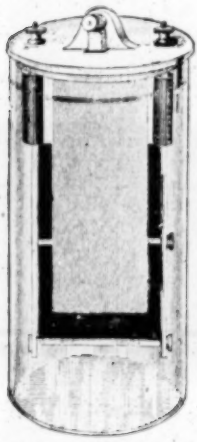
With the Edison instantaneous air-break-wheel apparatus, the 110 to 120-volt direct current is employed to excite the primary coil and to run the motor. A suitable rheostat is provided to control the current passing through the coil, and all outfits are furnished with switch-board having cut-out, switches, and necessary wiring.

One great advantage of the Edison Instantaneous Air-Break-Wheel sets is that it is possible to use with these equipments, focus tubes of very high vacuum, which could not possibly be used with any other form of apparatus.

It is generally known that the higher the vacuum in the tube, the more penetrating and powerful is the X-Ray; and consequently, it is advisable to use high vacuum tubes for body work, whereas, medium low vacuum tubes are suitable for limb work.

The Battery.

IN the battery X-Ray sets, it is necessary to excite the coil by means of a powerful battery, and the most suitable cell for this purpose is the Edison-Lalande cell, types "S" or "W." The great advantages of the Edison-Lalande battery over all others are that it will give a perfectly steady current during the whole time it is in use, and that there is no waste when the battery is idle. It also does not need any attention during its whole life, and it is very easy to renew when necessary.



Edison-Lalande Cell, Type "S"

With the battery X-Ray sets we supply a number of these cells fitted into a lead-lined polished oak box, together with the coil, the fluoroscope, Edison X-Ray focus tube, and adjustable stand, and the necessary wiring.

In the combination X-Ray and Cautery sets we also supply a suitable rheostat for controlling the current of the battery so as to allow of it being used for cautery, surgical motor, diagnostic lamp, and centrifuge work.

Where sets are required for use by traveling exhibitors, storage batteries may be used on account of their greater portability, but even in such cases it is an open question whether the Edison-Lalande battery is not to be preferred, especially in foreign countries, as the difficulty experienced by the exhibitors in getting storage batteries charged, when they are at a distance from large cities, is frequently very exasperating. If, however, they are equipped with the Edison-Lalande battery, all annoyance and pecuniary loss would be saved, as it would only be necessary to carry a few extra sets of renewal charges. In all cases where X-Ray sets are required for stationary use, the Edison-Lalande battery is far ahead of the storage battery, and should always be used.

Explicit directions (illustrated by diagrams) for setting up all these various sets of apparatus, are sent out with each outfit, so that no technical knowledge is necessary to install and operate them.

By far the best text book on practical X-Ray work, is that written by Dr W. J. Morton, of New York City, entitled, "The X-Ray, or Photography of the Invisible," published by the American Technical Book Company, No. 45 Vesey Street, New York City. The style is clear and concise and the text is illustrated with a number of half tone illustrations giving fac simile copies of pictures taken from the negatives of the author. We keep a stock of these books on hand.

PRICE, PAPER COVER, 50 CENTS; CLOTH COVER, 75 CENTS.

These Prices Supersede All Previous Quotations.

PRICE LIST OF

Edison X=Ray Battery Sets.

EDISON X-RAY BATTERY SET NO. 200, **consisting of**

1 Edison Ruhmkorff Coil, 4 in. Spark, with adjustable condenser and vibrator.
1 Edison Fluoroscope 5 in. x 7 in.
1 Edison X-Ray Focus tube, medium size.
1 Adjustable stand for tube.
8 Edison-Lalande Cells, Type "S" in metal lined polished oak box.
1 Battery Cord to connect battery to Coil.
2 Insulated wires for connecting tube to Coil.

PRICE, COMPLETE, $125.00.

EDISON X-RAY BATTERY SET NO. 300, **consisting of**

1 Edison Ruhmkorff Coil, 6 in. Spark, with adjustable condenser and vibrator.
1 Edison Fluoroscope, 6 x 8 in.
1 Edison X-Ray Focus tube, medium size.
1 Edison X-Ray Focus tube, large size.
1 Adjustable stand for tube.
12 Edison-Lalande Cells, type "S" in metal lined polished oak box.
1 Sliding Adjustable Rheostat to vary current in primary of Coil.
1 Battery Cord to connect Battery to Rheostat and Coil.
2 Insulated wires for connecting tube to Coil.

PRICE, COMPLETE, $170.00.

SPECIAL NOTICE.

All Genuine Edison Coils have the name "Edison" Engraved on them

PRICE LIST OF

Edison X-Ray Combination Battery Sets

— FOR —

X-RAY, CAUTERY, SURGICAL MOTOR, DIAGNOSTIC LAMP AND CENTRIFUGE WORK.

EDISON COMBINATION BATTERY SET NO. 250, consisting of

1 Edison Ruhmkorff Coil, 4 in. spark, with adjustable condenser and vibrator.
1 Edison Fluoroscope, 5 in. x 7 in.
1 Edison X-Ray Focus tube, medium size.
1 Adjustable stand for tube.
8 Edison-Lalande cells, type "W," in metal lined polished oak box.
1 Combination Rheostat, for using battery for X-ray, cautery, motor, diagnostic lamp and centrifuge work.
1 Battery Cord connecting Combination Rheostat to coil.
1 Battery Cord connecting Battery to Combination Rheostat.
2 Insulated wires for connecting tube to coil.

PRICE, COMPLETE, - $155.00.

EDISON COMBINATION BATTERY SET NO. 350, consisting of

1 Edison Ruhmkorff Coil, 6 in. spark, with adjustable condenser and vibrator.
1 Edison Fluoroscope, 6 in. x 8 in.
1 Edison X-Ray Focus tube, medium size.
1 Edison X-Ray Focus tube, large size.
1 Adjustable stand for tube.
10 Edison-Lalande cells, type "W," in metal lined polished oak box.
1 Combination Rheostat, for using battery for X-ray, cautery, motor, diagnostic lamp and centrifuge work.
1 Battery Cord connecting Combination Rheostat to coil.
1 Battery Cord connecting Battery to Combination Rheostat.
2 Insulated wires for connecting tube to coil.

PRICE, COMPLETE, - $200.00.

SPECIAL NOTICE.

All Genuine Edison Coils have the name "Edison" Engraved on them.

PRICE LIST OF

Edison X-Ray Combination Battery Sets

— FOR —

X-RAY, CAUTERY, SURGICAL MOTOR, DIAGNOSTIC LAMP AND CENTRIFUGE WORK.

(CONTINUED)

EDISON COMBINATION BATTERY SET No. 850, consisting of
1 Edison Ruhmkorff Coil 8 in. spark, with adjustable condenser and vibrator.
1 Edison Fluroroscope 8 in. x 10 in.
1 Edison X Ray Focus tube, medium size.
1 Edison X-Ray Focus tube, large size.
1 Adjustable stand for tube.
12 Edison-Lalande Cells, type "W," in metal lined polished oak box.
1 Combination Rheostat for using Battery for X-Ray, Cautery, Motor, Diagnostic Lamp and Centrifuge work
1 Battery Cord connecting combination Rheostat to coil.
1 Battery Cord connecting Battery to combination Rheostat.
2 Insulated wires for connecting tube to coil.

PRICE, COMPLETE, $265.00.

EDISON COMBINATION BATTERY SET No. 950, consisting of
1 Edison Ruhmkorff Coil 10 in. spark, with adjustable condenser and vibrator.
1 Edison Fluoroscope 8 in. x 10 in.
1 Edison X-Ray Focus tube, medium size.
1 Edison X-Ray Focus tube, large size.
1 Adjustable stand for tube.
16 Edison-Lalande cells, type "W," in two metal lined polished oak boxes.
1 Combination Rheostat for using Battery for X-Ray, Cautery, Motor, Diagnostic Lamp and Centrifuge work.
1 Battery Cord to connect Combination Rheostat to coil.
1 Battery Cord to connect Battery to Combination Rheostat.
2 Insulated wires for connecting tube to coil.

PRICE, COMPLETE, $310.00.

EDISON COMBINATION BATTERY SET No. 1050, consisting of
1 Edison Ruhmkorff Coil 12 in. spark with adjustable condenser and vibrator.
1 Edison Fluoroscope 8 in. x 10 in.
1 Edison X-Ray Focus tube, medium size.
1 Edison X-Ray Focus tube, large size.
1 Adjustable stand for tube.
20 Edison-Lalande Cells, type "W," in two metal lined polished oak boxes.
1 Combination Rheostat for using Battery for X-Ray, Cautery, Motor, Diagnostic Lamp and Centrifuge work.
1 Battery Cord connecting Combination Rheostat to coil.
1 Battery Cord connecting Battery to Combination Rheostat.
2 Insulated wires for connecting tube to coil.

PRICE, COMPLETE, $350.00.

SPECIAL NOTICE.

All Genuine Edison Coils have the Name "Edison" Engraved on them.

PRICE LIST OF

Edison Instantaneous Air-Break-Wheel X-Ray Apparatus.

(For use on 110 to 120 Volt direct Current only.)

EDISON X-RAY SET No. 400, consisting of

1 Edison Ruhmkorff Coil, 6 in. Spark, with adjustable condenser, without vibrator.
1 Direct-Current Motor, with instantaneous air-break-wheel, and pressure blower, mounted on hardwood base.
1 Switch board with Snap Switch, branch cut-out, necessary wiring, etc.
1 Regulating Rheostat, for coil.
1 Edison X-Ray Focus Tube, medium size.
1 " " " " large "
1 Adjustable Stand, for same.
1 Edison Fluoroscope, 6 in. x 8 in.
2 Wires for connecting tube to coil.

PRICE, COMPLETE, - $250.00.

EDISON X-RAY SET No. 500, consisting of

1 Edison Ruhmkorff Coil, 8 in. spark, with adjustable condenser, without vibrator.
1 Direct-Current Motor, with instantaneous air-break-wheel, and pressure blower, mounted on hardwood base.
1 Switch-board with Snap Switch, branch cut-out, necessary wiring, etc.
1 Regulating Rheostat, for coil.
1 Edison X-Ray Focus Tube, medium size.
1 " " " " large "
1 Adjustable Stand, for same.
1 Edison Fluoroscope, 8 in. x 10 in.
2 Wires for connecting tube to coil.

PRICE, COMPLETE, - $285.00.

Brushes for Break-Wheel, per pair, 10c.

SPECIAL NOTICE.

All genuine Edison Coils have the name "Edison" Engraved on them.

PRICE LIST OF

Edison Instantaneous Air-Break-Wheel X-Ray Apparatus.

(CONTINUED)

(For Use on 110 to 120 Volt Direct Current Only.)

EDISON X-RAY SET No. 600, consisting of

1 Edison Ruhmkorff Coil, 10 in. spark, with adjustable condenser, without vibrator.
1 Direct-Current Motor, with instantaneous air-break-wheel, and pressure blower, mounted on hardwood base.
1 Switch-board with Snap Switch, branch cut out, necessary wiring, etc.
1 Regulating Rheostat, for coil.
1 Edison X-Ray Focus Tube, medium size.
1 " " " " large "
1 Adjustable Stand, for same.
1 Edison Fluoroscope, 8 in x 10 in.
2 Wires for connecting Tube to Coil.

PRICE, COMPLETE, - $315.00.

EDISON X-RAY SET No. 700, consisting of

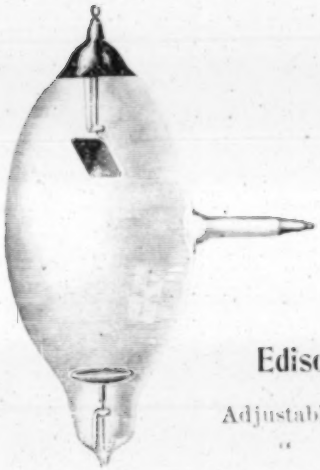
1 Edison Ruhmkorff Coil, 12 in. spark, with adjustable condenser without vibrator.
1 Direct-Current Motor, with instantaneous air-break-wheel, and pressure blower, mounted on hardwood base.
1 Switch-board with Snap Switch, branch cut out, necessary wiring, etc.
1 Regulating Rheostat, for coil.
1 Edison X-Ray Focus Tube, medium size.
1 " " " " large "
1 Adjustable Stand, for same.
1 Edison Fluoroscope, 8 in. x 10 in.
2 Wires for connecting Tube to Coil.

PRICE, COMPLETE, - $350.00.

SPECIAL NOTICE.

All genuine Edison Coils have the name "Edison" Engraved on them.

Edison X-Ray Focus Tubes.



Edison Focus Tube.

Focus Tubes, small size,	$ 5.00
Focus Tubes, medium size,	6.00
Focus Tubes, large size,	8.00
Focus Tubes, extra large size,	10.00
Adjustable Stand, for tubes,	2.00
Re-exhausting Focus Tubes,	2.50

When ordering Focus Tubes always state whether required for use on Battery Coil, break-wheel apparatus, or Static Machines.

Edison Adjustable Focus Tubes.

Adjustable Tubes, medium size,	$ 8.00
" " large "	10.00
Spark Gap Adjuster, (See page 34)	1.50

Edison Adjustable Focus Tube.

Edison Fluoroscopes

(With Tungstate of Calcium Screens.)

3 in. x 4 in. size,	$ 5.00
5 in. x 5 in. size,	7.50
5 in. x 7 in. size,	9.00
6 in. x 8 in. size,	11.00
7 in. x 9 in. size,	13.50
8 in. x 10 in. size,	16.00

Fluoroscopes, in larger sizes, furnished on application.

Edison Fluorescent Screens (Tungstate of Calcium.)

15 Cts. Per Square Inch.

Edison Fluoroscopes (with Barium-Platino-Cyanide Screens.)

3 in x 4 in.,	$ 6.50
5 in. x 5 in.,	10.00
5 in x 7 in.,	12.50
6 in. x 8 in.,	16.00
7 in. x 9 in.,	20.00
8 in x 10 in.,	24.00

Edison Fluorescent Screens (with Barium-Platino-Cyanide.)

25 Cts. Per Square Inch.

Edison Portable Focus Tube Holder with Cords, complete (as described on page 35) **$8.00.**

Faradic Batteries.

The EDISON-LALANDE battery, on account of its great constancy of current, and also its absence from local action when not in actual service, is most suitable for use in faradic batteries. We have, therefore, placed on the market a line of these batteries to fill the requirements of the general public and also for advanced specialists in electro therapeutics.

The coils in these batteries are so wound that the strength of the current in the primary and secondary winding is perfectly progressive.

The vibrations obtained are of a very pleasing character, being entirely free from uneven pulsations, a cause of considerable trouble frequently experienced.

When battery is not in action, it is unnecessary to remove the zincs from solution (as in most other faradic batteries), but simply to turn the switch, as there is no waste on open circuit.

The current furnished by the cells is perfectly constant, so that battery can be used for hours without falling off in strength.

The cost of renewal of battery is very low and perfectly easy to accomplish.

Edison Universal Faradic Battery.

Size, 7 in. x 6 in. x 7 in. high.

Price, complete, in polished quartered oak case, together with metal electrodes, - $7.50.

Cost of Renewal of Battery.

1 Oxide Plate, "B," - -	8 cts.
1 Zinc Plate, "B," - -	8 cts.
1 can Potash (2 sticks in a can), "B,"	8 cts.
1 one-oz. Bottle Paraffine Oil, "B,"	4 cts.
Total, - -	28 cts.

For prices of cell separately, and permanent parts of same, see page 17.

Edison Family - Faradic - Battery.

Price, Complete, in Polished Quartered Oak Case, together with Sponge Electrodes, - - - - $10.00

Price of Renewal Parts for Both Cells.

2 Copper Oxide Plates, B, at 8c.	$0.16
2 Zinc Plates, B, at 8c.	.16
Can containing 4 sticks Potash, B	.16
2-oz. Bottle of Oil for 2 Cells,	.05
Total,	$0.53

The Copper Oxide Plate and Zinc Plate will stand two charges (one renewal) of Caustic Potash solution before being exhausted.

Edison Physicians' Faradic Battery.

Price, Complete, in Polished Quartered Oak Case, together with Sponge Electrodes, - - - - $15.00

The same with interchangeable fast and slow vibrators, **$16.00**

Price of Renewal Parts for Both Cells.

2 Copper Oxide Plates, B, at 8c.	$0.16
2 Zinc Plates, B, at 8c.	.16
Can containing 4 sticks Potash, B	.16
2-oz. Bottle of Oil sufficient for 2 Cells,	.05
Total,	$0.53

The Copper Oxide Plate and Zinc Plate will stand two charges (one renewal) of caustic Potash solution before being exhausted.

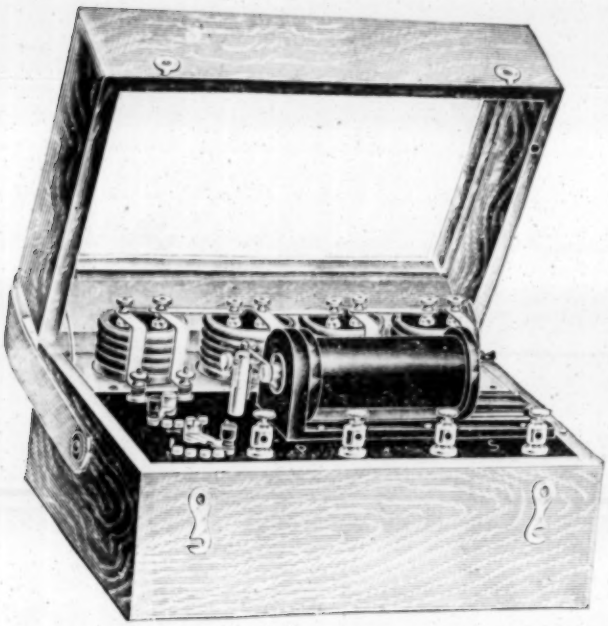
Prices of Accessories.

Sponge Electrodes and Handles,	per pair,	$1.00
Metal Handles,	"	.50
Battery Cords,	"	.50
Slow Vibrators,	each,	1.00

For prices of complete cell separately and permanent parts of same see page 17.

The Edison High Tension Faradic Battery.

Price, Complete, $40.00



PRICE OF RENEWAL PARTS FOR ABOVE CELLS.

4 Oxide Plates, B, at 8c,	$0.32
4 Zinc Plates, B, at 8c,	.32
2 Cans Caustic Potash (4 in.) B, at 16c,	.32
1 4-oz. Bottle Oil,	.05
Total	$1.01

The Faradic coil on this battery is of the DuBois-Raymond type, and the secondary coil of same, which is entirely removable, is wound with about 1,800 yards of No. 36 B. & S. wire, which is divided into six equal sections. Each of these sections is brought out to separate connections at the end of the spool, and they can be thrown into the circuit as desired by a switch provided for that purpose. The coil is operated by four Edison-Lalande cells attached to the switch in front of cut, and arranged so that 1, 2, 3, or 4 cells can be thrown into the circuit at will. There is also a graduating rheostat in the primary circuit for controlling the current from the battery. This outfit is constructed entirely on the approved recommendations of the American Electro-Therapeutic Association.

Edison Cautery Batteries.

The Edison **Cautery Batteries** have been specially designed to meet the large and increasing demand of physicians and surgeons for a reliable battery, capable of furnishing a heavy current for cautery work, and which will not deteriorate while standing idle.

The battery, when set up, will last, with ordinary use in cautery work, for several months, during which time it requires no attention whatever, and when exhausted, the elements can be renewed at a small cost.

The cells are closed and the elements do not have to be removed from the solution, as there is practically no action when cells are not in use, and consequently no waste in the battery.

It is also equally well adapted for running small motors wound to suit battery, and for lighting electric headlights for throat work and other diagnostic purposes.

Being a primary battery, it is entirely independent of any external system, and does not require to be sent to a central station for recharging, as is the case with storage batteries.

The internal resistance is really only a fraction of an ohm, therefore the whole energy of the battery is thrown into the external circuit, and our cautery cells will deliver on actual work from 20 to 25 amperes, according to the size.

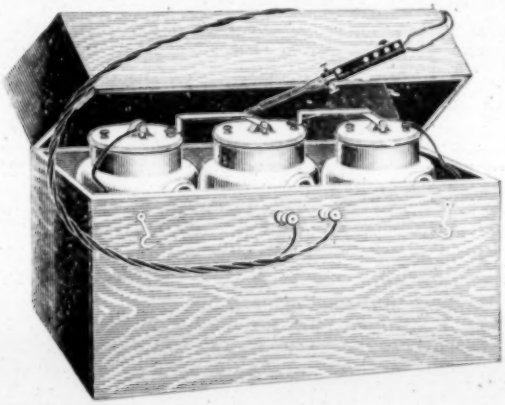
The three-cell battery shown below is intended only for use in light throat and nose work, and is sent out complete with cautery handle and knife. For heavy work and where the physician also wishes to run motors and small diagnostic lamps, we make the eight-cell battery described on page 49. These cells, if desired, can be placed in a closet or cellar and connected to the rheostat in the operating-room by heavy copper leads not smaller than No. 8 B. W. G. insulated wire.

We wish particularly to call the attention of the medical profession to some of the advantages our batteries have over any other cautery battery (either storage or primary), that should prove it to be indispensable to every well-equipped office.

They require absolutely no attention until they need recharging. The current is perfectly constant during the whole life of the battery, so that there is no danger of burning out either lamps or cautery knives. They are always ready for use.

In volume III. of "A System of Practical Therapeutics," Dr. H. N. Spencer, of St. Louis, in his article of "Chronic Catarrhal Diseases of the Naso-pharynx and Consequent Diseases," says: "By far the most perfect battery is the Edison-Lalande. I am indebted to Professor Barker, of the University of Pennsylvania, for my first knowledge of this instrument. Its superiority over all others consists in its absolute reliability. I have employed one daily for six months at a time without recharging it."

Edison 3 Cell Cautery Battery.



Size, 26 in. long, 10 inches wide, 17 in. deep.

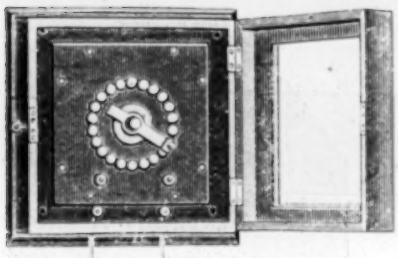
Battery consists of 3 type "W" cells contained in a handsome polished lead-lined oak box.

Complete with Cautery Cords, Cautery Handle and one Knife, $25.00.

For Prices of Renewal Parts of "W" Cell, see Page 15 of Battery Catalogue.

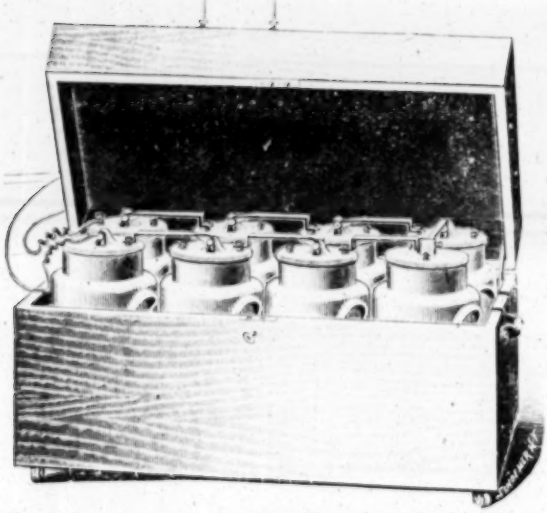
This battery is not adapted for running either motors or diagnostic lamps; nor will it heat a platinum snare.

Edison 8 Cell Cautery Outfit.



This outfit consists of 8 Edison-Lalande cells, type "W," in lead-lined, polished oak box, mounted on castors and provided with lock—Combination rheostat for cautery, lamp, and motor regulation in oak case with beveled glass cover — Heavy leads connecting battery to rheostat—Cautery cord — Cautery handle, as shown on page 52, and one cautery knife.

Price, Complete, - $75.00



Same outfit, but omitting the oak box holding the cells, and the case with glass cover holding the rheostat.

Price, $60.00

If the cautery handle and knife are not required, the price of the outfit will be reduced $5.00.

Size, 2 ft. 10 in. long, 1 ft. 6 in. wide, 1 ft. 6½ in. high.

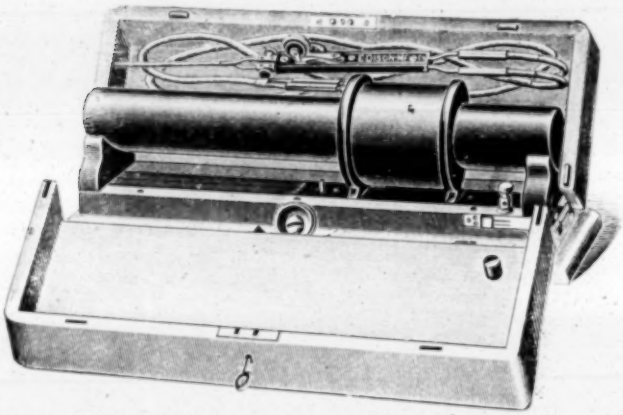
If the battery is placed in a cellar and connected with the rheostat in the operating-room by heavy wire leads, it is not necessary to have the oak box, which will make a reduction of $10.00; and if the case with glass cover containing the rheostat is also omitted, the price is still further reduced $5.00. See price list above.

For Price of Renewal Parts of "W" Cell, see page 17.

These batteries are also adapted for snare cautery work, for running small diagnostic lamps and for operating surgical motors. See page 54 of catalogue.

The Heiman Eletrical Centrifuge described on page 55, can also be run very satisfactorily on this battery, which will also operate a 4-inch Edison X-Ray Coil, see page 40. (Combination Cautery and X-Ray Outfit, No. 250.)

THE EDISON
Alternating Current Cautery Transformer,
For Use on the 52 Volt or 104 Volt Alternating Current.



The object of this small instrument is to enable physicans to use the 52 volt and 104 volt alternating current for electro cautery and diagnostic lamp purposes.

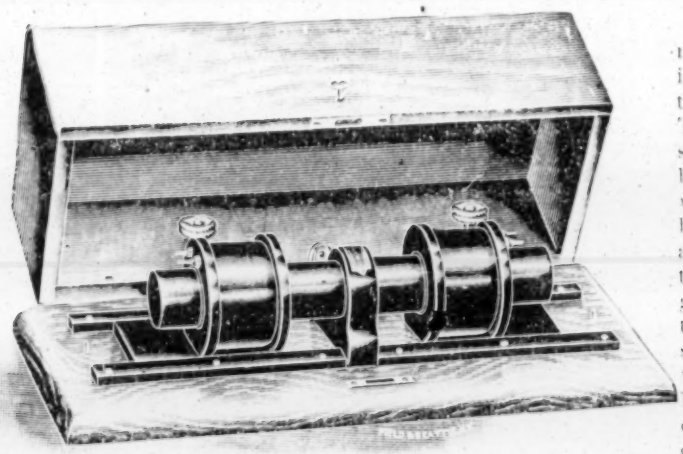
The current from the mains is lead into the primary coil by connecting the attachment cords from the mains, to the two binding posts on the right hand end of the instrument after first threading the ends of the cords through the two diagonal holes in the wood base at that end.

The secondary coil is wound on the movable spool. It is operated by a ratchet device, and the terminals are brought out to two pin attachments mounted on one head of the coil, to which the cautery cord or diagnostic lamp cord can be attached. By moving the coil to the right, the current is increased, and vice versa.

The apparatus is mounted on a highly polished oak base, provided with cover, as shown in the cut, and is fitted with a switch at the back which automatically cuts off the current from the mains, when the cover is closed.

Price, with attachment cord, plug, and cautery cord, - $25.00

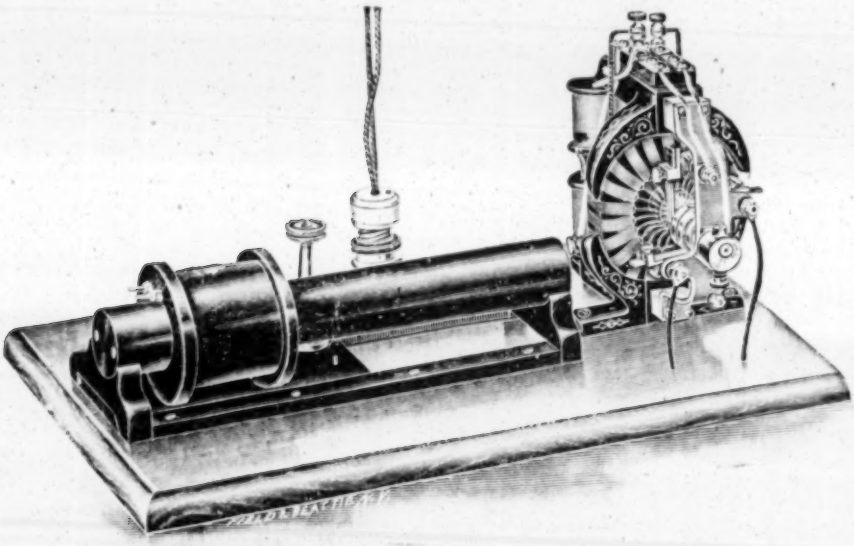
THE EDISON
Alternating Current Combination Transformer,
For Use on the 52 Volt or 104 Volt Alternating Current.



This instrument is similar in construction to Cautery Transformer described above, but is provided with two movable coils for enabling the Cautery and Laryngoscopic Lamp to be used at the same time, and yet to be regulated independently of each other.

Price, with attachment cord, plug, and cautery cord, - $30.00

THE EDISON
Direct Current Cautery Transformer,
For Use on 110 to 120 Volt Direct Current.



This apparatus is designed to enable the direct 110 to 120 volt Edison current to be used with absolute safety for electro-cautery work, and will be found of the greatest assistance to those physicians whose offices are equipped with this current. It is also suitable for hospital work, as nearly all the most prominent institutions are lighted by the direct current.

It consists of an Edison Motor Generator, which is so designed that the direct current is converted into an alternating current, which excites the primary of the transformer shown on the left of the cut, and is identical with the instrument described more fully on the preceding page. This instrument will also operate any make of diagnostic lamps most efficiently. The apparatus is mounted on a highly polished oak base, and is provided with an attachment plug and ten feet of flexible cord for connecting the instrument to the mains.

Price, with attachment cord, plug, and cautery cord, - $55.00

THE EDISON
Direct Current Combination Transformer,
For Use on the 110 to 120 Volt Direct Current.

Same instrument as described above, but with Double Spool Alternating Current Transformer, as shown in lower cut on preceding page, so that Cautery and Laryngoscopic Lamp can be used at the same time.

Price, with attachment cord, plug, and cautery cord, - $60.00

THE EDISON
Direct Current Combination Cautery, Lamp and Surgical Motor Transformer Outfit,
For Use on the 110 to 120 Volt Direct Current

Same instrument as described above, but with Double Spool Transformer, and Motor fitted with Surgical flexible Shaft and Handpiece, and Controlling Rheostat, for regulating speed.

Price, with attachment cord, plug, and cautery cord, - $75.00

All these three instruments described above can be furnished with the Transformer, and the motor, each mounted on separate bases without extra charge. In this case the motor is mounted on a small shelf, with brackets, which can be screwed to the wall if desired, and is connected to the transformer by means of a flexible cord.

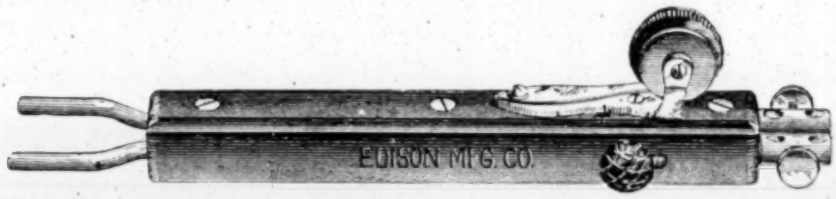
Edison Cautery Handle and Knives.

We wish to call particular attention to our improved Cautery Handle and Knives.

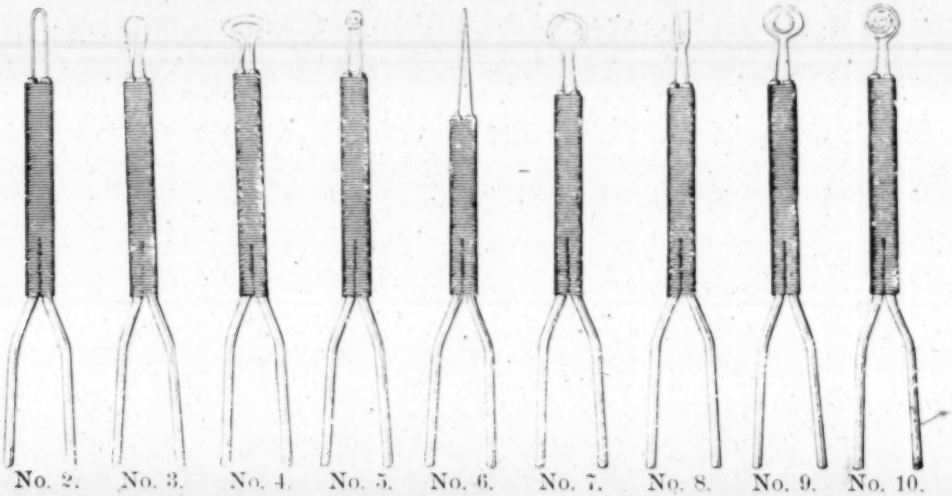
The handle is adapted for both knife and snare work, and particular attention has been paid to the interior construction, so that all trouble caused by imperfect contact is eliminated—a fault so frequently found in the handles in present use.

The knives are constructed on strictly scientific principles, so that the whole energy of the battery is concentrated in the platinum tip, instead of being wasted before reaching that point

We were induced to take up the manufacture of these knives from the fact that up to the present time there have been no cautery knives made to a definite standard. We may add that all these knives are thoroughly tested and standardized before leaving the factory and are guaranteed to give perfect satisfaction with the Edison-Lalande Cautery Battery.



Edison Cautery Handle, complete, - - - - $5.00
" " " without snare attachment, - 4 00
Platinum Snares, - - - - - - - 1.25



No. 2. No. 3. No. 4. No. 5. No. 6. No. 7. No. 8. No. 9. No. 10.

Cautery Electrodes, any pattern, each, - - - $1.00

Curved and Straight Canulas, each, - - - $1.00
Aseptic Cautery Electrodes, in all of the above patterns, each, 1.25

Edison Cautery Instrument Case.

Morrocco Leather Case containing one Edison Cautery Handle, with Snare Attachment, Canula and Platinum Snare, also one each Nos. 3, 4, 5 and 6 Cautery Knives, . $13.50

CAUTERY ACCESSORIES.

Combination Cautery Rheostat in oak case, with beveled glass front (see page 49) .	**$17.00**
Combination Cautery Rheostat on polished oak base, with hard rubber top, without case,	**12.00**
Polished Oak Case with beveled plate-glass cover, lock and key, to contain Cautery Rheostat,	**5.00**
Sliding Rheostat for X-Ray and Cautery work,	**5.00**
Cautery Cords,	**2.50**
Heavy Wire Cautery Leads, ten feet long, per pair,	**2.00**
Leads over ten feet will cost per foot,	**.10**

EDISON-DELAVAN CONDENSER,

For Throat Illumination.

For use on

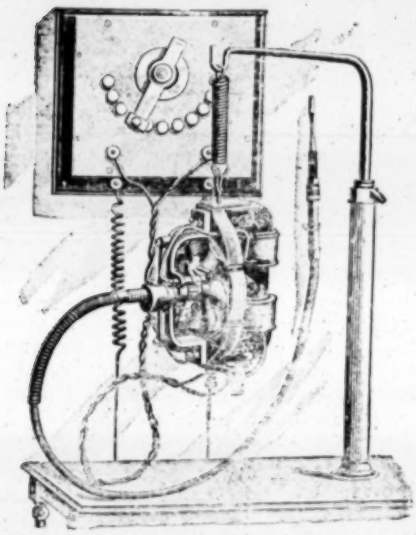
110 to 120 Volt Direct Current and 52 and 104 Volt Alternating Current.

This Condenser has been designed to take the place of the old McKenzie Condenser, where street current can be obtained. The incandescent lamp is so constructed that there is absolutely no shadow thrown on the object examined. It is fitted with a Ball and Socket Attachment which allows the lamp to be adjusted to any angle, making it much more convenient to the operator.

Price, complete, with flexible Cords and Plug Attachment, $15.00

40 C. P. Spiral Lamps for Edison-Delavan Condenser, $1.50 each.

The Edison Surgical Motor Outfit.



Comprising Edison Non reversing Suspension Motor with Coupling and Suspension Spring, Flexible Shaft with Extra Flexible Extension and Hand-piece, Regulating Motor Rheostat, Adjustable Standard with Bent Arm, Floor Push and Cords and 8 Edison-Lalande cells, type "W," and battery leads.

Price, complete $85.00.

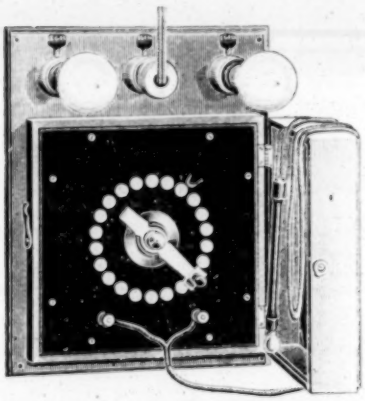
Same outfit, but without 8 Edison-Lalande cells, type "W," and battery leads connecting battery to rheostat.

Price, - $48.00

Prices of Separate Parts.

Edison Non reversing Suspension Motor with Coupling and Suspension Spring,	$15.00
Flexible Shaft with Extra Flexible Extension and Hand-piece,	17.00
Adjustable Standard with Bent Arm,	5.00
Regulating Motor Rheostat,	8.00
Floor Push and Cords,	3.50
Battery Leads,	2.00
Battery of 8 Edison-Lalande cells, porcelain jars, type "W," with charge for same,	38.80

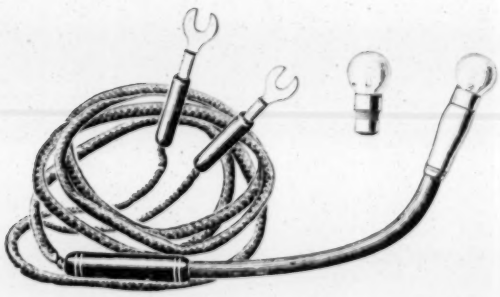
This battery is also suitable for Cautery work when used with a regulating Rheostat made specially for this purpose. See Page 49.



The Edison Miniature Lamp Regulator.

For using Diagnostic Lamps on the 110 to 120-Volt Direct Current and the 52 and 104 Volt Alternating Current.

Price, with Attachment Plug and Cords (but without Throat Lamp, Lamp Holder and Cords), . **$25.00**



Edison Throat Lamp, Lamp Holder and Cords, **$4.00**

Lamps, separately, for above, ... **1.50**

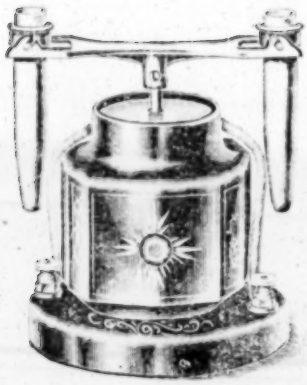
THE EDISON-HEIMAN ELECTRICAL CENTRIFUGE

— FOR —

Investigation of Urine, Blood and Bacteria.

To Run on the 110 to 120 Volt Direct Current, and 52 and 104 Volt Alternating Current
Also by Edison-Lalande Battery.

DESCRIPTION.



In the construction of the EDISON-HEIMAN ELECTRICAL CENTRIFUGE, special attention has been paid to the production of an instrument that can be rotated at a uniform velocity, as only in this way can true scientific results in urine and blood examinations be obtained. It is well known that it is impossible to run the old fashioned hand Centrifuge at a uniform rate of speed, and consequently the results obtained from such crude devices show a surprising lack of uniformity. When, however, electricity is substituted for hand power, as is the case with the above instrument, a great advance has been accomplished in scientific analysis.

The above illustration shows the improved Edison-Heiman Electrical Centrifuge. It consists of an Iron-Clad Motor, the armature of which runs in the horizontal plane. The lower end of the armature shaft is made of hardened steel, and runs in a jewelled bearing, which reduces the frictional loss to a minimum. There is a special oiling device for this bearing on the front of the motor, so that it can always be kept well lubricated, which is important. The upper end of the armature shaft, to which the urine attachment is connected by a set screw is extended beyond the body of the motor. This consists of a cross-arm, carrying at each extremity tapered metal shields, into which glass tubes fit closely.

These tapered metal shields are hooked on to the cross-arm by a most simple device, thus enabling them to be instantly removed for all purposes, while at the same time it is absolutely impossible for them to fly off when the Centrifuge is being rotated.

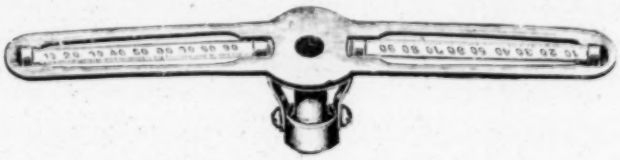
The cross-arm of the urine attachment is solidly constructed and consists of a strong aluminum casting, which is perfectly rigid. The cross-arm with the pendant tubes, when extended in a horizontal position, has a diameter of 14 inches. The glass tubes fitting into the tapered metal shields, are of the same general shape as the latter, and are accurately graduated in tenths of a cubic centimeter up to ten cubic centimeters, with space above for reagents. Each unit of measurement (tenth of a cubic centimeter) represents just one per cent in the reading.

When the machine is required for milk testing purposes it is necessary to employ a special shaped graduated glass tube with flat bottom and also aluminum shields of similar shape. These shields can be instantly hooked on to the cross-arm in place of the tapered urine tubes.

The Edison-Heimen Centrifuge is so constructed that the cross-arm carrying the urine or milk tubes can be removed at will, and the Hæmatocrite substituted without a moment's delay, as the armature shaft of the motor is of such a size, that both the urine and milk attachments and the Hæmatocrite are interchangeable.

This latter instrument consists of a metallic frame, carrying two graduated capillary glass tubes, in which is placed the blood freshly drawn.

These accurately graduated glass tubes, seated in rubber-cushioned cups, are held in position securely by a spring, so that there is no possible danger of losing the tubes during rotation.



The Edison-Heiman Centrifuge is made to run on the 110 to 120 volt direct current, on the 52 volt and 104 volt alternating current and also by battery power.

It is important, when ordering electric light outfits, to state whether they are required to run on the 110 to 120 volt direct current, or on the 52 volt or 104 volt alternating current.

All electric light outfits are provided with a suitable controlling rheostat for graduating the speed of the machine, and a velocity of 2,000 revolutions per minute with the urine attachment, or 8,000 r. p. m., with the Hæmatocrite can easily be obtained.

The battery outfit with type "W" cells is a most complete combination equipment, and it is provided with a rheostat which besides being used for the purpose of controlling the speed of the Centrifuge, can also be used for electro-cautery work, operating miniature lamps for diagnostic purposes, running surgical motor of suitable voltage, and operating spark coil for X-Ray apparatus. The velocity of the urine attachment of the battery outfit, is upwards of 1,500 r. p. m. and when the Hæmatocrite is substituted, the speed is increased to 6,000 r. p. m. which is above the requisite velocity for blood and bacterial examinations.

It is of the utmost importance for the investigator to know the exact number of revolutions per minute at which the Centrifuge is rotating, as the speed per minute is a most important factor in the results obtained with this instrument.

It is therefore so constructed that an Alarm Speed Indicator can be instantly attached to the machine while it is running.

We can furnish these Speed Indicators, with Special Attachment for the Heiman Centrifuge, at a very slight additional cost. (See page 58.)

. . . PRICE LIST . . .

EDISON-HEIMAN ELECTRICAL CENTRIFUGE OUTFIT

To Run on 110 to 120 Volt Direct Current, and the 52 Volt or 104 Volt Alternating Current.

...CONSISTING OF...

1 Edison-Heiman Electrical Centrifuge, with urine attachment, 1 graduated tube and 2 plain tubes.
1 Speed Regulating Rheostat.
1 Hæmatocrite, with 2 graduated tubes, and 2 plain tubes.
1 Snap Switch.
1 Attachment Plug and Cord.

Price, complete, $35.00.

Milk Testing Attachment including 2 Graduated Milk Bottles, 2 Aluminum Shields for same, and 2 Graduated Pipettes, per set, - - - - - - - - - - - $5.00 extra.

Centrifuge Safety Guard, - - - - - - - 3.50 extra.

EDISON-HEIMAN ELECTRICAL CENTRIFUGE BATTERY OUTFIT

...CONSISTING OF...

1 Edison-Heiman Electrical Centrifuge, with urine attachment, 1 graduated tube and 2 plain tubes.
1 Hæmatocrite, with 2 graduated tubes, and 2 plain tubes.
8 Edison-Lalande Cells, "type S," in metal lined polished oak box, with castors.
1 Speed Regulating Rheostat.
1 Attachment Cord for connecting battery to Rheostat, and Rheostat to Centrifuge.

Price, complete, $55.00

EDISON-HEIMAN

Combination Electrical Centrifuge, Cautery, and Miniature Lamp Battery Outfit.

...CONSISTING OF

1 Edison-Heiman Electrical Centrifuge, with urine attachment, 1 graduated tube and 2 plain tubes.
1 Hæmatocrite, with 2 graduated tubes and two plain tubes.
8 Edison-Lalande Cells, type "W," in metal lined polished oak box, with castors and lock.
1 Combination Rheostat, for regulating speed of Centrifuge, and for controlling heat of cautery knives and miniature lamps, fitted in oak case, with bevelled glass cover.
1 Pair of heavy leads connecting battery to Rheostat.
1 Flexible Cord connecting battery to Centrifuge.
1 Cautery Cord. 1 Cautery Handle. 1 Cautery Knife
1 Mouth Lamp, with holder and cords.

Price, complete. $97 50

PRICE OF SEPARATE PARTS . . . .

Edison-Heiman Electrical Centrifuge, with urine attachment, 1 graduated tube and 2 plain tubes,		$20.00
Extra Graduated Tubes for same,	each,	75
Plain Tubes for same,	"	.25
Graduated Milk Bottles,	"	.75
Aluminum shields for graduated milk bottles,	"	1.00
Graduated Pipettes for use with milk bottles,	"	.75
Alarm Speed Indicator, with Special Attachment,		1.50
Hæmatocrite, with 2 graduated tubes and 2 plain tubes,		5.00
Centrifuge Safety Guard		3.50
8 Edison-Lalande Cells, Type "S," in metal lined polished oak box,		30.00
8 Edison-Lalande Cells, Type "W," in metal lined polished oak box,		48.80
8 Edison-Lalande Cells, Type "W," without metal lined box,		38.80
1 Combination Rheostat, for regulating speed of Centrifuge and for controlling heat of Cautery Knives and Miniature Lamps, fitted in oak case, with bevelled glass cover,		17.00
1 Combination Rheostat, as above, but without glass cover,		12.00
1 Pair Heavy Leads, connecting Battery to Rheostat,		2.00
1 Flexible Cord, connecting Battery to Centrifuge,		1.00
1 Cautery Cord,		2.50
1 Cautery Handle,		5.00
1 Cautery Knife,		1.00
1 Mouth Lamp, with Holder and Cords,		4.00

THE EDISON
STANDARD AMMETER AND MILLIAMMETER.

Ammeters.

Scale 0 to 5 amperes, divisions $\frac{1}{20}$ ampere,	$40.00
" 0 to 15 " " $\frac{1}{10}$ "	40.00
" 0 to 25 " " $\frac{1}{5}$ "	45.00
" 0 to 50 " " $\frac{1}{2}$ "	50.00

Milliammeters.

Scale 0 to 100 milliamperes, divisions 1 milliampere,	$37.50
" 0 to 200 " " 2 "	37.50
" 0 to 500 " " 5 "	37.50

A few points demonstrating the special features distinguishing these instruments from all others now in use:

1st. They have no iron, steel, or magnetic metal in their moving parts, and consequently will not alter or demagnetize under any reasonable treatment.

2nd. They are not affected by the earth's magnetic field, nor even by the stray field of dynamos beyond a few feet radius.

3rd. The scales are nearly uniform, and very distinct, being read off with mirror to avoid parallax.

4th. The movements of the indicator are practically dead-beat.

5th. The instruments are calibrated and standardized at the Edison Laboratory.

6th. They have very low resistance and inductance; so that they possess great electromagnetic power, combined with very little influence upon the circuit whose current strength they measure. The resistance of the 500-milliampere instrument is 0.3 ohm, and its inductance 5 micro-henrys.

7th. They are very compact and portable, the outside dimensions of the instrument being $6\frac{1}{4}$ in. x $8\frac{1}{4}$ in. by $2\frac{1}{4}$ in. high; and their weight in wooden case, six pounds.

8th. There are no adjustments, leveling screws or clamps for shipment, so that the instruments are always ready for operation, and can be used in any position.

9th. The binding posts are large and strong. They will take a large wire by penetration or a small wire by clamping.

The Edison Fractional Volt Selector For Cataphoresis.

For 110 to 120 Volt Direct Current.

THIS apparatus has been designed to meet the demand of the Dental Profession for a reliable instrument for enabling the Edison direct current (110 to 120 volts) to be used for Cataphoresis and the production of Local Anesthesia.

It consists of a hard-rubber cylinder, upon which is wound, in suitable grooves cut on the face of same, several hundred feet of german silver wire, having a very high resistance. This current controller is regulated by the sliding contact shown in the cut, which travels along the two rods above, parallel with the cylinder, and which bears lightly and uniformly on the convolutions of the wire.

The apparatus is so constructed that it is impossible for any dangerous current to reach the patient.

One of the great advantages of this instrument is, that the operator can vary the voltage to any pressure that he may desire to use. The initial voltage of the Edison direct-current is usually about 120 volts, but by means of the Volt-Selector-Switch (shown on the right hand of the board) it is possible to obtain a current which will vary from a voltage of zero to only 20 volts by moving the switch lever one button to the right.

If the switch lever is moved two buttons to the right, the voltage of the instrument will now vary from zero to 40 volts. Similiarly if the switch lever is moved three buttons to the right, the voltage will vary from zero to 60 volts, if moved four buttons to the right, from zero to 80 volts, and if moved to the extreme limit of five buttons, the voltage will, in this case, vary from zero to 100 volts.

The german silver wire current-controller (referred to above), is so connected, that it acts as the most perfect fractional volt selector, as well as a current regulator. If a volt meter is connected across the binding posts to which the electrodes are usually attached, and the sliding contact is gradually moved from the extreme left to the extreme right, it will be found that the voltage will rise uniformly from zero to its maximum limit.

By means of the large number of convolutions of wire on the current controller, it is possible to vary the voltage by **one-hundredth of a volt** at a time. Such perfect regulation is impossible with any other instrument of this character on the market.

Price, complete with Edison Milli-Ammeter, $80.00.

Price, without Edison Milli-Ammeter, $50.00.

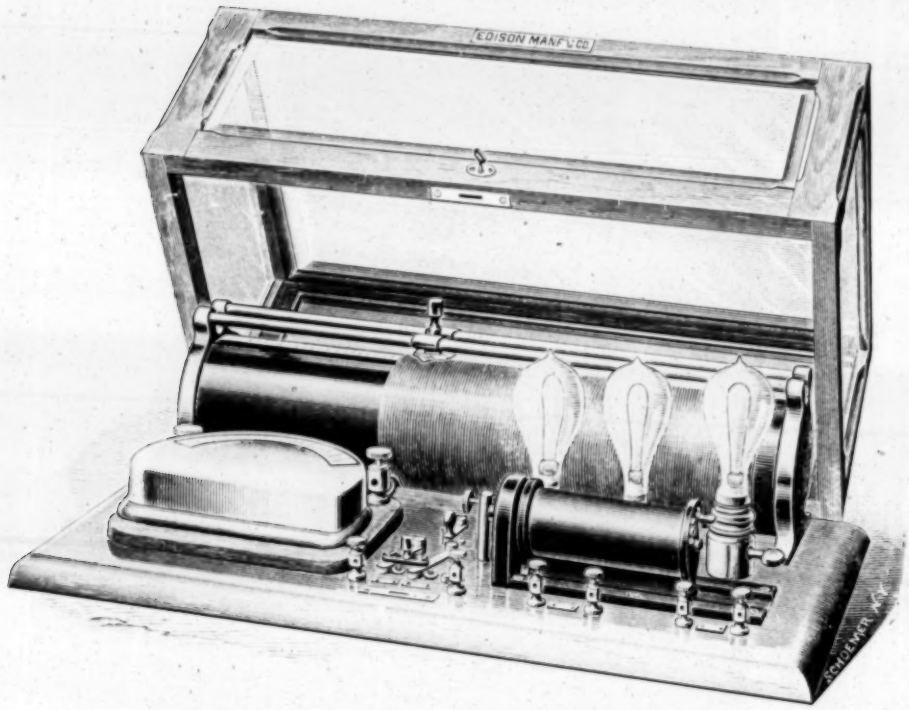
The apparatus can also be furnished with a battery (in cases where the Edison direct-current cannot be obtained) for which an extra charge is made.

THE EDISON COMBINATION

GALVANIC AND FARADIC ADAPTOR

For Use on 110 to 120 Volt Direct Current.

(EDISON CIRCUIT)



The Following Currents can be Obtained from this Instrument:

1st. The Direct Galvanic Current of 110 to 120 volts.

2nd. The Direct Galvanic Current of 60 volts.

3rd. The Primary Faradic Current, capable of 6 variations of strength, depending on the number of sections of the secondary coil that are short circuited.

4th. The six Secondary Faradic Currents, all of which manifest distinct characteristics.

5th. The Primary Faradic Current superposed on the 110 to 120-volt Galvanic Current.

6th. The Primary Faradic Current superposed on the 60-volt Galvanic Current.

The instrument is handsomely mounted on a polished quartered oak base, and enclosed in a bevelled plate-glass case, provided with lock.

Price, complete, $125.00.

DESCRIPTION.

One of the most urgent inquiries of the physician of to day is for an instrument by which he can use the Edison 110 or 120 volt direct current for all varied forms of electro-therapeutic treatment with absolute safety to the patient, and at the same time be able to graduate and control it within the finest limits, and also accurately measure the strength of the current he is employing.

Such an apparatus is illustrated on the preceding page, and has been designed with a special view to fulfilling all these requirements.

It consists of a hard-rubber cylinder, upon which is wound in suitable grooves, cut on the face of same, several hundred feet of German silver wire having a very high resistance.

This rheostat is regulated by the sliding contact which travels along the two rods above and parallel with the cylinder.

A 16 C P. lamp is placed in circuit with each of the leading-in wires, to effectually protect the patient and apparatus, should a short circuit occur on any part of the electric light circuit,

A third lamp, shown on the extreme right, provided with a key, is arranged in shunt with the rheostat. When the key is turned on, the voltage of the galvanic current is reduced to 60 volts. With this shunt in operation, and all the resistance of the rheostat thrown into the circuit, by moving the sliding contact to the extreme left, a current of one milliampere is obtained when the binding posts are connected together by a short piece of wire, i. e., short-circuited. On moving the sliding contact to the right, the resistance is very gradually diminished, and the current correspondingly increased. This finely graduated current is required in some cases where a very slight irregularity in the current would produce a shock to the patient.

When a stronger current is required, the lamp is cut out by turning off the key, and the current is used unshunted.

The well-known Edison milliammeter is mounted on the base on the left, the pole-changing switch is placed in the middle of the board, while on the right is shown the faradic coil, which is also operated by the street current.

This is of the Du Bois Raymond type, the secondary being wound upon a separate spool, removable at will. This secondary winding consists of 24 layers of No. 34 wire, having a total length of about 1800 yards. The winding is tapped in 6 places, so as to divide the coil into 6 sections, each section consisting of 4 layers of wire, the whole being connected in series. By this arrangement 4, 8, 12, 16, 20 or 24 layers of secondary winding can be used as required, by moving the switch shown on the end of the coil.

Each section produces an entirely different sensory effect, the current in the first section being very stimulating, whereas the current in the sixth section is of a very pleasing character and produces a sedative effect, the character of the current in the other sections being intermediate between the two extremes. When first put into operation the secondary coil should always be moved to the extreme right, so as to leave the primary uncovered, the strength of the current being increased by slowly moving it toward the left, so as to finally cover the primary coil.

The current in the primary, on the contrary, is at a minimum when it is entirely covered up by the secondary coil, which in this case must be short circuited by a switch marked S. C. S., provided for that purpose on the movable coil, and it is increased by sliding back the secondary coil to the right.

When the "**Faradic**" switch at the back of the pole-changing switch is turned on, and the vibrator set in motion, the current from the **galvanic binding posts** is now of a pulsating character, as the current from the primary of the faradic coil is superposed on the straight galvanic current, thereby producing the pulsating current as described by Dr De Watteville. The strength of these two combined currents is controlled by the rheostat in the ordinary way.

THE EDISON
Therapeutic Sinusoidal Machine

For Use on the 110 to 120-Volt Direct Current.

Including Edison Alternator—110 to 120-Volt Motor—Water Rheostat—2 Lamp Resistances for regulating speed of motor and intensity of exciting current in alternator, mounted on polished oak table with attachment plug and cords, and sponge electrodes, handles and cords.

Price, complete, $100.00.

DESCRIPTION.

This little alternator (shown in cut on top of table, on right) is intended for the production of sinusoidal alternating currents in electro-therapeutic treatment. It is driven by a small motor running on the Edison direct 110 to 120-volt current (shown on left). The field frame is of laminated iron, supported by castings, and has twelve poles. On each pole is a spool with two windings of wire. The inner has eight layers of fine wire, and the outer two layers of coarse.

All the fine wire windings are connected in one series, which constitutes the secondary or delivery coil. All the coarse wire windings are connected in another series, forming the primary or field winding of the machine. By this arrangement it is only necessary to drive the armature, which is a combination of laminated iron disks, to transform the continuous primary current into alternating current waves in the secondary circuit, and by duly proportioning the grooves and projections on the armature surface these waves are made sinusoidal.

Twenty-four alternations or twelve complete periods are generated for every revolution of the armature, and since a speed of 4,800 revolutions per minute can be attained, the frequency can be carried to 1,920 alternations per second or over 115,000 alternations per minute. For steady running a more moderate speed and frequency will usually be desirable.

The primary winding of the alternator is excited by the 110 to 120-volt direct current, which is controlled by a lamp rheostat, the switchboard operating same being shown in the front of cut, **on the right,** and the lamps being placed under the table. In this way the strength of the secondary currents can be controlled independently of the frequency.

The speed of the motor, and consequently the number of alternations of the secondary currents, can be varied by the lamp rheostat shown in the front of cut, **on the left,** as this rheostat is included in the motor circuit.

The Water Rheostat shown in the centre of the table is connected in shunt with the secondary circuit, and is used to vary the strength of the current applied to the patient.

The sensations that are produced by the application of this instrument differ radically from those which result from the employment of an ordinary faradic coil. They are much softer, more agreeable, equally developed at either pole, and generally exhibit the characteristic sensations attributed to sinusoidal currents.

The electromotive force attainable in the secondary coils amounts to 50 volts; but on closing the secondary circuit, under the condition of ordinary application, the voltage at secondary terminals usually falls to less than twenty volts, depending upon the amount of external resistance.

The alternator and motor are finished in nickel and are provided with self-oiling bearings. The lamps belonging to the rheostat are all placed underneath the table, so as to avoid any inconvenience to the operator arising from the brilliancy of the lights.

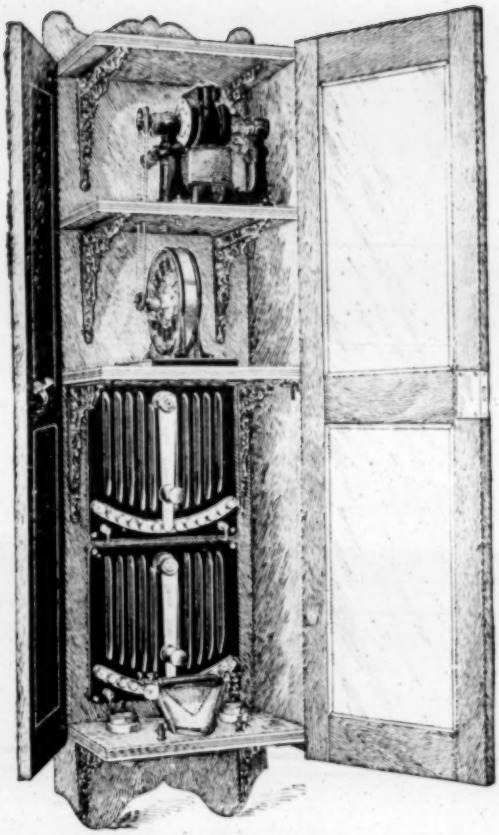
The apparatus is mounted on a polished quartered oak table of handsome design, and the workmanship on the entire outfit leaves nothing to be desired. If the outfit is required for use in a city where only the alternating current is obtainable, it can be furnished with an alternating-current motor in place of the direct current motor without extra charge, but it will be necessary to excite the primary winding of the alternator independently with batteries, as the alternating current cannot be used for this purpose. In ordering outfits for running on the alternating electric-light circuit, please always state this fact, as otherwise outfits with direct current motors will be sent. (See also 500-volt outfit on page 65.)

The Edison Therapeutic Sinusoidal Wall Instrument for 500 Volt Circuit.

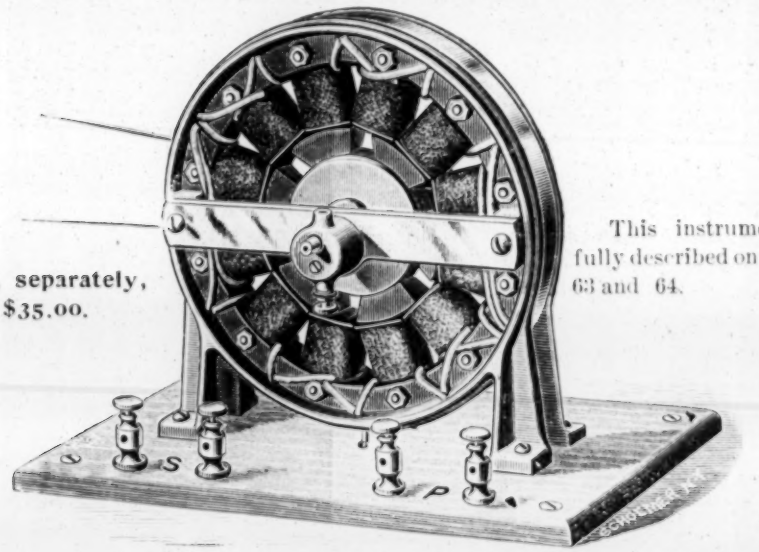
Consisting of Edison Alternator, 500-volt motor, two 500-volt Enamel Rheostats for regulating speed of motor and intensity of exciting current in alternator—Water Rheostat—mounted on wall bracket with beveled glass door with lock, and 500-volt switches on each of the leading-in wires.

Price, complete, $150.00.

This outfit will give the same sinusoidal current as that shown on page 63, the only difference being that it is designed for the 500-volt circuit.



Edison Therapeutic Sinusoidal Alternator.

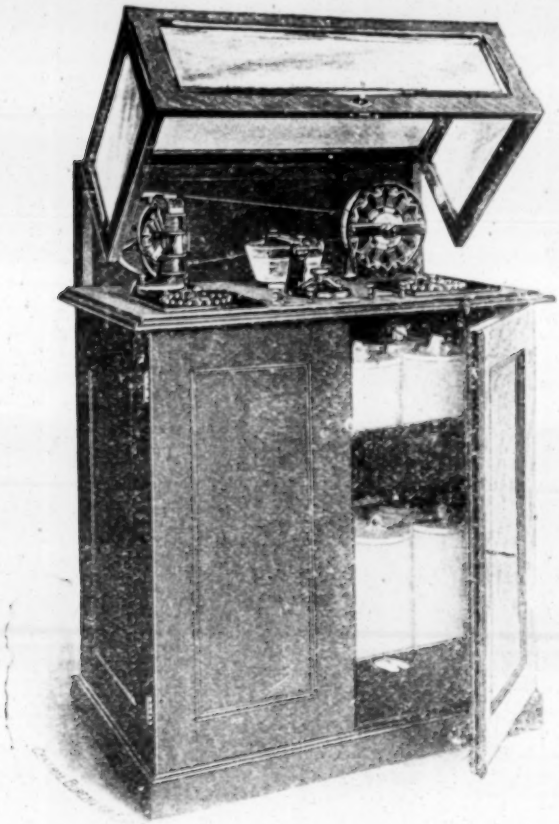


Price, separately, $35.00.

This instrument is fully described on pages 63 and 64.

The Edison Therapeutic Sinusoidal Battery Machine

For Sinusoidal Currents—Cautery and Diagnostic Lamp Work.



Price, complete with sponge electrodes, cords and cautery cord, handle and one Electrode, - - - $175.00

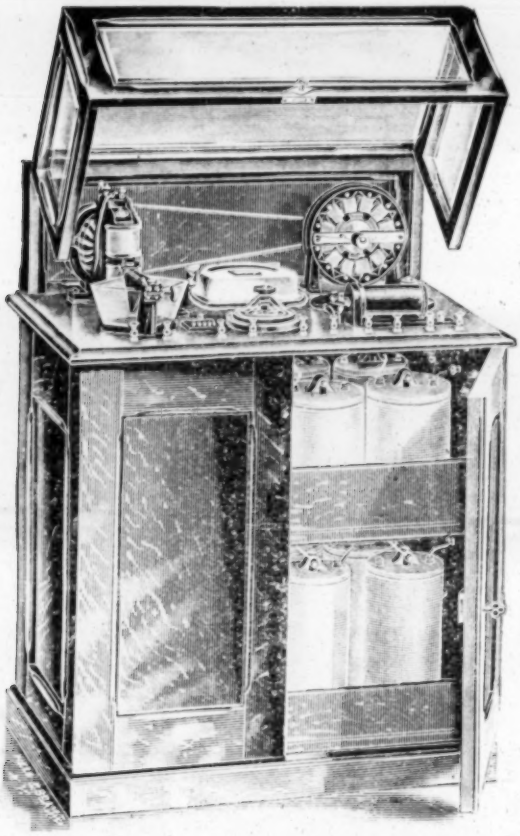
This instrument shown in cut above, has been designed to meet the need of physicians who are unable to obtain the 110 to 120-volt direct current, or the 500-volt direct current, and will be found a most efficient machine. It consists of an Edison Sinusoidal Alternator, shown on the right of cut, driven by an Edison battery motor, shown on the left of cut. It is furnished with a rheostat (shown in front of motor) for controlling the speed of same, and another rheostat (shown in front of alternator) for varying the intensity of this latter instrument.

The rheostat for controlling the alternating current supplied to the patient, is shown in the middle of the cut. The motor is driven by a battery of 8 Edison-Lalande cells, type "S," shown on the lower shelf of cabinet, and the alternator is excited by another battery of 8 Edison-Lalande cells, type "R," placed on the top shelf of cabinet.

The instrument is fitted with a combination switch, by which the two separate batteries can be connected in multiple, so as to furnish a powerful current for cautery work, the switch at the same time opening the motor and alternator circuits, and the motor rheostat can then be used for regulating the heat of the cautery knives, or controlling the current for diagnostic lamp work, for which it is most efficient. This combination battery can also be used most effectively to operate the Edison-Heiman Electrical Centrifuge, and also Edison X-Ray battery apparatus (see pages 55 to 58 and 39, 40 and 41.

EDISON COMBINATION BATTERY GENERATOR CABINET

For Galvanic-Sinusoidal-Cautery-Faradic-Motor and Diagnostic Lamp Work.



Price, complete, $250 00.

This cabinet represents the latest advance in apparatus for electro-therapeutic work and will furnish all the various currents that are required in this class of practice. It is strongly recommended for the use of electro-medical specialists, and will be found a most efficient machine in every respect.

DESCRIPTION.

The motor shown on the left of cut has a secondary winding that generates a galvanic current of 70 volts, which is suitably controlled by the rheostat shown in front of the motor.

The combination switch in the middle of the table controls the entire board except the faradic coil, and by turning it partly round, the current is changed from Galvanic to Sinusoidal, or Cautery as may be desired.

The entire apparatus is operated by 16 Edison-Lalande cells, arranged in 2 sets of 8—and there is absolutely no difficulty in setting up and installing this apparatus as the fullest directions accompany each outfit.

The Faradic coil on this battery is of the DuBois-Raymond type, and the secondary coil of same, which is entirely removable, is wound with about 1,800 yards of No. 36 B. & S. wire, which is divided into 6 equal sections. Each of these sections is brought out to separate connections at the end of the spool, and they can be thrown into the circuit as desired by a switch provided for that purpose. The coil is operated by the same battery and is provided with a rheostat for regulating the strength of the exciting current. This coil is constructed entirely on the approved recommendations of the American Electro-Therapeutic Association.

For further particulars write for Special Circular.

[illegible]

Care [illegible] the proper number as well as name [illegible]

All prices are strictly net and subject to change without notice.

Our terms are cash with order, or thirty days' time when satisfactory reference is furnished.

If desired, goods will be shipped by C. O. D. express at purchaser's expense, provided remittance accompanies the order equal to one-third the total amount of bill.

No order for less than five dollars will be sent C. O. D.

Telegraph orders should be confirmed immediately by mail.

Remittances should be made by express money order, postal money order, sight draft or registered letter.

All [illegible] F. O. B. factory, bearing [illegible]

[illegible] care is exercised in preparing for shipment, we [illegible] no responsibility for damage to goods after they leave our [illegible]

COMPLETE CATALOGUE No. 94.

MARCH 1900

EDISON FILMS

Thomas A. Edison.

Titles marked ☞ are pictures that we can especially recommend from a pictorial point of view.

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Yellowstone Park Series
Yellowstone Park Series

MR. EDISON'S LATEST DISCOVERY

We have made a complete revolution in our printing and developing departments, employing an entirely new process for making animated film subjects.

The results surpass anything hitherto produced.

The pictures when projected show great improvements both in clearness and definition, and have that mellow tone which has so long been sought for, but not until now obtained.

REDUCED PRICES

We call attention to the special prices at which we are listing the films described in the following pages.

Films are about 50 feet long, except as noted,	Price,	$7.50
75 foot lengths,	"	11.25
100-foot lengths,	"	15.00
150-foot lengths,	"	22.50
200-foot lengths,	"	30.00
25-foot lengths,	"	4.00

FILM COLORING

We have improved our coloring process both in quality and rapidity, and are now prepared to furnish in appropriate tints all films that are suitable for coloring at the following reduced prices:

50-foot lengths,	coloring,	$4.00
75-foot lengths,	"	6.00
100-foot lengths,	"	8.00
150 foot lengths,	"	12.00
200-foot lengths,	"	16.00

It will take from one to two days for the coloring of 50-foot films; other lengths proportionately longer.

SPECIAL NOTICE

In ordering by telegraph or cable, use code word, following each title.

TERMS

Cash with order, or C. O. D., when accompanied by reasonable deposit to guarantee charges and delivery. Goods not sent on approval. We use nothing but first-class material throughout.

REDUCED PRICES

We have again reduced the price of THE PASSION PLAY, making a special net figure of $400.00 for the entire 1,950 feet. THE OPERA OF MARTHA is also reduced from $400.00 to $320.00. THE PASSION PLAY and THE OPERA OF MARTHA are only sold **complete**; each price above quoted being for the **entire set** of films. Single subjects are not sold.

THE PASSION PLAY OF OBERAMMERGAU

SALMI MORSE VERSION. Unbefangen.

We offer to theatrical managers and owners of animated picture apparatus the most sublime of all subjects, THE PASSION PLAY. Playing to crowded houses at the Eden Musee, New York, and being introduced in some of the best theatres in the country. Endorsed by press, public and clergy. There are about **1,950 feet in 22 subjects, averaging 90 feet in length.**

1. Shepherds Watching their Flocks in the Night. 2. First Scene in the Temple. 3. Attempted Assassination. 4. The Flight to Egypt. 5. Herodius Pleads for John the Baptist's Head. 6. Salome's Dance before Herod. 7. Death of John the Baptist. 8. The Brook of Cedron. 9. The Messiah's Entry into Jerusalem. 10. Suffer Little Children to Come Unto Me. 11. Raising of Lazarus. 12. The Last Supper. 13. Second Scene—Judas' Betrayal. 14. Third Scene—The Messiah's Arrest. 15. The Jews and Pilate in the Temple. 16. Christ Before Pilate. 17. Condemnation. 18. Carrying the Cross. 19. The Crucifixion. 20. Taken down from the Cross. 21. Resurrection. 22. The Ascension.

Complete Set, 22 subjects, about 1,950 feet; $400.00

OPERA OF MARTHA. Unbeflecht.

The Second Act of this beautiful opera. Consists of five scenes, about 1,300 feet in length. 1. Duet outside the Inn. 2. Quartette inside the Inn. 3. Spinning Wheel Chorus. 4. Martha singing "Last Rose of Summer." 5. Good Night Quartette. This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company.

Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides giving a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

Other operas and plays in preparation.

Complete Set, 5 scenes, about 1,300 feet, $320.00.

Special Notice. These films *are taken under license of Thomas A. Edison*, whose patents cover moving photographic films.

PICTURE SONGS

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and the songs, which have been especially composed for these pictures.

*LOVE AND WAR. Uncholeric.
The above is an illustrated song telling the story of a hero who leaves for the war as a private, is promoted to the rank of captain for bravery in service, meets the girl of his choice, who is a Red Cross nurse on the field, and finally returns home triumphantly as an officer to the father and mother to whom he bade good bye as a private. Length 200 feet, complete with words of song and music. $45.00

*THE ASTOR TRAMP. Unchurn.
A side-splitting subject, showing the mistaken tramp's arrival at the Wm. Waldorf Astor mansion and being discovered comfortably asleep in bed, by the lady of the house. Length 100 feet, complete with words of song and music. $20.00
Without music. (Unchurch) $15.00

BRITON AND BOER

*SECOND SPECIAL SERVICE BATTALION, CANADIAN INFANTRY, EMBARKING FOR SOUTH AFRICA. Unclenched.
This picture shows the Canadian troops departing from Quebec for the war in the Transvaal. The scene opens with the soldiers clad in campaign uniform, marching under the triumphal arch, cheered by thousands of spectators who are waving English flags. The troops next appear marching upon the wharf and finally embarking upon the transport Sardinia, which is to carry them to far away South Africa. 525 feet. $79.00

We also furnish the above picture in strips of 100, (Unclerical) 200 (Unclewed) and 300 (Unclewing) feet if desired.

BRITISH INFANTRY MARCHING TO BATTLE. Unclinches.
Showing a regiment of British Troops, composed of Sheiks and Hindoostanis, marching to the battlefield and wheeling in company formation. Troops are commanded by English officers in campaign uniform. 50 feet. $7.50

Titles and Films Copyrighted by Thomas A. Edison.

FILIPINOS

ADVANCE OF KANSAS VOLUNTEERS AT CALOOCAN. . . . . Unbroached.

From the thick underbrush where the Filipinos are massed comes volley after volley. They are making one of those determined stands that marks Caloocan as the bloodiest battle of the Filipino rebellion. Suddenly, with impetuous rush, Funston's men appear. They pause but a moment, to fire, reload and fire. The color bearer falls, but the standard is caught up by brave Sergeant Squires and waves undaunted in the smoke and din of the receding battle. This is one of the best battle pictures ever made. The first firing is done directly toward the front of the picture, and the advance of the U. S. troops apparently through the screen is very exciting; the gradual disappearance of the fighters sustaining the interest to the end. 75 feet. $11.25

ROUT OF THE FILIPINOS. . . . . Unbuckling.

A dense thicket at Caloocan showing tropical foliage and large trees. First one straggler, then another, then a whole body of flying Filipinos, retreating in disorder, firing occasionally, falling in the brush, and finally disappearing. A smoky haze hangs over the scene like a pall. Then comes the U. S. Infantry, crouching in the underbrush, firing and advancing steadily around the waving flag. Just as the advance is in full swing the officer in command is shot. Down drops his upraised sword and he falls forward. The scene is well chosen, and from a photographic standpoint, as well as dramatically, the picture is an excellent one. 75 feet. $11.25

U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE COLOOCAN. . . . . Unbridling.

Our troops have driven the Filipinos out of the trenches, and, after firing one or two volleys, press on in pursuit. The enemy returns the fire and the forward rush is marked by a trail of dead and wounded. Following close behind is the hospital corps. Stretchers are quickly brought out and the nurses tenderly care for the fallen and carry them to the rear. 75 feet. $11.25

FILIPINOS RETREAT FROM THE TRENCHES. . . . . Unbroken.

An incident of the Battle of the Trenches at Candabar. The enemy threw up a high earth embankment during the night, and are defending it with great stubbornness. The pits are crowded with Filipinos, who fire volley after volley. The artillery of the Americans plays havoc with their ranks and they fall back, leaving many dead. Their retreat is hotly covered by a company of U. S. Infantry, with mounted officer. They tumble over the embankment into the trench, fire a volley and advance. The officer carefully examines the earthworks, his horse picking his way cautiously over the bodies of the fallen foe. 50 feet. $7.50

CAPTURE OF THE TRENCHES AT CANDABAR. . . . . Unbruised.

The Filipinos execute a flank movement and re-occupy the trenches, cutting off the advance guard of Americans. The rebel

*Titles and Films Copyrighted by Thomas A. Edison.

flag waves over the ditch and they defend their position bravely. A fierce charge by our soldiers makes them give way and they scatter in all directions. The officer in command pays dearly for his desperate sortie. Just as his horse clears the embankment the officer throws up his hands and falls backward with a crash; while the riderless horse dashes off toward the American lines. A picture full of exciting action and excellent detail.

75 feet. $11.25

*COLONEL FUNSTON SWIMMING THE BAGBAG RIVER. . . Uncipher.

He throws off his coat, takes the rope in his mouth, dives from the raft into the river, and under a hot fire swims to the opposite shore, which is lined with Filipinos, hauling the raft after him and safely landing his men, who put the Filipinos to flight. Highly exciting and true to history. 100 feet. $15.00

*THE EARLY MORNING ATTACK. . . . . Uncivility.

This shows a body of U. S. Infantrymen attacking a force of Filipino Insurgents, who are strongly intrenched on a high hill. The U. S. soldiers make a gallant charge up the hill, headed by an officer mounted on a white horse, and after fierce fighting, capture the Filipino stronghold. 100 feet. $15.00

We also sell a 75 foot length (Uncivil) $11.25

U. S. CRUISER "RALEIGH." . Unbreast.

A panoramic view of the "Raleigh," as she lies at anchor off 27th street, North River, April 17, 1899. Captain Coghlan stands among a group of officers near the bridge. The "Raleigh" fired the first gun at Manila, and is the first boat of the Pacific Squadron visiting New York. All the details of the famous battleship are clearly shown as the launch from which the picture was taken moves rapidly around her. 50 feet. $7.50

INTERNATIONAL YACHT RACE

The films mentioned below have created a great sensation in New York City, where they were thrown on the screen by our apparatus the same night of the happening of each event.

We secured many pictures of these races, but we only list below those which are perfect in every detail and which show the yachts clear and distinct.

TRIAL RACE COLUMBIA AND DEFENDER. . . . . Columbia.

Taken off Larchmont, July 8. Boats are shown one after the other, rounding the south-east stake boat, the Columbia leading. As they approach the Judge's boat the wonderful spread of canvas is shown, three jibs, sheet, topsail and spinnaker set. The Defender's boom dips into the water every now and then, throwing the spray high into the air. Close views of both yachts are also shown, giving details of crews and rigging. The nearby view of the Defender shows her swinging off on another tack.

150 feet. $22.50

*Titles and Films Copyrighted by Thomas A. Edison.

TRIAL RACE COLUMBIA AND DEFENDER No. 2. . . . . Defender

The Columbia leads the Defender the second time over the course. Both yachts are shown in different positions and on different tacks. The picture also shows the Columbia crossing the line at the finish, with the judges taking time and making notes. 150 feet. $22.50

*SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKEBOAT. Unchaste.

This picture shows the two yachts racing at 20 miles an hour, the crew manipulating the sails as they round the outer mark, Columbia leading the Shamrock by thirteen seconds. 100 feet. $15.00

*COLUMBIA WINNING THE CUP. . . . . Unchastely.

This picture shows Columbia crossing the line, leading the Shamrock by about ½ mile. The Shamrock is plainly seen in the distance, and she later comes up and crosses the line in the same picture. 100 feet. $15.00

*AFTER THE RACE; YACHTS RETURNING TO THE ANCHORAGE. Unchecked.

100 feet. $15.00

*SHAMROCK AND COLUMBIA YACHT RACE. FIRST RACE. Uncheerful.

This picture shows the two yachts rounding the stakeboats and jockeying for a start. 100 feet. $15.00

*SHAMROCK AND ERIN SAILING. Unchild.

100 feet. $15.00

*SHAMROCK AND COLUMBIA ROUNDING OUTER STAKEBOAT No. 2. Unchilded.

100 feet. $15.00

*PICTURES INCIDENTAL TO INTERNATIONAL YACHT RACES. Unchilding.

Showing a full rigged ship under sail passing out of New York Harbor, pleasure boats, tugs, etc., and the Official Timekeeper of the races signalling Commodore Kane's Committee boat by means of the army wigwag signals. 150 feet. $22 50

*SHAMROCK AND COLUMBIA JOCKEYING FOR A START. Unchildish.

100 feet. $15.00

*Titles and Films Copyrighted by Thomas A. Edison.

DEWEY DOINGS

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent moving pictures of the Admiral and his great ship, together with the stirring events of Dewey Day, September 29th, the day of the Naval Parade, and Dewey Day, September 30th, the day of the Land Parade.

Ours was the only photographic apparatus on board the U. S. Cruiser Olympia on this memorable occasion. The Admiral posed especially for our camera.

*ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES. . . . . Uncalled.
Showing Committee of Arrangements' visit to the Admiral on board the U. S. Crusier Olympia. 100 feet. $15.00

*ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUSIER OLYMPIA. . . . Uncalm.
Showing the gallant Admiral standing directly in front of the camera, life size, his head bare, graciously bidding his guests adieu. This was exhibited at the Eden Musee and Koster and Bial's, New York, to 18,000 people the next day after the picture was taken. 75 feet. $11.25

PRESENTATION OF LOVING CUP AT CITY HALL, NEW YORK. . . Uncalming.
This shows the Admiral, life size. 150 feet. $22.50

*U. S. CRUSIER OLYMPIA LEADING NAVAL PARADE. . . . . Uncandid.
200 feet. $30.00

*PANORAMIC VIEW OF OLYMPIA IN NEW YORK HARBOR. . . . . Uncanny.
150 feet. $22.50

*PANORAMA AT GRANT'S TOMB, DEWEY NAVAL PROCESSION. . Uncanonize.
Showing throngs on the river banks watching parade.
200 feet. $30.00

*POLICE BOATS AND PLEASURE CRAFT ON WAY TO OLYMPIA. . . Uncanopied.
Showing hospital boat Missouri and gun boat Dupont, the latter under full speed. 100 feet. $15.00

*ADMIRAL DEWEY LEADING LAND PARADE. . . . . Uncaptious.
On Riverside Drive; showing Naval Brigade of North Atlantic Fleet, followed by Schley, Sampson, Miles, and other celebrities. The Admiral is in carriage with Mayor Van Wyck.
200 feet. $30.00

Same subject, 100-foot length, . . . Uncapital

*Titles and Films Copyrighted 1899 by Thomas A. Edison.

*ADMIRAL DEWEY AND MAYOR VAN WYCK GOING DOWN RIVERSIDE DRIVE. . . . . Uncared.
Showing battleship saluting on Hudson River. 150 feet. $22.50

PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY. . . Uncarnated.
By Secretary Long at Washington, showing President McKinley, the Admiral and many other celebrities. Clear, sharp and life-like. 200 feet. $30.00
We also sell an excellent 100-foot length. $15.00 Uncastle.

*WEST POINT CADETS. . Uncastling.
In Dewey land parade. 75 feet. $11.25

*DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS. . . . Uncaused.
50 feet. $7.50

*BATTERY K SIEGE GUNS. . Uncensured.
In Dewey land parde. 50 feet. $7.50

*GOVERNOR ROOSEVELT AND STAFF. . . . . Uncontrite.
In Dewey land parade. 50 feet. $7.50

*ADMIRAL DEWEY LEADING LAND PARADE, (Eighth Ave.) . . . Unchanging.
Showing Central Park in back-ground. 200 feet. $30.00
Same subject, 100 feet, . . . Unchange.

*U. S. MARINES IN DEWEY LAND PARADE. . . . . Unchaplain.
100 feet. $15.00

*FLAGSHIP OLYMPIA AND CRUSIER NEW YORK IN NAVAL PARADE. . Uncharity.
150 feet. $22.50

*ADMIRAL DEWEY'S FIRST STEP ON AMERICAN SHORE. . . Uncharms.
50 feet. $7.50

*PANORAMIC VIEW OF CRUISER OLYMPIA. . . . . Uncharnel.
With the entire White Squadron in the background.
150 feet. $22.50

*ADMIRAL DEWEY AT STATE HOUSE, BOSTON, MASS. . . . . Unchary.
This picture shows Dewey coming down the State House steps, leaning on the arm of Governor Walcott; also reviewing the parade, leaving the stand and going away in a carriage. 150 ft. $22.50
We also sell an excellent 100-foot length, Uncharge.

*Titles and Films Copyrighted 1899 by Thomas A. Edison.

EVACUATION OF CUBA

*U. S. TROOPS AT EVACUATION OF HAVANA. . . . . Unbestowed.

The troops are turning into the Prado from a side street, where stands a triumphal arch erected by the Cubans; but which Gen. Brooke, the Military Governor of Cuba, would not permit to be finished, as he allowed no demonstrations of any kind. The soldiers are the First Texas troops. The streets are crowded with people. Many typical Cubans are seen lounging in the foreground, with here and there a Spaniard, if one may judge by sour looks and solemn demeanor. The buildings are all low stone structures, with heavy barred windows, from which are displayed small Cuban flags. An excellent picture of life in Havana, New Year Day, 1899. . . . 150 feet. $22.50

*GENERAL LEE'S PROCESSION, HAVANA. . . . . Unbesudelt.

A magnificent view of the Prado, from the balcony of the United States Club. The procession is headed by a troop of horsemen. Prominent among them is General Lee. Then come the soldiers, file after file and company after company; filling the broad avenue from curb to curb and as far as the eye can reach with marching men. It is the Seventh Army Corps. Great crowds of people fill the sidewalks; and through the trees that line the promenade in the middle of the Prado, are seen carriages and vehicles following the parade. The crowning event of the Spanish-American war! The great procession on Evacuation Day. . . . 100 feet. $15.00

SPANIARDS EVACUATING. . . Unbengsam.

In the background of this picture are the grim walls of Morro. Down the steep hill come the Spaniards, horsemen, soldiers and mules. As the procession zig-zags in and out on the narrow trail, it presents a very picturesque scene. The men look dogged and dejected. The mules carry all kinds of supplies; personal baggage, camp utensils, cannon wheels, and all the paraphernalia of an army. . . . 50 feet. Price $7.50

THE CAMPAIGN IN CUBA

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results; as is shown in the excellent films we are now offering to the public.

*U. S. TROOPS LANDING AT DAIQUIRI, CUBA. . . . . Umtaufen.

First U. S. Troops to land, June 22, 1898. Transports in the distance. Soldiers clamber up from boats on the long railroad pier and come forward. . . . 50 feet. $7.50

*Titles and Films Copyrighted 1899 by Thomas A. Edison.

*SAILORS LANDING UNDER FIRE. Unbewebar

A long boat dashes up to the shore, oars up. Out jump the men, a score or more, knee deep into the water. They line up and fire volley after volley, advancing meanwhile up the beach. 50 feet. $7.50

*ARMY MULES SWIMMING ASHORE AT DAIQUIRI, CUBA. Umtausch.

Novel way of discharging four-footed passengers. Surf is running high, giving fine water effects. 50 feet. $7.50

*PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL. Umthum.

A great pack train approaches rapidly, following the gray bell-mule. Cowboys dash to and fro, keeping them bunched. Clouds of dust arise as they pass. 50 feet. $7.50

*MAJOR GENERAL SHAFTER. Umtonen.

The commander of the 5th Army Corps rides forward with a party of officers. He wears a white helmet, a broad expanse of shirt bosom and a general air of avoirdupois. 50 feet. $7.50

*TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO. Umtraumen.

Shows 34th Michigan boys hard at work with pick and shovel, preparing the way for passage of siege guns. 50 feet. $7.50

*SHOOTING CAPTURED INSURGENTS. Umtriebe.

A file of Spanish soldiers line up the Cubans against a blank wall and fire a volley. The flash of rifles and drifting smoke make a very striking picture. 50 feet. $7.50

*CUBAN AMBUSH. Umtziebler

From the upper windows of a ruined mill the Cubans fire at a scouting party of Spaniards, who return the volley. Fine smoke effects. 50 feet. $7.50

BATTLE OF SAN JUAN HILL. Unbelebt.

Soldiers are scouting through the thick underbrush. "Forward by rushes," comes the order, and up the hill they go, rushing, firing and throwing themselves flat behind each sheltering clump of bushes. Answering shots come from the block house and the ranks wither. A struggle on the hill-top, and victory! Our flag is there to stay! Has created greatest enthusiasm wherever shown. 100 feet. $15.00

RED CROSS AT THE FRONT. Unbelaubt.

Wounded soldiers are lying around, watching the arrival of a poor fellow on a stretcher from the front. The nurse and attendants all have the red cross on their arms. 50 feet. $7.50

SURRENDER OF GENERAL TORAL. Unbekannt.

The white flag of truce is prominent in the center of the picture. Shafter and Wheeler are on the left, conferring with staff officers. Toral hands his sword to General Shafter, who returns it with a courteous bow. 50 feet. $7.50

SKIRMISH OF ROUGH RIDERS. Unbudded.

Shielded by a thick bit of timber at a turn of the road stands

*Titles and Films Copyrighted by Thomas A. Edison.

a company of mounted men, awaiting the order to advance. In the foreground, left by the flotsam of battle, is a dead horse from the shelter of which two marksmen are picking off the enemy. Suddenly comes the command, "Forward," and the riders dash up the road, out of sight, leaving behind them a great cloud of dust and smoke. A detachment of infantry covers the advance, and volley repeatedly as they press forward.

75 feet. $11.25

U. S. INFANTRY SUPPORTED BY ROUGH RIDERS AT EL CANEY. . . . . Unbridle.

Up the road comes a detachment of infantry, firing, advancing, kneeling and firing, again and again. The advance of the foot soldiers is followed by a troop of Rough Riders, riding like demons, yelling and firing revolvers as they pass out of sight. Other troops follow in quick succession, pressing on to front.

100 feet. $15.00

RETURN OF TROOPS

*RETURN OF TROOP C, BROOKLYN. Unanimar.

The finest cavalry picture we have. They present a grand appearance as they approach, 16 abreast, with drawn sabers. The background shows the Plaza Circle, Prospect Park. 50 ft. $7.50

*PARADE OF MARINES, U. S. CRUISER "BROOKLYN." . . . . Unanime

First comes the famous Marine Band of the "Brooklyn," with the mascot goat alongside of the bass drum. The 300 marines follow in rapid marching order, a sixteen file front in each company. Fine looking men and excellent marching. 150 ft. $22 50

*NEW YORK'S WELCOME TO THE WARSHIPS

On Saturday morning August 20, 1898, six grim black battleships of Admiral Sampson's North Atlantic Squadron sailed into New York Harbor; and joined by their sister ship, the "Texas," which had preceded them, sailed in proud and formidable procession up the Hudson, with a characteristic promptness astonishing to New York sightseers, accustomed to hours of delay in parades. Sailed up the Hudson to receive a welcome from the people and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war.

We equipped three parties to secure views from all points. The results have been exceedingly gratifying; and we present the following films to the public as our share in the celebration; by means of which we can not only satisfy the curiosity of people living too far distant to be present, but can also stimulate their patriotism, and perpetuate forever the glory of the occasion.

THE FLEET STEAMING UP NORTH RIVER. . . . . Umwallung.

Shows the "Brooklyn," flying Schley's twin starred blue flag. Every detail brought out with wonderful clearness. Excursion craft in the distance. Bow of the "Indiana" appears toward end of film. 150 feet. $22.50

*Titles and Films Copyrighted by Thomas A. Edison.

VICTORIOUS SQUADRON FIRING SALUTE. . . . . Umwaudel.

A grand view of the National salute at Grant's tomb. The Flagship "New York" is followed by the "Massachusetts" and "Oregon." The smoke thickens as the firing becomes general. The film is one of the finest ever taken. 150 feet. $22.50

Flagship "New York," . . 50 foot strip. Umwand.
"Massachusetts," . . . . 50 foot strip. Umworren.
"Oregon," . . . . . 50 foot strip. Umwax.

REVIEWING THE "TEXAS" AT GRANT'S TOMB. . . . . Umwassern.

Shows every detail of the "Texas" as she passes Riverside Park. The background shows the white dome of the tomb on the hill crest. 50 feet. $7.50

U. S. CRUISER "BROOKLYN," NAVAL PARADE. . . . . Umweben.

The bright sunshine throws a shadow from every gun and turret, making the picture as delicate as a penciled sketch. 50 ft. $7.50

U. S. BATTLESHIP "OREGON." Umwechseln.

The wonderful war vessel that was built on the Pacific. Her commander, the brave Captain Barker, is on the bridge with his navigating officer. Crew are strung along her decks, in picturesque fashion. Every detail is brought out clearly and distinctly. 150 feet. $22.50

U. S. BATTLESHIP "OREGON." Umwech.
50 feet. $7.50

THE "MASSACHUSETTS," NAVAL PARADE. . . . . Umwickeln.

The only vessel of the seven that *looks* as if she had been fighting. Rusty looking patches on her water line. Good, clear, close view. 50 feet. $7.50

CLOSE VIEW OF THE "BROOKLYN," NAVAL PARADE. . . . . Umwindeln.

Schley's flagship at close range, showing shot hole in the middle funnel, near deck. She flies a frayed and tattered battle flag.
50 feet. $7.50

THE "TEXAS," NAVAL PARADE. . . . . Umwolben.

As she dashes by, she looks as trim as a yacht in her fresh coat of paint. Phillip's new Commodore's flag flies aloft.
50 feet. $7.50

*CAMP INCIDENTS

The following are pictures of stirring camp like, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movements of the United States Army getting ready for the invasion of Cuba.

10TH U. S. INFANTRY DISEMBARKING FROM CARS. . . . . Umlochen.

They march up the platform in fours, and left wheel just in front

*Titles and Films Copyrighted by Thomas A. Edison.

of the camera, passing out of sight in a cloud of dust. Train leaves station. 100 feet. $15.00

10th U. S. INFANTRY, 2D BATTALION LEAVING CARS. . . . . Ummahen.

Hurrah! Here they come! Real soldiers every inch of them. Up the platform in fours, through the picture. "Nigger dude" looks on in wonder. "Yaller dorg" barks. Small boy cheers. 100 feet. $15.00

WAGON SUPPLY TRAIN EN ROUTE. . . . . Umstimmen.

Each heavily loaded wagon is drawn by six army mules. On top of each load are the armed guards and the driver. 50 feet. $7.50

TRAINED CAVALRY HORSES. Umstimmung.

Shows the wonderful intelligence of these Troop F, 6th U. S. Cavalry, horses. At a command they lie down promptly, and at another order scramble to their feet. 50 feet. $7.50

BLANKET TOSSING A NEW RECRUIT. . . . . Umstossen.

Company F, 1st Ohio Volunteers, initiating a new man. Nineteen times he bounces in the blanket, and each toss is funnier than the last one. 50 feet. $7.50

*NAVAL WAR VIEWS

TRANSPORT "WHITNEY" LEAVING DOCK. . . . . Umoretto.

On board is a battalion of the 5th U. S. Infantry. The "Whitney" is a side-wheeler and her paddles made a fine display of seething, boiling foam. 50 feet. $7.50

CRUISER "DETROIT." . . Umoroso. 50 feet. $7.50

U. S. S. "CASTINE." . . . Umpfahlen. 50 feet. $7.50

N. Y. JOURNAL DISPATCH YACHT "BUCCANEER." . . . . . Umpflugen.

One of the fastest, finest yachts in the business. She approaches rapidly, her cut water throwing up two high waves of white spray. 50 feet. $7.50

U. S. MONITOR "TERROR." . Umpragen. 50 feet. $7.50

U. S. CRUISER "MARBLEHEAD." Umprasseln 50 feet. $7.50

U. S. S. FLAGSHIP "NEW YORK." Umpurzeln 50 feet. $7.50

CRUISER "CINCINNATI." Umrahmen. 50 feet. $7.50

U. S. BATTLESHIP "INDIANA." Umrandern. 50 feet. $7.50

U. S. CRUISER "NASHVILLE." Umrasen. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

THE ESTABLISHED POPULARITY OF MOVING PICTURES LED MR. EDISON *to believe that a series of views photographed in various parts of the world, would prove a most valuable addition to our list of subjects, thus combining instruction with interest.*

We therefore sent an efficient corps of photographers on an extended tour, and the results are now placed before the public. The pictures cover noted natural scenery and institutions, places of interest in cities, and scenes depicting phases of life, customs, amusements and occupations, characteristic to the different localities in which they are taken. The views are actual reproductions, and are in every instance photographed from life. We feel satisfied they are of the highest interest to the public, thereby increasing still more the popularity of moving pictures, especially when presented through the efficient and satisfactory "Edison Stereo-Projecting Kinetoscope." Send for a descriptive pamphlet of the 1899 model.

*OCCIDENTAL AND ORIENTAL SERIES

The following subjects were taken aboard ship and in the Orient; China, Japan and Hawaii being the countries in which the scenes were taken. It is entirely due to the obliging courtesy which distinguishes all the high officials of the Occidental and Oriental S. S. Co., of San Francisco, that the efforts of our artists proved so successful. We are indebted also to the kind co-operation of the captains and officers of the fine vessels of this fleet for our pictures of ship life.

S. S. "COPTIC" LYING TO. . . Umrinden.

Magnificent view of hurricane at sea. Vessel rises at one moment, riding the wave mountains, and then dips deep into the trough of the sea. A photographically perfect picture.

50 feet. $7.50

S. S. "COPTIC." No. 2. . . . Umringung.

Continuation of above picture. Sun bursts forth, silver-tipping the foam on the wave crests. The billows surge grandly.

50 feet. $7.50

S. S. "COPTIC" RUNNING AGAINST THE STORM. . . . . Umritt.

Shows steamer plunging head-on through the heavy seas. Huge waves break over the bow and wash the deck, almost carrying away the look-out. 50 feet. $7.50

HEAVING THE LOG. . . . . Umrollen.

Sailors in oil-skins standing at the stern, paying out the log. A long wake of foam and immense volumes of black smoke stretch far into the distance. A scene of great grandeur. 50 ft. $7.50

S. S. "COPTIC" RUNNING BEFORE A GALE. . . . . Unbehaven.

Taken from a point well up in the bow of the "Coptic" and shows the waves and spray breaking again and again high into the air, as the vessel pitches and tosses in the heavy sea.

50 feet. $7.50

SHANGHAI POLICE. . . . Umschauen.

Just coming from inspection at the government office. Europeans, Punjabis, and Chinamen, both mounted and afoot. Crowds of open-mouthed spectators watch the parade.

50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

HONG KONG WHARF SCENE. . Ums

Coolies unloading Macao steamer. Chinese passenger. their way down the wharf. Two chair bearers are soliciting r. but without any success. 50 feet. $7.5.

STREET SCENE IN HONG KONG. Umschern.

View in the Chinese quarter of the city, showing the strange business signs, reading up and down. Chair bearers pass by with passengers at a very rapid gait. 50 feet. $7.50

GOVERNMENT HOUSE AT HONG KONG. . . . . Umschlag.

Guests are arriving in chairs at the pillared gates, to attend a garden party in honor of Prince Henri, of Prussia. This was a very fashionable function. 50 feet. $7.50

HONG KONG REGIMENT. No. 1. Umschlagen.

A splendid infanty regiment, raised in India, composed of Punjabis, Paithans and Hindoostanis. They march forward and wheel by companies. 50 feet. $7.50

TOURISTS STARTING FOR CANTON. . . . . Umschweif.

Shows a party of English people, in their chairs. This is the only safe way of getting about in Canton, as the streets are indescribably filthy. 50 feet. $7.50

LANDING WHARF AT CANTON. . Umsegel.

An immense number of strange shaped river and canal boats are seen. One-half the population of Canton lives on the water in these floating houses. 50 feet. $7.50

STREET SCENE IN YOKOHAMA. No. 1. . . . . Umrosten.

Shows principal English street in Japan's main seaport. The feature of the picture is the rickshaw, the popular cab service of Japan. A party of tourists whirl by. 50 feet. $7.50

STREET SCENE IN YOKOHAMA. No. 2. . . . . Umrothen.

Native quarter. Odd buildings, pagoda-like, decorated with lanterns. Groups of Jap men, women and children walking past. Interesting study of local life. 50 feet. $7.50

ARRIVAL OF TOKYO TRAIN. . Umrucken.

A scene at a Yokohama railway depot, showing peculiar cars. Groups of waiting Japs stand on the platform. 50 feet. $7.50

RAILWAY STATION AT YOKOHAMA. . . . . Umrudern.

A row of rickshaws stands outside the platform, and the bare-legged runners are soliciting the passengers as they leave the building in different directions. 50 feet. $7.50

THEATRE ROAD, YOKOHAMA. . Umsacken.

This is the native quarter of the city. Rickshaws pass in and out among the crowd, which is composed of typical Japs. 50 feet. $7.50

GOING TO THE YOKOHAMA RACES. . . . . Umsattelm.

This view shows the European residential quarter. The elite of the town pass by in their rickshaws on their way to the annual races out over the hills. 50 feet. $7.50

RETURNING FROM THE RACES. Umsagen.
The crowd of race-goers is moving homeward slowly. Their smiling faces would seem to indicate that they had played the winners. They look very happy indeed. 50 feet. $7.50

S. S. "GAELIC" COALING AT NAGASAKI. . . . . Umsatz.
Shows a very peculiar way of coaling a great vessel. All hand labor. Men, women and children pass small baskets of coal from hand to hand. 50 feet. $7.50

SHANGHAI STREET SCENE. No. 1. Umschaffen.
The principal business street of this great city. The unique feature of the view is the Chinese wheelbarrow, a conveyance peculiar to Shanghai and the vicinity. 50 feet. $7.50

SHANGHAI STREET SCENE. No. 2. Umschauzen.
A great number of wheelbarrows are seen in this picture. Some tourists are enjoying the novelty of riding in them, along the principal street of the city. 50 feet. $7.50

CANTON RIVER SCENE. . Umschwung.
The large boats are used as freight carriers. The smaller boats carry passengers. They are the Sampans; the rickshaws of the water traffic. Women row them, as well as men. 50 ft. $7.50

RIVER SCENE AT MACAO, CHINA. Umsegelung.
Here are great warehouses and a forest of masts, indicating the enterprise of this Portuguese settlement. At anchor in the foreground lies a Chinese Junk with its high poop. 50 ft. $7.50

S. S. "COPTIC" COALING. . Umsetzbar.
Shows the "human elevator" process of coaling in Japan. A gang of fifty coolies will empty a coal lighter in an incredibly short time. 50 feet. $7.50

S. S. "DORIC." . . . . . Umsetzung.
Passing the lightship two miles out from Yokohama. The black smoke pours from her funnels and the British flag waves at her stern. 50 feet. $7.50

S. S. "DORIC" IN MID-OCEAN. Umsichtig.
Shows passengers enjoying a bath on deck, in a huge canvas tank filled with sea water. A very novel subject. 50 ft. $7.50

GAME OF SHOVEL BOARD ON S. S. "DORIC." . . . . . Umsinken.
Both ladies and gentlemen are participating in this pleasant pastime. One of the members just made a very close shot and is greatly excited. 50 feet. $7.50

AFTERNOON TEA ON S. S. "DORIC." Umsonst.
Shows a jolly little tea party on the saloon deck. One young man is suddenly seized with a pang, and dashes to the rail. 50 feet. $7.50

KANAKAS DIVING FOR MONEY. Umspielen.
The diving boys at Honolulu are always on the lookout for the tourist's spare change. The picture shows them splashing in the water at the end of the wharf. 50 feet. $7.50

KANAKAS DIVING FOR MONEY. No. 2. . . . . Umspringen.
The boys are diving, treading water and turning somersaults. The white foam and spray is thrown high into the air. 50 feet. $7.50

HONOLULU STREET SCENE. . Umspann.

An interesting picture in the chief city of the Sandwich Islands, now a part of the United States of America. 50 feet. $7.50

*MEXICAN INTERNATIONAL R. R. SERIES

The interesting views catalogued below were photographed by our artists, while enjoying the special privileges extended to Mr. Edison's party. Under a broad and intelligent management, the Mexican International is increasing its tourist business every year. The pictures show what a quaint and wonderful foreign country lies at the very gateway of our southern frontier.

BULL FIGHT. No. 1. . . Umhang.

Shows the large arena at Durango, Mexico, surrounded by tier on tier of seats, densely packed with spectators. A furious bull is the center of attraction. Mounted picadors and foot men provoke the enraged animal. 50 feet. $7.50

BULL FIGHT. No. 3. . . Umhartec.

Picadors are tantalizing the bull with their sharp bandilleros. The matador makes a sudden sword thrust, and the animal falls. 50 feet. $7.50

TRAIN HOUR IN DURANGO, MEXICO. . . . . Umheften.

Interesting types of Mexicans watch the arrivals by the train. Sombreros, serapes and mantillas give the scene a very distinctive foreign appearance. 50 feet. $7.50

WASHDAY IN MEXICO. . . Umhorchen.

In front of each bare headed woman is a flat rock, used as a wash board. Stream of water near by. Naked Mexican child is playing in the foreground. 50 feet. $7.50

*MEXICAN CENTRAL R. R. SERIES

The *open-sesame* of a general manager's pass, issued to Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic. The Mexican Central to-day is a great railroad system, managed by capable and courteous officials. It is due to their interest in our work and the liberal assistance proffered to our artists, that they obtained such excellent and characteristic pictures of Mexican life.

LAS VIGAS CANAL, MEXICO CITY. . . . . Umforschen.

Shows canal running through the suburban village of Santa Anita. Men and women pole their flat-bottom boats along, loaded down with garden produce. 50 feet. $7.50

MEXICAN RURALES-CHARGE. . Umfrage.

Magnificent action is displayed by this troop of Mexican Cavalry. They approach at full speed, with drawn sabres, close to the camera; and, wheeling rapidly, charge in the opposite direction. 50 feet. $7.50

MARKET SCENE, CITY OF MEXICO. . . . . Umfrieden.

A motly crowd of Mexicans and Indians are coming and going in the market place, carrying various articles—sugar-cane, pottery and sweet potatoes. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

SUNDAY MORNING IN MEXICO. Umfunkeln.
The fashionable set is parading in the park, after church. The concourse is composed of all nationalities, including several groups of pretty senoritas. 50 feet. $7.50

MEXICO CITY STREET SCENE. . . Umganger.
Taken on the broad Mayor Plaza, and presents a typical view of this great city. Pack mules, street cars, vehicles and pedestrians pass by. 50 feet. $7.50

SURFACE TRANSIT IN MEXICO. Umgebung.
Mule power is all right when time is no object, as is shown in the picture. Mules balk, and passengers all leave the open car. 50 feet. $7.50

DENVER AND RIO GRANDE R. R. SERIES

The grandest scenery in the West is along the line of the Denver and Rio Grande. The capital views of Indian life, our fine Denver pictures and the photographs of the Royal Gorge and the Grand Cañon were secured during a trip over the lines of this great scenic railway. At every point we were met with the hearty co-operation and obliging courtesy of the officials. Tourists who choose this route are assured of magnificent scenery and also of the best of treatment.

ROYAL GORGE. . . . . Umidezza.
A panoramic scene of the "Cañon of the Arkansas," taken from the novel view point of the rear end of a moving train. 50 feet. $7.50

CAÑON OF THE RIO GRANDE. . . Umidiccio.
A beautiful piece of natural scenery. This vast cañon is 16 miles long, and the rocky walls rise abruptly 2,500 feet. A passenger train comes around a curve, drawn by two puffing locomotives. 50 feet. $7.50

ANNUAL FESTIVAL AT DENVER COLORADO.

"MOUNTAIN AND PLAIN"

PROCESSION OF MOUNTED INDIANS AND COWBOYS. . . . . Umidore.
Shows the grand-stand, corner of Broadway and Colfax avenue, with Indian braves and squaws passing; also rough cowboys on half-tamed bronchos. 150 feet. $22.50

DECORATED CARRIAGES. . . . Umiduccio.
These contain the prominent people of the city, in costume for the occasion. The fashionable equipages are garlanded with flowers. 50 feet. $7.50

CRIPPLE CREEK FLOAT. . . Umigare.
A representation of the mining industry. A mine shaft is shown opening from a huge black rock. 50 feet. $7.50

MASKED PROCESSION. . . Umiliando.
Masqueraders dressed in most grotesque costumes are passing one side of the grandstand, while a procession of bicyclists wheel by on the other side. 50 feet. $7.50

INDIAN DANCES AND CUSTO

WAND DANCE, PUEBLO INDIA. . . . . Umiliativo.

A tom-tom player furnishes the music for the dancers, who are in full war paint and feathers. Papooses sit in the foreground. 50 feet. $7.50

EAGLE DANCE, PUEBLO INDIANS. . Umillino.
Two braves, dressed in full war costume, and decorated with feathers, go through the steps of this very eccentric dance. 50 feet. $7.50

SERVING RATIONS TO THE INDIANS. No. 1. . . . . Umilmente.
Shows a number of Ute squaws leaving the reservation house, after getting their semi-monthly issue of rations. 50 ft. $7.50

SERVING RATIONS TO THE INDIANS. No. 2. . . . . Umilta.
A large number of lean, lanky looking dogs are prowling around, looking for a share of the rations that are distributed to the squaws. 50 feet. $7.50

BUCK DANCE, UTE INDIANS. . Umjubeln.
A very grotesque formality. The bucks have a single bass drum to furnish music for their amusement. Tepees in the background. 50 feet. $7.50

CIRCLE DANCE, UTE INDIANS. . Umkehr.
This ceremony consists of forming a compact circle, with arms across each other's shoulders, and moving round and round. 50 feet. $7.50

INDIAN WAR COUNCIL. . Tusculano.
Here is a group of genuine Sioux Indians sitting around in war council, deliberating. Buffalo Bill is addressing them. 50 feet. $7.50

GHOST DANCE. . . . Tusilago.
One of the most peculiar customs of the Sioux Tribe is here shown, the dancers being genuine Sioux Indians, in full war paint and war costumes. 50 feet. $7.50

*ATCHISON, TOPEKA & SANTE FE R. R. SERIES

We are indebted to the high officials of this railroad for the excellent views obtained while traveling over their lines. The enterprise and fame of Mr. Edison procured for his party many favors and courtesies and opportunities. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist.

OSTRICHES FEEDING. . . Umgraben.

Nothing seems to come amiss to these giant birds, from a cobble-stone to a kernel of corn. Their plumage shows no sharp and clear. 50 feet. $7.50

OSTRICHES RUNNING. . . Umgrenzen.
Shows the entire flock running with great strides and outstretched wings around the corral. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

OFF FOR THE RABBIT CHASE. . Umgriff.

Two groups of horseback riders, accompanied by packs of hounds, are galloping away from the Hotel Coronado, San Diego, Cal., on their way to the hunt. 50 feet. $7.50

DOGS PLAYING IN THE SURF. Umgurten.

San Diego Beach, Hotel del Coronado. A pug dog, several terriers and water spaniels and a great St. Bernard are dashing into the water, retrieving sticks thrown by their master. 50 feet. $7.50

STREET SCENE IN SAN DIEGO, CAL. Umgu ss.

A double-decked trolley car, crowded with passengers, approaches and passes the camera. Carriages, pedestrians and bicyclists add to the action of the scene. 50 feet. $7.50

CALIFORNIA LIMITED, A., T., & S. F., R R. Umhaben.

Shows an engine and five cars approaching from quite a distance. Picture was taken on "Lucky" Baldwin's ranch at Santa Anita, Cal. 50 feet. $7.50

*PACIFIC COAST LIFE SAVING SERVICE SERIES

These subjects are illustrative of the work performed by the Life Saving Corps of the United States Government, and show the methods in vogue at one of the most important stations on either side of our Continent. The exact routine pursued in actual practice is clearly illustrated. We are particularly indebted to Major T. J. Blakeney, Superintendent of the U. S. Life Saving Service, 12th District, San Francisco, Cal., and Captain W. C. Coulson, of the U. S. Revenue Cutter, San Francisco, Cal., for their kind co-operation. We are thus enabled to bring before the public generally absolutely true and accurate pictures of one of our most worthy as well as interesting institutions, the crews of which are constantly risking their own lives for the preservation of others.

CAPSIZE OF LIFE BOAT. . . . . Trullo

Daily practise of life boat crew, showing boat being upset purposely by the men. As these boats are self-righting and self-bailing, the scene is particularly interesting. 50 feet. $7.50

RESCUE—RESUSCITATION. . . Trumfar.

A line is shot to the man clinging to the overturned boat. He fastens it to his body, using all his fast failing strength. The crew pull him through the surf to the shore, where he is rolled and patted and worked over until resuscitated. 50 feet. $7.50

LAUNCHING THE SURF BOAT. Trupifero.

The crew of seven, dressed in cork jackets, push the boat through the surf; they clamber in and row out to the wreck. 50 feet. $7.50

RETURN OF THE LIFE BOAT. . Truppel.

Shows a life boat coming through the breakers. The surf is high and the stout boat is tossed about like a cork. 50 feet. $7.50

THE SEA LIONS' HOME. . . Truppetta.

The famous Seal Rocks at Golden Gate Park are here shown. Sea lions in their wild state are lying on the rocks and swimming and diving in the water. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison

*SOUTHERN PACIFIC COMPANY SERIES

The Southern Pacific Company ("Sunset Route") offers special inducements to winter travelers, by reason of its southern route; thereby avoiding the extreme cold of the winter months. Its course lies through a section of the country that presents a variety of beautiful and picturesque natural scenery. It is also the direct route to the popular resorts of Southern California, thereby making it a a favorable route for tourists.

The following subjects were taken by our artist while traveling over the very extensive lines of the Southern Pacific Railroad Co., to whom we are indebted for many courtesies; and without whose co-operation we should not have been able to bring before the public these animated photographs of interesting and novel scenes.

SOUTHERN PACIFIC OVERLAND MAIL. . . . . Truppiren.

Taken on the S. P. Railroad, near tunnel No. 9. The train comes rushing out of the tunnel and passes at full speed. Two engines, a baggage, a mail and nine coaches. Great volumes of black smoke follow the train out of the mouth of the tunnel.

100 feet. $15.00

GOING THROUGH THE TUNNEL. Umgiessen.

On the way to San Monica, Cal., the train approaches, runs through and emerges from a tunnel. Train passes in opposite direction. Camera is at front end of train, giving a very novel view. 100 feet. $15.00

SUNSET LIMITED, SOUTHERN PACIFIC RAILWAY. . . . . Umglanzen.

Taken at Fingal, Cal., where the world-renowned "Sunset Limited" trains pass each other. One runs on a side track, and the other dashes by at a high rate of speed. Switch is then turned, and the train passes on, slowly receding from view. 150 feet. $22.50

FREIGHT TRAIN. . . . . Umkreis.

The long train is just coming out of the tunnel. An engine and a header, nineteen freight cars, a caboose and a pusher engine creep slowly round the curve and up the steep grade. Fine smoke effects. Magnificent scenery. 100 feet. $15.00

HOTEL DEL MONTE. . . . . Truthenne.

Shows a party of tourists at this famous resort; located in Monterey, Cal., on the Southern Pacific Railroad. The magnificence of its surroundings is clearly shown. 50 feet. $7.50

SURF AT MONTEREY. . . . Truthuhner.

The water breaks over the rocks, and is dashed into silvery spray, high into the air. Exceptionally fine water effects. 50 feet. $7.50

HOTEL VENDOME, SAN JOSE, CAL. Truthahn.

A famous stopping place for tourists visiting the Lick Observatory. Picture shows a large party just starting out for Mt. Hamilton, in carriages, coaches and wagons. 50 feet. $7.50

PARADE OF COACHES. . . . Umgegend.

At Pasadena, Cal., during the "Tournament of Roses" fete. Flower decorations are beautiful. Garlands of roses hang in graceful festoons and intertwine each wheel. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

MARCHING SCENE. . . . . Umgehbar

Shows a large company of young men, in white uniforms, wearing broad sashes of roses. They march, wheel and countermarch with great precision. 50 feet. $7.50

SOUTH SPRING STREET, LOS ANGELES, CAL. . . . . Umgekehrt.

Various equipages pass, including a tally-ho and six white horses. A peculiar open-end trolley car comes along; bicycle riders and pedestrians. 50 feet. $7.50

CALIFORNIA ORANGE GROVES, (PANORAMIC VIEW.) . . . . . Umgittern.

The train is passing through a fertile valley, showing grove after grove of heavily laden orange trees. High mountains in distance. 50 feet. $7.50

FEEDING SEA GULLS. . . . Umklaftern.

A fine view of San Francisco Bay, from an Oakland ferryboat. Tug towing a scow passes by. Sea gulls sail through the air and dive into the seething wake of the boat. 50 feet. $7.50

UNION IRON WORKS, SAN FRANCISCO, CAL.

UNION IRON WORKS. . . . . Umkransen.

Here was built the peerless battleship "Oregon." The scene is taken at lunch hour, and shows a great throng of employees leaving the shop. 50 feet. $7.50

LAUNCHING OF JAPANESE MAN-OF-WAR "CHITOSE." . . . . Umklammern.

The large war vessel slides slowly down the ways, stern first. Rowboats in the foreground rock violently in the swell. One boat upsets. 50 feet. $7.50

MOUNT TAMALPAIS R. R.

MOUNT TAMALPAIS R. R. No. 1. Umkriesen.

Wonderful scenic effects. Camera is at rear end of train. Another engine is following close behind, with two men riding on the cowcatcher. 50 feet. $7.50

MOUNT TAMALPAIS R. R. No. 2. Umkronen.

On the front end of the flat car is a lady, whose feathers and ribbons flutter in the wind. The panoramic view of the hills and valleys is very beautiful. 50 feet. $7.50

MOUNT TAMALPAIS R. R. No. 3. Umladung.

View taken while descending the scenic railroad, Marin Co., Cal. Right ahead is another train; the steep grades and dangerous curves are plainly shown. Grand mountain scenery is a striking feature of this picture. 150 feet. $22.50

MOUNT TAMALPAIS R. R. No. 3. Umlax.

50 foot strip. $7.50

ERIE RAILROAD SERIES

The following subjects present novel and interesting views along the line of the Erie, such as do not always come within the observation of the general tourist. We are indebted to the courtesy of the Erie officials, whose kind co-operation in affording us every facility within their power has enabled us to procure these unusual and effective pictures.

GIANT COAL DUMPER. . . . Tufato.

Shows how a full carload of coal is loaded into a vessel every thirty seconds at the great Erie Railroad Docks, Cleveland, Ohio. Great clouds of coal dust rise as each car is unloaded. 50 ft. $7.50

CORNER MADISON AND STATE STREETS, CHICAGO. . . . . Tuffando.

The busiest corner in Chicago. Cable cars and street traffic of all descriptions. Hundreds of shoppers. Fine perspective view looking north toward the Masonic Temple. 50 feet. $7.50

CATTLE PICTURES

SHEEP RUN, CHICAGO STOCK YARDS. Tufarada.

Shows a large flock of sheep being driven from the cars to the slaughter house. 50 feet. $7.50

LASSOING A STEER. . . . . Umidetto.

Eight mounted cowboys pursue an escaped steer, riding at furious speed. Fine exhibition of lasso throwing. Mexican International. 50 feet. $7.50

McKINLEY INAUGURATION SERIES

McKINLEY AND CLEVELAND GOING TO THE CAPITOL. . . . . Tundizno.

A very interesting film, showing as it does the one accident of the day. Picture opens with the Black Horse Cavalry, the personal guard of the President-elect. Then follows the four-horse barouche containing the Presidential party. One of the wheelers falls at this point. Great commotion. Carriage stops, and mounted policemen rush to the rescue. During this slight stop our artists were very close, and excellent pictures of both incoming and outgoing Presidents were obtained. 100 feet. $15.00

MARINES FROM U. S. CRUISER "NEW YORK." . . . . . Tungro.

They lead their section of the parade, accompanied by their famous goat which is the mascot of the Cruiser. The Washington Marine Band precedes them. 150 feet. $22.50

MARINES FROM U. S. CRUISER "NEW YORK." . . . . . Tung. 50 feet. $7.50

VICE-PRESIDENT HOBART'S ESCORT. Tunicato.

The Essex Troop, of Newark, N. J., as they appeared while acting as escort to the new Vice-President. 150 feet. $22.50

VICE-PRESIDENT HOBART'S ESCORT. Tunic. 50 feet. $7.50

71ST REGIMENT, NEW YORK. Tunicela.

They march 32 abreast, filling the great avenue from curb to curb. Commanded by Colonel F. V. Greene, of New York. At the head of the column marches the famous 7th Regiment Band. Magnificent marching scene. Full of detail. 150 feet. $22.50

SEVENTY-FIRST REGIMENT. . Tunich.
50 feet. $7.50

RETURN OF McKINLEY FROM THE CAPITOL. . . . . Tunichetta.

The President is seated by Mr. Cleveland. He raises his hat repeatedly to the enthusiastic multitudes. The famous Black Horse Cavalry, of Cleveland, Ohio, precedes the carriage. Immediately following are the Veterans of the 23d Ohio Volunteers, 32 abreast. Exceedingly fine and clear. 150 feet. $22.50

GRANT DAY SERIES

PRESIDENT McKINLEY'S ADDRESS. . . . . Tumultuado.

Every gesture is clearly depicted as the President delivers his oration, April 27, 1897, at Riverside Park. 50 feet. $7.50

NATIONAL LANCERS, OF BOSTON. Tumulare.

They march at the head of the National Guard of Massachusetts, commanded by Capt. O. A. Jones. Full of action. 50 feet. $7.50

7TH AND 71ST REG'TS. N. Y. . Tuncherei.

Here recorded on one film is a moving picture of New York's two crack regiments. Picture starts with the 7th's band playing. Then follows the 71st men. Then comes the 7th, with its showy uniforms and equipments. 150 feet. $22.50

7TH AND 71ST REGIMENTS. Tuncher.
50 foot strip. $7.50

DESCRIPTIVE

The following pictures are arranged under classified headings, to aid our customers in the selection of subjects. As far as possible the classification describes the salient points or features of each film.

ACROBATIC

A STREET ARAB. . . Umreichen.

Shows a New York street gamin doing stunts. He turns handsprings, walks the crab and spins around on his head like a top.
50 feet. $7.50

CACIEDO. . . . . Tyrannean.

King of the slack wire. His daring feats of balancing as he performs his thrilling feats in midair show that he is perfectly at home. 50 feet. $7.50

ALCIEDE CAPITANE. . . . Typhusse.

The great Lady Trapezist. Her daring acts on the flying bar command breathless attention. Her graceful figure warrants her billed description, The Perfect Woman. 50 feet. $7.50

BATHING

SUTRO BATHS. No. 1. . . . Tuantem.

One of the sights of San Francisco. A 50-foot slide is used by the bathers, who toboggan down its slippery surface in all posi-

tions. The bathers are clad in black trunks, making fine contrast with flesh tints. 50 feet. $7.50

SUTRO BATHS, No. 2. . . Tubage.

Another view in which the figures show larger. A spring-board furnishes the bathers with much amusement; also a toboggan slide. 50 feet. $7.50

LURLINE BATHS. . . . Tuberia.

At San Francisco. The main feature is the toboggan slide which the bathers use; some sitting, others lying down, head first or feet first. 50 feet. $7.50

TUB RACE. . . . . Turtureo.

This turns out to be as much of a bathing scene as it is a race. Everyone who has participated or witnessed a tub race will enjoy the picture. 50 feet. $7.50

BATHINC SCENE AT ROCKAWAY. Tutelar.

Shows a beach full of bathers. They sport in and out of the water. Surf breaks and recedes. Bathing suits cling to their figures in a very statuesque fashion. 150 feet. $22.50

BATHING SCENE AT ROCKAWAY. Turquette.

50 feet. $7.50

CIRCUS

BICYCLE TRICK RIDING. No. 2. Unbottomed.

"Neidert," of national fame, does stunts on his wheel that are simply wonderful. Makes his bicycle rear up, and rides around the stage on his back wheel; besides a lot of other easy things, such as riding on one pedal and riding backward, seated on handlebar. 50 feet. $7.50.

ARABIAN GUN TWIRLER. . Unbought.

An interesting exhibit by Hadji Cheriff of the original Midway Plaisance. Twirls his rifle over shoulder, behind back, under leg, both hands and one hand. 50 feet. $7.50.

THREE ACROBATS. . . Unbounded.

The Bouffons are artists in their line. They tumble in and out of trick doors, disappear and reappear in unexpected places in most unexpected ways. Sure to amuse the children. 50 feet. $7.50.

TANDEM HURDLE JUMPING. . Tundente.

Shows two of Barnum & Bailey's expert horsewomen, each mounted on a spirited horse and driving three other horses tandem. 50 feet. $7.50

TRICK ELEPHANTS. No. 1. . Tundiamos.

Twelve of Barnum & Bailey's famous trick elephants are seen performing in the ring. One stands on his head, another rolls a barrel around. Other very laughable antics. 50 feet. $7.50

TRICK ELEPHANTS. No. 2. . Tundidor.

Shows a number of elephants forming a pyramid, while others march around the ring, at the same time doing many comical and amusing tricks. 50 feet. $7.50

HORSE DANCING COUCHEE COUCHEE. . . . . Tundidura.

Mr. O'Brien, of Barnum & Bailey's Circus, has a wonderful trained horse. It goes through all the steps of this much talked of dance to perfection, keeping perfect time with the music. 50 feet. $7.50

BUCKING BRONCHO. . . . . Turinne.
A fine exhibition of horsemanship by Lee Martin, a genuine cowboy. This particular broncho is an unusually wicked one.
50 feet. $7.50

BOXING CATS. . . . . Tuyere.
A glove contest between trained cats. A very comical and amusing subject, and is sure to create a great laugh. 50 feet. $7.50

MR. AND MRS. CALIF AT DINNER. Unblamed.
Shows a tank in the Zoo at Central Park, New York. Two hippopotamuses are being fed by their keeper, who drops loaves of bread into their wide open jaws. 50 feet. $7.50

COACHING, TALLY-HO AND HORSE PICTURES

EXHIBITION OF PRIZE WINNERS. Tuchartig.
Shows the winning horses being driven on Ocean avenue, Long Branch, N. J., the great West End Hotel forming the background. Mr. Charles F. Bates leads with a tally-ho and four. The beautiful prize winner, "Coxey," follows, in a high cart. Tandems, spike teams and hackneys. A great show. 50 feet. $7.50

SINGLE HARNESS HORSES. . . . Tuchel.
They pass the judges' stand in fine style. Among the drivers, "Fatty Bates," the noted whip, shows up very prominently.
50 feet. $7.50

JUDGING TANDEMS. . . . Tuchelchen.
Five teams are being put through their paces. A tiny tandem team of ponies, driven by a boy, with a boy groom seated behind, is a pretty spectacle. 50 feet. $7.50

TEAM OF HORSES. . . . Tuchhalle.
Six teams of high steppers, hitched to fashionable park traps, are being judged. Grand stand is crowded with fashionable audience. 50 feet. $7.50

LADIES' SADDLE HORSES. . . . Tuchladen.
A number of ladies on handsome horses are galloping around the course. Groups of people wave handkerchiefs as their favorites pass by. 50 feet. $7.50

BUFFALO STOCK YARDS. . . . Tufazzalo.
A long line of horses, mules and ponies are led, driven and ridden into the yards, where they are sold and distributed.
50 feet. $7.50

BUFFALO HORSE MARKET. . . . Tupiriais.
The high-spirited animals are seen to good advantage as they are led on board the cars. This film excels in artistic merit.
50 feet. $7.50

HURDLE RACE AND HIGH JUMPING. . . . Tupiesemos.
Taken at the Country Club, Buffalo, N. Y. The horses are prize winners at the New York Horse Show. The hurdles are high and the jumping is fine. 50 feet. $7.50

TALLY-HO ARRIVAL. . . . Tupimos.
A party of the elite of Buffalo drives up, alights and enters the club house. Introductions, handshakings and greetings make a lively subject. 50 feet. $7.50

TALLY-HO DEPARTURE. . Tupiramos.

Shows a four-horse drag leaving the club house of the Buffalo Country Club. The passengers wave farewells to friends in the background. 50 feet. $7.50

COMBATS

BOXING. . . . . Tuyanter.

A clever five-round go between Warwick and Billy Edwards. Lots of action in the picture. Lively sparring and some hard hitting. 50 feet. $7.50

COCK FIGHT. . . . . Tupiriamos.

Exciting from start to finish. The birds are genuine game cocks, and good ones, too; in full fighting trim. A very novel scene. 50 feet. $7.50

LEONARD—CUSHING FIGHT.

An actual six-round contest between Mike Leonard, commonly called the "Beau Brummel" of pugilism, and Jack Cushing. Full of hard fighting, clever hits, punches, leads, dodges, body blows and some slugging. Sold by rounds. Each round contains 150 feet. Price, each round, $22.50.

1st. Tullidura. 2d. Tulpenflor. 3d. Tumbabais. 4th. Tumbabamos. 5th. Tumbdillo. 6th. Tumbando.

THE CORBETT—COURTENEY FIGHT.

This is not a fac-simile or a fake of any description, but an actual contest between James J. Corbett, former champion of the world, and Peter Courteney. The fight consists of six rounds, each round contains 150 feet. Price, each round, $22.50.

1st. Tugurio. 2d. Tuileau. 3d. Tulipano. 4th. Tulipier. 5th. Tulipifero. 6th. Tulles.

DANCES

LEANDER SISTERS. . . . Tubereuse.

A clever characteristic dance called the "Yellow Kid." Very unique. Stage is in the Sutro Baths, San Francisco, Cal., and the audience is composed largely of bathers. 50 feet. $7.50

CUPID AND PSYCHE. . . . Tubatore.

By the Leanders. The dress of one consists of a pair of wings and a bow and arrow; the other represents a fairy. Bathers in all stages of dress and undress watch the graceful dance. 50 feet. $7.50

DANCING DARKEY BOY. . . Tuchlappen.

Scene is in a stable, where a crowd of horsemen, jockeys and stable hands are watching a little darkey boy dance on a table. 50 feet. $7.50

THE DOLORITA PASSION DANCE. Unbias.

Musicians are seated, playing, while the graceful Dolorita dances. It is the Danse-du-Ventre, the famous Oriental muscle dance. 50 feet. $7.50

ORIENTAL DANCE. . . . Unbidden.

This performer executes a modified coochee-coochee dance that has been spoken of by the press as "refined, chaste and elegant." It is a fitting description. 50 feet. $7.50

FATIMA'S COOCHE-COOCHEE DANCE. Unbiegsam.
This is the lady whose graceful interpretation of the poetry of motion has made this dance so popular of recent years. 50 ft. $7.50

DANCING ON THE BOWERY. Unbeweisen.
A familiar scene on the East Side. An Italian is grinding away on a piano organ and the dance music is greatly appreciated by the children who have gathered around. Two little girls, (one a coon-let), go through a series of fancy steps that would make a vaudeville performer envious. A crowd of men and boys stand around watching. A very clever picture. 50 feet. $7.50

THE GIRL FROM PARIS. Unbemastet.
She does a very clever dance with a nimble young man. The dance ends with him kissing the toe of her shoe. There is much amusing by-play in the picture. 50 feet. $7.50

PARISIAN DANCE. Tunkform.
The can-can. Best seen to be appreciated. A full size picture, with striking contrasts of black and white. 50 feet. $7.50

SUN DANCE. Turbioso.
By the famous Annabelle. 50 feet. $7.50

SERPENTINE DANCE. Turbitti.
Two of the most popular dances ever presented. Beautiful costumes and startling effects with the calcium light. Extra film when colored. 50 feet. $7.50

CARNIVAL DANCE. Turbilhao.
A very fascinating dance by three of the London Gaiety Girls. Full of grace and abandon. Coloring adds greatly to the charm of the picture. 50 feet. $7.50

BUTTERFLY DANCE. Turbolento.
As performed by Annabelle, the famous premiere danseuse. A charmingly graceful representation of the light and airy flight of a butterfly. Beautiful when colored. 50 feet. $7.50

MISS LUCY MURRAY. Turbinarsi.
Leading lady of The Gaiety Girls, in an up-to-date skirt dance. Very spectacular indeed, and especially so when colored. 50 feet. $7.50

IMPERIAL JAPANESE DANCE. Turbinto.
A charming representation of The Mikado dance by three beautiful Japanese ladies in full costume. Very effective when colored. 50 feet. $7.50

A DARKTOWN DANCE. Unbewitch.
A genuine New Orleans break-down. Full of fun and grotesque action. A dozen coons are participating; and if an audience can get only *half* the enjoyment out of it that the dancers do, this picture will be a winner. 75 feet. $11.25

PADDLE DANCE. Turbotiere.
By Fiji Islanders. A peculiar dance by genuine savages, dressed, or rather undressed, in their native garb. The revel takes its name from the paddles they hold in their hands. 50 feet. $7.50

SILVER DANCE. Turcaret.
The participants are natives of Ceylon. Their dance is very interesting, being so different from Western ideas of harmonies of motion. 50 feet. $7.50

SHORT-STICK DANCE. . . Turcasso.
A native dance peculiar to India. Very odd and interesting. Strange costumes and stranger motions. 50 feet. $7.50

UMBRELLA DANCE. . . . Turchsco.
A very novel and attractive subject for a projecting machine, by the Leigh Sisters. Has proved very popular. Especially attractive when colored. 50 feet. $7.50

LUCILLE STURGIS. . . . Unbereit.
Shows this clever artist in an entirely new dance. For variety of posture and grace of movement she is second to none. 50 feet. $7.50

CISSY FITZGERALD. . . Umberitten.
A new dance by this celebrated English artist. Her famous wink adds to the interest of the picture. 50 feet. $7.50

PICKANNINIES. . . . . Turdulo.
A jig and a break down by colored boys. A scene representing Southern plantation life before the war. 50 feet. $7.50

*LARKS BEHIND THE SCENES. . Unbless.
Clever high kicking in the dressing room of a theatre. The ladies are in excellent spirits, judging by their actions; and excellent spirits are in the ladies, judging by the empty bottles. 50 feet. $7.50

FIRE

*THE BOSTON HORSELESS FIRE DEPARTMENT. . . . . Uncleanly.
Positively the most realistic and exciting fire run ever offered to exhibitors. It shows the entire horseless fire department of Boston, accompanied by the old style apparatus which is drawn by horses running at a terrific pace down Batterymarch Street, Boston, on its way to a fire. There are four horseless engines and the black smoke rolls from the smokestacks in great volumes, adding unequalled excitement to the picture. Another view on this same film shows a portion of the Boston fire department making a quick hitch in the engine-house and running out with the horses on a gallop. 200 feet. $30.00

THE MORNING ALARM. . . . Tunken.
Shows chief in his buggy, followed by fire engines, hose carts, hook and ladder, insurance patrol and a chemical engine. Horses snorting, plunging and galloping at full speed, directly toward the screen. The finest fire engine scene ever taken. 150 feet. $22.50

THE BURNING STABLE. . . Turbaton.
A burning wagon is dragged from the barn by the firemen, and four horses are rescued from the flames by the stablemen. Thick volumes of smoke pour from doors and windows. 100 feet. $15.00

THE BURNING STABLE. . Turbato.
50 feet. $7.50

MORNING FIRE ALARM. . . Tupias.
Shows a Newark fire company just leaving the engine house. The doors open, the horses prance and the spectators hurry to get a good look at the start. 50 feet. $7.50

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STARTING FOR THE FIRE. . Tupfelig.
The horses present a magnificent spectacle as they dash madly by, reeking with foam. Scene is in Newark, N. J. Engines speed by one after the other. 50 feet. $7.50.

FIGHTING THE FIRE. . . . Tupiro.
Shows steam fire engine in action. Men scale ladders and play streams of water on a burning building. Very realistic. 50 feet. $7.50

FIRE RESCUE SCENE. . . Turkenbund.
Firemen in working uniform, rubber coats, helmets and boots. Thrilling rescue from burning building. Smoke effects are fine. 50 feet. $7.50

*ANSWERING THE ALARM. . . Unblamable.
Shows the fire department of Greater New York going about its business. A great picture. Engine drawn by three horses, hook and ladder truck, hose cart and patrol wagon, all come dashing up the street at furious speed. Men and boys follow, running in the middle of the roadway. An excellent film in every respect, clear, distinct and full of exciting action. 50 feet. $7.50

FOOT BALL

GREAT FOOT-BALL GAME. Unclouding.
Between West Point and Annapolis, at Philadelphia, on Saturday, December 2, 1899. This picture includes incidental scenes, a panoramic view of the grand stand and all the important plays in the game. 100 feet. $15.00

FOOT-BALL GAME. . . . Uncloven.
Between the Orange Athletic Club and the Newark Athletic Club, at the Orange Oval, on Thanksgiving Day, 1899. This is the greatest foot-ball picture ever attempted and shows many exciting plays, kick-offs, touch-downs, rushes, etc. 200 feet. $30.00.

We also furnish excellent 50-foot (Unclutch) strips and 100-foot (Unclutched) strips of the above subject.

HORSE RACES

SUBURBAN HANDICAP, 1897. Tugendarm.
The Suburban is run at Sheepshead Bay track, Coney Island. Several views of the great race are given. The parade to the post. The start. The finish, showing Ben Brush winning, Simms up, with the others strung out, tearing down the stretch in the dust, under whip and spur. Then the weighing out, jockeys saluting, dismounting and unsaddling. 150 ft. $22.50

SUBURBAN HANDICAP, 1897. . . . Tugens.
An excellent 50 foot strip can be furnished, showing start, finish and weighing out. 50 feet. $7.50

$6,000 FREE-FOR-ALL PACE AT CHARTER OAK PARK. . . . Tugendlich.
Great horse racing on the famous Hartford track, showing start and finish of a 2.04¼ heat run by the fastest harness horse in the world, John R. Gentry. 50 feet. $7.50

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RACING AT SHEEPSHEAD BAY. Tugend.
The finish and weighing out of a running race with nine starters. Won by the famous Clifford, Sloane up. 50 feet. $7.50

RACE TRACK SCENE. . . Unbesetzt.
A bunch of twenty horses is shown in a close finish. The bright sunshine makes every detail clear and distinct. Shows also the weighing out. 50 feet. $7.50

BETTING FIELD. . . . Unbesetzen.
Horses are seen in the distance, coming around the turn. The finish is made in a great cloud of dust. The crowd pours back across the betting field to interview the bookies. 100 ft. $15.00

HUMOROUS

THE "ADVENTURES OF JONES" SERIES

Have been spoken of by a prominent Projectoscope Exhibitor in New York City as "the funniest things that ever happened on a picture machine."

*JONES' RETURN FROM THE CLUB.
. . . . . Unboot.

The scene is laid in a prominent private park and opens by depicting the belated Jones returning from his club, clad in a dress suit, smoking a cigar, and armed with the inexhaustible whiskey bottle. Jones' house is shown in the background, but Jones himself, after traveling waist deep through the snow in the opposite direction from his home, finally becomes bewildered and leans against a tree, the expression on his face alternating between happiness and disgust. A friendly policeman appears on the scene and endeavors to start Jones off in the right direction; an argument follows, which ends by Jones knocking off the policeman's hat and pitching him head first in a neighboring snowdrift. Jones now dons the policeman's helmet and appropriates his club, then makes an attempt to arrest the worthy officer of the law. The picture finally ends by the unfortunate Jones being rolled heavily in the snow. 50 feet. $7.50

*JONES AND HIS PAL IN TROUBLE.
. . . . . Unbooting.

Jones feels that he needs assistance to get home, and finds a friend to help him. They are two of a kind. They come down the snow covered pathway, stopping frequently to sample a large flask. They finally stick their canes into a snow bank, and between them they finish up the whiskey. Just then the policeman appears, with blood in his eye. The two happy ones are too much for the officer, and after a short wrestle he is thrown down into the deep snow. Jones staggers away, leaving his friend to fight it out. He and the officer have a very exciting rough and tumble fight in the snow. Jones comes back to the rescue and the policeman gives up the job. 50 feet. $7.50

*JONES' INTERRUPTED SLEIGHRIDE.
. . . . . Unborn.

Jones and his friend go out for a ride, still in a happy condition. They meet a policeman, who remonstrates about their

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manner of driving. Jones stands up on the seat and tells the officer to mind his own business, whereupon the officer jumps into the sleigh, and, grappling with Jones, they fall out into a snow drift. The friend drives off as fast as he can, tacking from one side of the road to the other. The cop pursues the sleigh, and Jones escapes. As the sleigh disappears among the trees the cop gives up the chase and comes back for his helmet. Jones comes back also to argue the question, and the cop promptly arrests him. 50 feet. $7.50

JONES INTERVIEWS HIS WIFE.

Unborrowed.

He finally reaches home, pretty late, and finds his wife sitting up for him. He begins to disrobe, throwing his hat and cane on the floor, and scattering his clothes all round the room. His wife at first is very much ashamed of him, then indignant, and finally angry. She picks up a basin full of water and empties it over his head, drenching him from head to foot. The water pours off in streams as he stands with fingers outstretched, shocked almost into soberness. Very comical. 50 feet. $7.50

*JONES MAKES A DISCOVERY. Unbosom.

Jones' wife has been telling her troubles to his friend, who becomes very loving and affectionate. He abuses Jones' confidence in him and consoles the lady with most touching sympathy. Just at this point the door opens and Jones appears in his nightgown. He is still in a happy state, but not too much so to appreciate the position. Grasping the false one by the collar, he throws him bodily out of the window; his hat, stick and valise follow. Taking his wife by the arm, he pushes her from the room. Overcome by the excitement and the exertion, he collapses in the middle of the room. 50 feet. $7.50

JONES' RETURN FROM A MASQUERADE.

Unbosomed.

Jones comes home from a masquerade ball clad in a Scotch costume and his usual confused condition. He gets into his neighbor's apartments instead of his own. He hears his neighbor and wife coming into their rooms, and being now thoroughly frightened, crawls under the bed to hide. His neighbor discovers him, hauls him out, and, by way of punishment, throws him through the window. 50 feet. $7.50

JONES GIVES A PRIVATE SUPPER.

Unbosoming.

This picture shows Jones entertaining three young ladies, after the theatre. They have a private room, and are evidently enjoying themselves very much. Jones sets up the wine freely, and the party becomes hilarious. The girls dance in turn for Jones, each vieing with the other in executing novel and startling terpsichorean effects. 50 feet. $7.50

*WHY JONES DISCHARGED HIS CLERKS.

Unclinging.

Great Hit. Two delinquent clerks are seated in a broker's office engaged in a game of cards. The boss suddenly appears walking through the corridor. The cards are thrown down in great haste

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and when the employer enters the office the clerks are apparently busily engaged in their work. The boss looks over the mail and then sits down behind an adjacent screen to enjoy the morning paper. A lady suddenly enters the office and upon inquiring for the broker, is shown behind the screen by one of the clerks. The broker and lady suddenly display considerable affection for each other, and are ardently making love when they are discovered by one of the clerks. He immediately calls the attention of the stenographer and they post themselves upon chairs and engage in looking over the top of the screen. One of the chairs is suddenly tipped over by the office boy and the clerks and screen fall upon the unsuspecting broker. He immediately becomes wrathful, throws off his coat and proceeds to clear out the office. One of the clerks becomes frightened and jumps through the window into the corridor; the other is unceremoniously fired through the door. This is an extremely humorous picture. 100 feet. $15.00

*WHY MRS. JONES GOT A DIVORCE. Unclipped.

The scene opens by showing a pretty cook mixing bread in the kitchen. Jones comes in unexpectedly from a trip and carries a dress suit case. He inquires for his wife and is told by the cook that she is absent. Jones is hungry and asks for something to eat. The cook is very obliging and Jones becomes unruly, chuckles the cook under the chin. The cook puts her arms around Jones' neck and leaves finger imprints of flour on his back. This is where the trouble commences. Jones' wife suddenly appears and accuses Jones of making love to the cook. Jones denies it. She scornfully points to the finger marks on Jones' back. Jones still denies it. The wife becomes angry and siezes the pan of flour and turns it upside down on Jones' head, spoiling his best Sunday clothes. Jones escapes and the cook is discharged. This is a very funny picture. 75 feet. $11.25

HUMOROUS (CONTINUED)

THE TRAMP AND THE CRAP GAME. Uncloaked.

A number of darky boys and street arabs are engaged in a crap game just outside of the back entrance of a theatre. The darkies suddenly give up the game of craps for the purpose of indulging in a southern break down. A grewsome looking Weary Willy who is seated near-by suddenly siezes the opportunity and rushes in to grab the stakes which have been left lying upon the ground. The entire crowd of arabs pile on poor Weary Willy and proceed to teach him a lesson in etiquette. A policeman suddenly appears on the scene and attempts to arrest the tramp, who makes a very ludicrous escape. 100 feet. $15.00

SANTA CLAUS' VISIT. Uncloister.

The scene opens by showing two little children kneeling at the feet of their mother in the act of saying their prayers. The

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mother tucks the children snugly in bed and leaves the room. Santa Claus suddenly appears on the roof, just outside the children's bedroom window, and proceeds to enter the chimney, taking with him his bag of presents and a little hand sled for one of the children. He passes out of vision down the chimney and suddenly appears in the children's room through the fire-place. He distributes the presents and mysteriously causes the appearance of a Christmas tree laden with gifts. The scene closes by the children waking up and running to the fire-place just in time to miss catching old Santa Claus by the legs. Santa Claus makes his escape through the chimney and the children are delighted with the presents which he has left. This is a remarkably clear picture and especially pleasing to children. 150 feet. $22.50.

We can furnish Santa Claus' Visit in strips of 50 feet, (Unclothe) but the scene is not as complete as that shown in the 150-foot strip.

*FUN IN CAMP. . . . . Unchurched

Showing a group of soldiers and Red Cross nurses being amused by a number of small children who are riding upon the backs of trick bears. A remarkably fine picture, with U. S. Infantry camp in the background. 50 feet. $7.50

PIE EATING CONTEST. . . . . Tuello.

Two men, with hands tied, are eating huckleberry pies for a wager, direct from the plates. Their faces and shirts are clean when they start. Extra ludicrous when colored. 50 feet. $7.50

FISHERMAN'S LUCK. . . . . Tuerie.

Two German anglers are fishing, with odd results. One gets a bite, and pulls in a length of stovepipe. The other is so astonished that he falls overboard. 50 feet. $7.50

THE WASHERWOMAN'S TROUBLES. Tumido.

A realistic kitchen scene, in which the ice man makes a lot of trouble. He breaks some dishes and upsets the washtub; then attempts to kiss and make up. Very amusing. 150 feet. $22.50

THE WASHERWOMAN'S TROUBLE. Tumod.

. . . . . 50 feet. $7.50

MILKER'S MISHAP. . . . . Tupfeil.

Man milking a Holstein, which becomes frisky and kicks over the milker and the pail of milk. Man blames some farm hands, and a quarrel ensues. 50 feet. $7.50

THE FARMER'S TROUBLES. Tupisteis.

A darkey bent on mischief wrecks the farmer's wagon by knocking off a wheel. Cabbages roll in all directions. The farmer gets square with the coon. 50 feet. $7.50

SEMINARY GIRLS. . . . . Tumeur.

A number of young ladies, in their night robes, are having a frolic, and are interrupted by a teacher. One girl makes herself *very* conspicuous by crawling under a bed. 150 feet. $22.50

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SEMINARY GIRLS. . . . Tumex.
50 foot strip (the finish), $7.50

PILLOW FIGHT. . . . . Tumbaveis.
Four young ladies, in their nightgowns, are having a romp. One of the pillows become torn, and the feathers fly all over the room. 50 feet. $7.50

HUSKING BEE. . . . . Tumbaremos.
A party of young people are husking corn. They find a "red ear" and the scene turns into a kissing bee. 50 feet. $7.50

A MORNING BATH. . . . Turbasteis!
Mammy is washing her little pickaninny. She thrusts him, kicking and struggling, into a tub full of foaming suds. 50 ft. $7.50

INTERRUPTED LOVER. . . Turquilla.
The watchful father disturbs a dream of bliss, and the bucolic lover is taught a lesson. He made a great hit. 150 feet. $22.50

*A QUIET LITTLE SMOKE. . Unbuttoned.
Baby sits in his high chair and papa is playing with him. Papa is smoking his evening pipe. Baby claps his hands, points to pipe and wants it. So papa puts on the baby's hood, and baby smokes papa's pipe. The child's face is full of expression, and is as pretty a picture of baby life as was ever made for a moving picture machine. Sure to delight the children. 50 feet. $7.50

*CASEY AT THE BAT. . . . Unbreathed.
The umpire makes a decision that Casey don't like, and an argument follows, during which Casey deftly trips him up, and continues the argument on the ground. The other players run from the bench and join the rumpus. The fielders come running in and the pile on the home plate looks like a foot ball scrimmage. A solemn warning to all rotten umpires. 50 feet. $7.50

*A WRINGING GOOD JOKE. . . Unbred.
Grandpa sits nodding in his arm chair in the kitchen where a woman is at work over a wash tub. Small boy plans mischief. She is called away from her work; and while she is talking at the door, small boy ties a string from the tub handle to grandpa's chair, which suddenly tips over backward, upsetting the tub, soap suds and clothes all over him. The small boy dances in wicked glee; especially when the woman, in trying to help the old man up, slips on a piece of soap, and herself falls into the mess. 50 feet. $7.50

*CRIPPLE CREEK BAR ROOM SCENE. . . . . Unbrewed.
Shows tap room of the "Miners' Arms," stout lady at the bar, and three men playing stud horse. Old toper with a silk hat asleep by the stove. Rough miner enters, bar maid serves him with Red Eye Whiskey and he proceeds to clean out the place. Barmaid takes a hand with a siphon of vichy, and bounces the intruder; with the help of the card players, who line up before the bar and take copious drinks on the house. 50 feet. $7.50

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PAT VS. POPULIST. . . Turturino.

Pat ascends a ladder with a hod of bricks. Is approached by a Populist politician. Shows his displeasure by dropping bricks on the politician. 50 feet. $7.50

IRISH WAY OF DISCUSSING POLITICS. . . . . Turulato.

This is a typical Irish argument, in which a can of beer, clay pipes and two sons of Erin form the principal parts. Very funny. 50 feet. $7.50

TELEPHONE APPOINTMENT. Tusaremos.

The admirer of the fair sex is first seen making an appointment with a pretty stenographer. Then his wife appears in the picture! 50 feet. $7.50

THE KISS. . . . . Tusase.

By May Irwin and John Rice. They get ready to Kiss, begin to Kiss, and Kiss and Kiss and Kiss in a way that brings down the house every time. 50 feet. $7.50

WATERMELON CONTEST. . Turumbon.

Shows two of the colored gentry eating melon on a wager. This picture created a furor in New York. Fine effect when colored. 50 feet. $7.50

POKER AT DAWSON CITY. . Unbilliger.

A decidedly shady game. Shows a novel way of filling a bobtail flush. Game breaks up in a general scrimmage. The barkeeper cools off the fighters by the judicious use of a siphon of vichy. 50 feet. $7.50

LONE FISHERMAN. . . . Tuteur.

Depicts the patient fisherman, sitting on the end of a plank, waiting for a bite. Practical joker comes along and removes stone from other end of plank. 150 feet. $22.50

GARDEN SCENE. . . . . Tutearon.

Lady watering garden with hose. Mischievous boy stops the water. Lady looks around. Boy turns on water again, suddenly, and lady takes an unexpected bath. Angry father catches boy, and tears flow. Creates great amusement. 150 feet. $22.50

GARDEN SCENE. . . . . Turqui.

50 foot strip. $7.50

FAKE BEGGAR. . . . . Umtreten.

He wears a sign, "Help the Blind," and is apparently a cripple. A cop sees through his artful dodges. The fakir discovers he is found out, and starts to run away. Policeman catches him after a very lively foot race. 50 feet. $7.50

SEE-SAW SCENE. . . . . Umrennen.

A practical joker, with a pail of water, and two boys on a see-saw, make this picture a very funny one for all except the boy that gets wet. 50 feet. $7.50

UP-TO-DATE CAKE-WALK. Unblunted.

On a raised platform sit the Music Committee, with banjo and guitar, furnishing reels and jigs and breakdowns for the coon cake-walkers. The fancy steps and grotesque evolutions of the dancers are novel and amusing. 175 feet. $11.25

LITTLE MISCHIEF. . Unblushing.

Papa is reading his newspaper and his little girl tickles his neck with a long straw. Thinking it is a fly papa "shoos" away the supposed fly with his hand. The tickling continues now on his ear, and papa waves his newspaper around his head. Not yet content, the little mischief maker continues her fun, and the man loses all patience, and makes such a wild commotion that he loses his balance, and falls over backwards, chair and all. Sure to make fun for the children, both great and small. 50 ft. $7.50

FAMILY TROUBLES. . . . Unblutig.

Mrs. Smith can't make stove burn. Bad draught. Crooked stove-pipe. Little Lucy toasts her fingers, shivering and unhappy. Papa Smith comes in. Of course he can fix it! Tries. Tries again. It don't burn. Gets mad and kicks it over. Tableau. 25 feet. $4.00

TROLLEY CAR ACCIDENT. . Unboastful.

In comes a Bergen Beach car, crowded even to the steps. Old party with a basket waves his umbrella. Car don't stop. He tries to jump on. Falls flat. Basket flies open and a duck waddles out. Old party grabs duck. Duck gets away. Old party grabs again, and after a hot scrimmage, scores a safety touchdown on a fowl. 25 feet. $4.00

*TOMMY ATKINS, BOBBY AND THE COOK. . . . . Unblotted.

Here is a soldier enjoying the hospitality of the kitchen maid, and having a real good time. There comes a knock on the door, and he hides behind a screen, while cook hurriedly clears the table. In comes a bobby, who kisses the maid, and sits down to the table and eats. He hears a noise behind the screen and gets up to investigate. Discovers the soldier, and a rough and tumble fight follows. 75 feet. $11.25

*ELOPEMENT ON HORSEBACK. . Unanimidad.

The fair one appears at a window, rather scantily clothed. She climbs out, gets upon a horse behind her lover, who kisses her rapturously, and off they go. 50 feet. $7.50

*THE BURGLAR ON THE ROOF. . Unbandig.

He finds a loose skylight, pries it up, and crawls in to investigate. Two women appear upon the scene. One grabs him by the foot and the other belabors him with a broom. 50 ft. $7.50

*THE TRAMP IN THE KITCHEN. Unbedacht.

He gathers in all the movable articles on the table as he eats. He also tries to kiss the cook. She grabs a double handful of dough from a pan, and plasters it all over his face. 50 feet. $7.50

*THE COP AND THE NURSE GIRL. Unbedingt.

They have a little flirtation, finally kissing each other. While this is going on a jealous rival creeps up and pushes the baby carriage down the hill right into the water. 50 feet. $7.50

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MISCELLANEOUS

MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY. . . Tumbaras.

Shows the great inventor in working dress, engaged in an interesting chemical experiment. It is an accurate and interesting portrait, full life-size. No collection of moving picture films is complete without this great masterpiece. 50 feet. $7.50

*PARADE OF AUTOMOBILES. Uncloaking.

The famous Madison Square Garden forms the background of this excellent picture. A number of very fine automobiles pass in this strip, coming close to the camera and show clear and life size. A very strange coincidence in the closing of the picture is two old ladies who drive by in a dilapidated looking buggy drawn by a long eared mule. This is a remarkable picture, showing up-to-date means of transportation in New York City, and the incident of the mule and the two old ladies adds a sufficient amount of humor. 100 feet. $15.00

We can also furnish a good 50-foot strip. Unclogged.

THE AMERICAN FLAG. . . Umlaut.

This picture shows our National flag waving in the breeze. Coloring adds greatly to the effectiveness of this film. 50 ft. $7.50

OLD GLORY AND CUBAN FLAG. Tuonare.

The stars-and-stripes and the flag of Cuba Libre flutter in the breeze, one after the other. Very dramatic. Appeals to the popular sentiment. Excellent when colored. 50 feet. $7.50

BOATING ON THE LAKE. Tumbaste.

Shows two boatloads of pleasure seekers at a summer resort. One of the rowers loses his oar and jumps headlong into the lake. 50 feet. $7.50

BOAT RESCUE. . . . Tutelares.

Three small boys are chased from a wharf. To escape they jump into the river. Their rescue by a passing rowboat is shown. 150 feet. $22.50

AMBULANCE CALL. . . Tudence.

Stable door opens, and ambulance dashes out into the street. Policeman holds back a furniture van till ambulance passes by. 50 feet. $7.50

AMBULANCE AT THE ACCIDENT. Tudesque.

The victim is lying on the trolley car fender. Ambulance drives up and the injured man is removed in a stretcher. 50 feet. $7.50

WINE GARDEN SCENE. . . Turbaras.

Taken at a famous wein-stube in Harlem. Tables are filled with visitors, sipping their wine and beer and playing cards. The pretty waitress attracts much attention. 150 feet. $22.50

FIFTH AVENUE, SEATTLE, WASH. Truhanito.

Taken during the Klondike excitement. Buildings, trolley cars and wagons covered with banners and signs bearing the magic word "Klondike." 50 feet $7.50

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SCENE ON THE BOIS DE BOULOGNE. . . . . Unblessing.

The passing crowds on this great boulevard are always interesting to watch. Bicyclists, pedestrians, carriages and cabs whirl by in kaleidoscopic profusion. A steam tram enters the picture and disappears in the distance, marking its route with light puffs of steam. An interesting feature of the picture is the pool of water on the crossing in the foreground; which causes temporary embarrassment to some of the ladies who are obliged to take long strides to step over same. 50 feet. $7.50

FEEDING THE DOVES. Turbaremos

A farm scene, showing a young girl and her baby sister throwing crumbs and grain to the doves and chickens. 50 feet. $7.50

MYSTICAL

THE ASTRONOMER'S DREAM. Unbodkined.

Here is an observatory, with telescope, star-charts and all accessories. The old Astronomer is at work over his calculations. Through the aperture in the dome the full moon is visible. First there appears a beautiful vision of a lovely lady, who disappears again all too soon. Then follow in rapid succession such events as flash through the brain of a man with a temperature of 104 degrees; or after eating a welsh rabbit at one in the morning The moon comes down from the sky, right into the observatory. He has eyes that move, and a mouth that opens and shuts. All sorts of strange things come out of the Moon's mouth, and the old Astronomer is so frightened that he throws chairs and books and instruments into the dreadful slit. Suddenly the Moon disappears into the middle distance, and takes the shape of a crescent. Perched upon one of the horns of the moon is a lady in scanty attire. Then the old Astronomer awakes—alas—it is all a dream. 200 feet. $30.00

We can also furnish 100 foot lengths for $15.00.

THE DEVIL'S LABORATORY. Unbolted.

The picture shows the Devil working at a fire. Two cavaliers appear, and the Devil takes the form of a seer, old, bent and wrinkled. Then he disappears in a cloud of smoke, to reappear shortly as a ghost, whose head comes off and floats around the room. Suddenly the table gets up of itself, and flies up the chimney. All sorts of wonderful things happen. A cannon takes the place occupied by the table, and belches forth flame and smoke. A large cage appears mysteriously in the center of the room, through the bars of which the Devil passes as if it were an open door. By his magic, he makes the cavalier pass through the bars in the same wonderful fashion. Everything is so wierd and fantistic, that such a small trifle as a man turning into a donkey excites but passing notice. 200 feet. $30.00

We can also furnish 100-foot and 50-foot strips of this picture for $15.00 and $7.50 respectively.

THE INFERNAL PALACE. Unbonneted.

The picture shows a room in a medieval castle; carved stone pillars, low doors and vaulted ceiling. A huge bat flies in and circles around. It is suddenly transformed into a Mephistophles.

He walks around, makes a magic pass, and a large caldron appears, out of which, in a great cloud of smoke, there emerges a beautiful lady. At another magic pass, a little old man comes out of the floor, carrying a big book. Then the caldron disappears. And so it goes. Cavaliers, ghosts; a skeleton and witches appear and disappear at a sign from the Evil One. Finally one of the cavaliers produces a cross, and Mephistophles throws up his hands and disappears in a cloud of smoke. From start to finish the action is rapid, and the interest is sustained all through the picture. The illusions are wonderfully clever. 200 ft. $30.00. We can also furnish 100-foot lengths, price, $15.00; and 50-foot lengths, price, $7.50.

STRANGE ADVENTURES OF A NEW YORK DRUMMER. . . . . Unbundle.

This commercial traveler has evidently had a wet day judging from the strange things he sees at his hotel. The hall boy shows him to his room, puts down his grips, and then calmly disappears ——through the ceiling. Drummer pushes button five times for a drink, and waiter appears——through the floor. Drummer is overcome with surprise and turns to sit down on the bed——it promptly disappears. He fights with the waiter, is overcome and waiter locks him in a trunk, and sits on it. After a while opens trunk; behold! it's empty. Drummer appears mysteriously, picks up a big book, hits waiter on head, and drives him through the floor. Drummer dances in delirious glee. 75 feet. $11.25

MESMERIST AND COUNTRY COUPLE. . . . . Unbundling.

Mr. and Mrs. Hayseed have heard of the wonderful Professor, and come to his office. They waken him from a trance, give him a fee and he hypnotizes them. The stunts they do while under his influence would make the Sphinx laugh for joy. Hayseed stands on his head, balances himself on a chair and takes off his clothes. Mrs. Hayseed also begins to disrobe, but she goes behind a screen. Her bare arm appears over the top, and she drops her clothes on the floor. It is a hair raising moment to guess what she's going to do next. The mystical appearances and lightning changes are managed with wonderful cleverness.

100 feet. $15.00

*THE CAVALIER'S DREAM. . . . Unbegrenzt.

He sits asleep at a bare table; old witch enters, raps three times, then disappears; cavalier sees table spread for a sumptuous repast. Mephistophles appears; then the old witch, who suddenly changes to a beautiful young girl. The changes and magical appearances are startling and instantaneous. 75 feet. $11.25

*A VISIT TO THE SPIRITUALIST. . . . . Uncleared.

This is acknowledged by exhibitors to be the funniest of all moving magical films. A countryman is seen entering the office of the spiritualist and paying his fee. He is then mesmerized and sees funny things. He drops his handkerchief on the floor, and as he reaches for it, it gradually grows larger and larger, dancing up and down, and going through funny antics until before the eye of the spectator it turns to a ghost of enormous proportions. It

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then vanishes, and as the countryman in the act of sitting in a chair the ghost suddenly appears and the countryman receives a great fright. He then jumps up, throws off his hat and coat, and they immediately fly back on his body. He repeatedly throws them off and they as often return.. The scene closes by numerous ghosts and hobgoblins appearing and disappearing before the eyes of the frightened countryman, who finally leaves the room in great haste. 100 feet. $15.00

PHOTOGRAPHING THE GHOST. Unbookish.
Shows what can be done by an enthusiastic amateur with a 4x5 Hodak. The picture reveals the artist with his camera in position. Two men come in with a trunk, labeled GHOST. The photographer carefully opens the trunk, and up rises a tall, white Thing. It glides around, and just as the artist is ready, it disappears. He is greatly mystified; and more so than ever, when the ghost reappears, apparently from nowhere, and after floating around, steps back into the trunk. The photographer promptly sits on the lid and locks it with an air of relief. He gets up, turns around, and there stands Mr. Ghost, behind him. The ghost becomes active, and chairs are thrown around in a very lively fashion. The photographer finally sinks down in despair and gives up the job. 75 feet. $11.25

PLUTO AND THE IMP. . . Uncloak.
Pluto appears before the gates of the Infernal Palace, and, sending for his Imp, commands him to bring the Book of Fates. A Mortal then appears upon the scene and Pluto demands him to sign the Book of Fates. The Mortal takes the pen and as he writes upon the book, smoke is seen to arise from the pages, (a fine mysterious effect). The Imp then commands the Mortal to enter the gates of the Infernal Palace, the Mortal refuses and a duel with swords ensues. The Imp succeeds in killing the Mortal, then proceeds to dismember the body. First a leg, then an arm, then the head and finally the whole body of the Mortal is thrown through the body of Pluto within the gates. The Imp steps to the foreground of the picture and running toward his Master, Pluto, dives through his body and disappears within the gates. A remarkably fine mysterious picture, creating much amusement to an audience.. 200 feet. $30.00

NEW YORK

EAST SIDE DRIVE, CENTRAL PARK, N. Y. . . . . Turbaria.
Taken at the fashionable driving hour and shows many stylish equippages drawn by spirited and high-bred horses. 50 ft. $7.50

*DICK CROKER LEAVING TAMMANY HALL. . . . . Unclogging.
A very lifelike picture of the famous New York politician and Tammany Hall boss. This picture was taken on Sunday morning as he was leaving the 14th street Wigwam, accompanied by a number of prominent New York politicians. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

FIFTH AVENUE, NEW YORK. Tuorlo.

The famous parade ground of Metropolitan fashion. Exquisitely gowned women, club men, actresses, millionaires pass by on their afternoon stroll. 50 feet. $7.50

HERALD SQUARE. Tyrulienne.

Formed by the junction of Broadway, 6th avenue and 35th street. The picturesque low roofed Herald building is plainly shown; also the passing crowds and group of idlers. 50 ft. $7.50

PILOT BOATS IN NEW YORK HARBOR. Unboys.

A close view of an eighty-footer, schooner rigged, trim as a private yacht, skimming over the waters of the harbor, near Robins' Reef, which picturesque little light house is seen in the near background. A steamer decked with bunting also passes by at close range. 50 feet. $7.50

10TH ST. CURVE, NEW YORK ELEVATED RAILWAY. Unbowable.

Taken from the front platform of a special train run backward over this celebrated S curve. Not only are the passing trains and crowded platforms of great interest, but the view of uptown New York is an excellent one, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the "special" slows up at 92d street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good-bye. 150 feet. $22.50

*NEW BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE, No. 2. Unclaimed.

This is a new negative showing the entire trip from Brooklyn to New York, in which the immense towers stand out clear and distinct against the sky. Positively the best picture of the Brooklyn Bridge yet secured. 150 feet. $22.50

14TH STREET AND BROADWAY. Umfalen.

It was here in the early days of New York that Broadway came to an end. An active scene of daily business. 50 feet. $7.50

BROADWAY AT POST OFFICE. Umfangen.

Shows the continuous stream of daily traffic on New York City's greatest business artery. The constantly changing crowds are a bewildering spectacle. 50 feet. $7.50

BOWLING GREEN. Umfallig.

New York City's oldest Park, dating way back to the early Dutch settlers. On this green, during the Revolutionary war, the Patriots pulled down a leaden statue of George III, and melted him into bullets. 50 feet. $7.50

ROSEDALE. Turquesco.

This picture shows the famous old pleasure boat sailing down New York Harbor with a load of pleasure seakers. 50 feet. $7.50

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SIDEWALKS OF NEW YORK. Umflechten.
A street scene from the old Bowery District. The largest number of people ever shown on a film. Full of action.
150 feet. $22.50

PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY. Uncoach.
This picture shows the Hebrew quarter of New York city, which is so graphically described in the Zangwill play. 100 ft. $15.00.

PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY. Unclouded.
The scene starts at 19th street and Fifth avenue. The picture was taken from an automobile and shows the arch full in life size. During the approach of the camera the spectators imagine themselves passing under the arch and proceeding up Fifth avenue. The automobile then turns suddenly into 26th street, toward Broadway. The graceful arch and wonderful historical columns form a very attractive background. This picture also gives the spectators a glimpse of two of New York's greatest thoroughfares, as the arch is located at the junction of Broadway and Fifth avenue, better known as Madison Square. 75 feet. $11.25

POLICE

BUFFALO POLICE ON PARADE. Tugenhaft.
A street scene showing parade of the entire Buffalo Police Department, 16 men abreast, with military band. 50 feet. $7.50

NEW YORK POLICE PARADE. Unbuilding.
An excellent view of "The Finest," on their annual parade and inspection, June 1, 1899. The head of the column is just turning into 14th street from Broadway, the Morton House forming part of the background. Crowds line both sides of the cable car tracks, falling back as the band heading the first division swings around Dead Man's Curve, and passes the camera. Chief Devery makes a fine showing; as also do his men, with their white gloves and helmets, shining buttons and spick and span appearance in general. 150 feet. $22.50

POLICE PATROL WAGON. Turaglio.
It dashes up just in time to gather in the crowd of rowdies that are fighting. The policemen hustle the toughs off to the station house. 50 feet. $7.50

PARK POLICE DRILL, LEFT WHEEL AND FORWARD. Turbarian.
PARK POLICE DRILL, MOUNT AND DISMOUNT. Turbarais.
A full battalion of New York's "Finest," mounted, are drilling in preparation of the Annual Horse Show, held at Madison Square Garden. Each picture, 50 feet. $7.50

MOUNTED POLICE, CHARGE. Turbatore.
A battalion of New York's famous mounted police at inspection. They approach at break-neck gallop. 50 feet. $7.50

THE RUNAWAY IN THE PARK. Turbazdine.

A horse and carriage pursued by two mounted policemen. They approach at furious speed. Excellent action and very exciting. 50 feet. $7.50

BARROOM SCENE. . . . Turmas.

Represents a saloon with all accessories. Barmaid serving a policeman at the side door. A quarrel and a scuffle ensues, and the policeman takes an active hand. 50 feet. $7.50

SEASIDE

*SHOOT THE CHUTES SERIES. Unclassic.

This is positively the most wonderful series of pictures ever secured by an animated picture camera. The first scene is taken from the pond of the chutes, and shows a number of boats laden with gay Coney Island pleasure-seekers coming down into the water in rapid succession. The next scene is taken from the top of the incline, showing the boats being loaded, starting away, running down the chutes and dashing into the water. The next and most wonderful picture was secured by placing the camera in the boat, making a panoramic view of the chutes while running down and dashing into the water. 275 feet. $41.25

*SHOOT THE CHUTES SERIES. . Uncle.

We also make an excellent 200-foot strip of above. $30.00

*THE DIVING HORSE. . . . Unclean.

The only picture extant showing this wonderful performance of a horse diving from a staging 40 feet in height into the water. Scene secured at the Shoot the Chutes pond at Coney Island, and depicts a truly wonderful feat. 100 feet. $15.00

SEA WAVES. . . . . Umlauern

Shows the beach at Long Branch immediately after a heavy storm. The breaking waves dash over a row of spiles, throwing spray high into the air. 50 feet. $7.50

AFTER THE STORM. . . . Unbigoted.

In the foreground is the wreck of a pier, with the spiles broken and jagged. Far out toward the horizon is the angry sea, an unbroken expanse of surging billows. The surf runs high. Wave after wave rolls in grandly, flecked with floating foam. As each wave crest breaks over the pier it dashes high into the air, spouting through the spiles in a coruscating cascade of shining silvery spray. It is a marvelous display of sunshine and wave effects. 50 feet. $7.50

SOLDIERS

SIXTH U. S. CAVALRY, FORT MEYER, VA. . . . . Tunales.

A picture full of action. A close view of the entire regiment as it passed by our camera. Every movement shows perfection of military discipline. 150 feet. $22.50

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SIXTH U. S. CAVALRY, FORT MEYER, VA. . . . . Tuna.
50-foot strip. $7.50

BAREBACK HURDLE JUMPING. Tumbilla.
Taken at Fort Meyer, Va. Each cavalryman is seen standing astride of three spirited horses, which gallop forward and jump a high hurdle. Very exciting. 50 feet. $7.50

HURDLE JUMPING AND SADDLE VAULTING. . . . . Tumecencia.
One after another 30 cavalrymen perform these dexterous feats. The hurdle jumping alone makes this picture famous; but add to it the dangerous saddle vaulting, and you have a wonderful film.
50 feet. $7.50

CAVALRY PASSING IN REVIEW. Tumeface.
Showing Troop A, U. S. Cavalry, Fort Meyer, Va. They are first seen coming round a bend of the road, half a mile distant, and seem to be riding harder and harder as they approach. Flashing helmets, sabres and spurs make this a very brilliant spectacle.
150 feet. $22.50

CAVALRY PASSING IN REVIEW. Tumef.
50-foot strip. $7.50

DRILL OF NAVAL CADETS AT NEWPORT. . . . . Unclothing.
This picture shows the Cadets marching, countermarching and a great many interesting maneuvres. 75 feet. $11.25

MILITARY SCENES AT NEWPORT, R. I. . . . . Uncloud.
These pictures were taken at the Newport Naval Training Station and show the Cadets in the act of training and discharging pieces of heavy artillery. 50 feet. $7.50

Many other films showing soldiers are listed under different headings. Grant Day Series. McKinley Inauguration Series, Parades, Briton and Boer, Filipinos, Dewey Doings, etc.

SHOOTING

ANNIE OAKLEY. . . . . Turkenblau.
Champion lady shot of the world giving an exhibition of rifle shooting. The smoke effects are very fine. 50 feet. $7.50

CHICKEN THIEVES. . . . Tumbaria.
Two coons are raiding a hennery, when the former appears on the scene with his hired man and a gun. He shoots at the disappearing darkey. Fine smoke effects. 50 feet. $7.50

THEATRICAL

THE LITTLE REB. . Tumescence.
From the war play "Winchester." The heroine is mounted on a swift horse, and is pursued. Overtaken, she fires point blank at the spy, who falls to the ground. 50 feet. $7.50

TRAINS

PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R., No. 2. . . Unburiable.

On the right is the river, lost to view as the track curves toward the hills. Then a straightway thousand yards, as the train approaches a cleft in the hills. On the left a giant excavator and scores of little gravel cars. Then into a rock cut; and out again with a slight curve. For a short moment the rails glisten like shining ribbons as the sun catches their polished surfaces. Past a puffing freight engine, a huge mogul pulling seemingly endless box cars. Another slight curve, and a broad valley greets us. Kittaning Point on the right and far away up in the hills the Altoona reservoir. Under a bridge, past a signal tower, and a broad expanse of meadow and forest, bathed in sunshine. 150 feet. $22.50

RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R. . . . . Unburning.

We overtake a freight train as we approach the tunnel. First we catch the caboose, then overhaul, car by car, the entire train, then pass the puffing, blustering camel-back. The track curves, and we see a cavern in the hill side, exhaling great breaths of smoke as if a lair of some fabled monster. An eye-wink and we're in the tunnel. The blackness is dense and cooling. As we become accustomed to the gloom, we see an EYE far ahead; a half closed eye, growing larger and larger as we approach. It glistens on the converging rails; it grows larger; it grows brighter. We see a delicate picture outlined in that tiny space; a picture of a station, a tower, bright trees, shining meadows; and suddenly we're right in the midst of it all. The semaphore beckons us on; and on we go, on and through the heart of the mountains; those tree-clad slopes that make famous the scenery along the Pennsylvania railroad. . 150 feet. $22.50

PANORAMA OF SUSQUEHANNA RIVER TAKEN FROM THE BLACK DIAMOND EXPRESS. . . . . Unburthens.

There is hardly a lovelier spot along the whole Lehigh Valley railroad than this stretch of road. We are on a gently curving bit of track, mountains on both sides. We glide beneath a slender bridge, pass a crossing and a wayside station and run out on a steep embankment. Suddenly the road dips into the hills, then out again, round a point, and the valley of the Susquehanna bursts upon our view. Far away in the blue distance the river glistens like a silver thread. There are bridges and houses and barns and steeples. There are checker-board farms, and broad patches of virgin forest, all calm and serene in the glory of God's sunshine. 100 feet. $15.00.

*BLACK DIAMOND EXPRESS. Tummelchen.

Train is first seen rounding a curve nearly a mile away. Approaches at the rate of 70 miles an hour, blowing a warning whistle to a gang of track repairers. 150 feet. $22.50

BLACK DIAMOND EXPRESS. . . . . Tummel.

50 feet. $7.50

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*FAST MAIL N. P. R. R. . Truhanesco.

A twelve-car train dashes along at a high rate of speed. The waving grass along the track side, the black smoke and the cloud of dust that follows are very vivid effects. 50 feet. $7.50

A RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R. . Unburdened.

The picture shows a beautiful panoramic view of ever changing interest. First a straight bit of track, fine roadbed, long vista of telegraph poles. Suddenly the road curves in toward the mountain side. On one hand a study in foliage; on the other a deep ravine, with a fringe of far off blue mountains in the background. A block signal tower comes into momentary sight, as the train whizzes along; past track walkers and a gang of section hands. Taken from the front platform of a "special" furnished through the courtesy of the Pennsylvania R. R. Co. 150 feet. $22.50

Many other train pictures are listed under different headings. See Denver & Rio Grande, Atchison, Topeka & Santa Fe, and Southern Pacific Series.

WATER FALLS

WATERFALL IN THE CATSKILLS. Tufoso.

Beautiful water effects at Haines' Falls, a most picturesque and charming mountain cataract. The wild and rugged surroundings are very impressive. 50 feet. $7.50

PATERSON FALLS. . . . . Turrar.

Few people know what a picturesque waterfall is situated so near New York City, on the Passaic river. A great volume of water is flowing over the falls, and the foam and spray effects are very fine. 50 feet. $7.50

FALLS OF MINNEHAHA. . Tugenbund.

The "Laughing Waters" of Longfellow's "Hiawatha." A beautiful view of this picturesque and celebrated waterfall. 50 ft. $7.50

VIEW FROM THE GORGE RAILROAD. . . . . Tuteabamos.

A panoramic view of nature's greatest waterfall, taken from the narrow railway that skirts the gorge, at the foot of the Niagara Falls. 150 feet. $22.50

*RAPIDS BELOW SUSPENSION BRIDGE. . . . . Unblenched.

Shows the turbulent torrent dashing along; foaming, tumbling, rolling; seething—an ever-changing picture of grand water effects. 50 feet. $7.50

RAPIDS AT CAVE OF THE WINDS. Turbabais.

This view of the rapids is taken from the American side. The background of ice makes an interesting setting to the picture. 50 feet. $7.50

AMERICAN FALLS FROM INCLINE RAILROAD. . . . . Turbabamos.

This picture has the most popular point of view, as the facilities afforded by this railroad are most convenient for the general tourist. 50 feet. $7.50

*Titles and Films Copyrighted by Thomas A. Edison.

HORSESHOE FALLS FROM LUNA ISLAND . . . . . Turbabile

A fine, clear picture of the cataract. The building in the background is the Catholic Convent. 50 feet. $7.50

WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE. . . . Turbacao.

Shows the exact spot where Capt. Webb met his tragic death. This is the most angry spot in the Gorge. 50 feet. $7.50

AMERICAN FALLS FROM TOP OF CANADIAN SHORE. . . . Turbacion.

With a background of glittering ice. A group of photographers is seen taking pictures. 50 feet. $7.50

AMERICAN FALLS FROM BOTTOM OF CANADIAN SHORE. . . . Turbador.

The best general view of Niagara. Mist rises, and gradually settles over the great cataract. Gulls are circling through the air. 50 feet. $7.50

HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE. . . . Turbamos.

Affords a fine general view of the Falls, together with the river above, with the restless rushing rapids, foaming and white-capped. 50 feet. $7.50

WINTER SPORTS

COASTING. . . . . Umfliessen.

Taken on the steep Court street hill, Newark, N. J., and shows a great number of school children enjoying this mid-winter sport. 50 feet. $7.50

SNOWBALLING THE COASTERS. Umfloren.

As the children come sliding down the hill on their sleds, they run the gauntlet of volleys of snowballs thrown by the boys from both sides of the street. 50 feet. $7.50

HOCKEY MATCH ON THE ICE. Umfluthen.

The skaters dart too and fro, swinging their hockeys and trying to hit the disc toward the goal. 150 feet. $22.50

SLEIGHING SCENE. . . . Unbehangen.

A view taken on the West Side drive in Central Park. Shows a continuous stream of handsome rigs and turnouts passing in both directions. Pedestrians watch the gay carnival. 50 feet. $7.50

SLEIGHING IN CENTRAL PARK. Tupfballen.

A rapid picture full of action. Fashionable turnouts in a never ending stream pass by. Fine looking women, stately coachmen and neat footmen. 50 feet. $7.50.

SNOW STORM. . . . . Umreise.

A very unusual scene, taken during a driving snow storm. Carriages and pedestrians pass by. The falling flakes are distinctly visible. 50 feet. $7.50

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KLM

Form 103, July, 1901.

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Contains all films listed to date
Including Supplements 115 *and* 116

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We have made a complete revolution in our printing and developing departments, employing an entirely new process for making animated film subjects.

The results surpass anything hitherto produced.

The pictures when projected show great improvements both in clearness and definition, and have that mellow tone which has so long been sought for, but not until now obtained.

We will shortly announce a number of new *and* startling features in Animated Pictures It is to your interest to keep in close touch with us.

Film Coloring We have improved our coloring process both in quality and rapidity, and are now prepared to furnish in appropriate tints, all films that are suitable for coloring.

All ordinary subjects which contain from one to four figures, $5.00 for each fifty feet. Special prices will be quoted on coloring all subjects which contain more than four figures and on all special subjects.

It will take from one to two days for the coloring of 50-foot films; other lengths proportionately longer.

Special Notice In ordering by telegraph or cable use code word following each title. Customers ordering films by code should be careful to spell out the code words exactly as they are printed in the catalogues, as wrong spelling often causes confusion and delay in filling orders [illegible] necessitating our telegraphing the customer for further instructions.

Terms Cash with order, or C. O. D. when accompanied by reasonable deposit to guarantee charges and delivery. Goods not sent on approval. We use nothing but first-class material throughout.

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Passion Play. The complete Play, 2,150 ft. in length. **Special Prices.**

We have again reduced the price of THE PASSION PLAY by adding to the old films, several new pictures (a total added length of 250 feet) taken in Oberammergau, South Bavaria, on July 23d, 1900.

These new pictures are numbered 23, 24, 25 and 26 in the itemized list given below.

We still charge only $400. for the Complete set. Length, 2,150 feet. - - - - - - - - - - - - - - - - - - Unbefangen

To exhibitors desiring single subjects, or **parts** of the play, the price is 25 cents per foot.

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2	First scene in the temple..... 86 feet.	Underspore
3	Attempted assassination..... 86 feet.	Understaur
4	The flight to Egypt...69 feet.	Understate
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6	Salome's dance before Herod 108 feet.	Undertook
7	Death of John the Baptist,... 74 feet.	Undervalue
8	The Brook of Cedron 89 feet.	Underwear
9	The Messiah's entry into Jerusalem.....30 feet.	Underwood
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13	Second Scene–Judas' Betrayal 64 feet.	Underserved
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15	The Jews and Pilate in the Temple.....79 feet.	Undevil
16	Christ before Pilate...91 feet.	Undevised
17	Condemnation.....91 feet.	Undevoted
18	Carrying the cross..155 feet.	Undevout
18	The Crucifixion.....153 feet.	Undiamed
20	Taken down from the cross 129 feet.	Undigested
21	The Resurrection.....93 feet.	Undimia
22	The Ascension.....60 feet.	Undirected
23	Train loaded with tourists arriving at Oberammergau 100 feet.	Undisclosed
24	Opening of the Great Ampitheatre doors for the intermission.....50 feet.	Undismayed
25	Street Scene in Oberammergau.....50 feet.	Undisono
26	Anton Lang's House. This is the man who plays the part of Christ in the Passion Play.....50 feet.	Undispose

Opera of Martha. - - - - - - - - - - - - Unbeflecht.

The Second Act of this beautiful opera. Consists of five scenes, about 1,300 feet in length. **1.** Duet outside the Inn. **2.** Quartette inside the Inn. **3.** Spinning Wheel Chorus. **4.** Martha singing "Last Rose of Summer." **5.** Good Night Quartette. This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company.

Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides giving a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

Other operas and plays in preparation.

Complete Set, 5 Scenes, about 1,300 feet, $320.00

Special Notice. These films *are taken under license of Thomas A. Edison*, whose patents cover moving photographic films.

REPRODUCED FROM THE M

Pan-American Exposition

We are largely indebted to the facilities furnished by and the co-operation of the officials of the Lehigh Valley R. R. (the most direct and convenient line to Buffalo and the Pan-American Exposition) for the excellent results obtained in the pictures of the Pan-American Exposition.

OPENING OF THE PAN-AMERICAN EXPOSITION ON MAY 20th, 1901. - - - - - - - - - - - - - - Ungehoffl.

This is a great historical event. Our cameras were stationed in the center of the Esplanade looking toward the Main Approach to the Pan-American Exposition, with the Triumphal Bridge, and the entrance in the foreground. The procession, headed by Vice-President Roosevelt, enters the main approach, passes over the Triumphal Bridge, down to the center of the Esplanade directly in front of our camera, when it wheels to the left and passes into the Temple of Music. The participants in the head of the parade are made up of distinguished people, such as Senator Hanna, of Ohio, Senator Gallinger, of New Hampshire, Governor Odell, of New York, and Mr. Conrad Biehl, Mayor of Buffalo. The military division of the parade is headed by Louis L. Babcock, Grand Marshal of the Exposition parade, followed by his aides, Lyman M. Bass, Dr. John A. Smith, Sherman R. Hall, Dr. Harry Meade, Evan Hollister, Frederick DeP. Townsend, Robert W. Pomeroy, Henry Robbas, Captain H. A. Bull, James McC. Mitchell, Roland Crangle, George W. Gillette, Edward M. Mills. These are followed by the first division, consisting of the 71st Regiment Band, Brigadier General S. L. Welch, commanding the 4th Brigade, N. G. N. Y., and staff. This picture was taken on the official opening day, May 20th, when there were 106,000 people on the grounds, and the picture is greatly enhanced by the great crowds passing to and fro. Length 125 feet. $18.75

CIRCULAR PANORAMA OF THE ESPLANADE WITH THE ELECTRIC TOWER IN THE BACKGROUND. - - - - Ungehobelt.

The camera is stationed in the center of the Pan-American Esplanade near the west fountain band stand, and looking toward the Horticultural Building. The film was put in motion and the camera slowly revolved from west to east, taking in the Temple of Music, the Graphic Arts Building, the Court of Fountains with the Cascades and Statuary in the foreground. While the camera is passing the Cascades, the Grand Basin and Electric Tower are plainly visible in the background. The picture finishes with the camera looking directly east with the east Esplanade fountain in the foreground, and the U. S. Government Building in the background. Length 175 feet. $26.25.

CIRCULAR PANORAMA OF THE BASE OF THE ELECTRIC TOWER, ENDING LOOKING DOWN THE MAI' - - Ungeho[illegible]m.

In recording this picture, the camera was stationed in the center

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of the Court of Fountains, which is between the Cascades and the Grand Basin. The scene begins with the lens looking toward the West Mall with the West Amherst gate in the background. The camera is slowly revolved from left to right, taking in the Electricity Building, the base of the Electric Tower, with its exquisite statuary and spouting fountains, passing the Agricultural Building, at the same time showing the Stadium and Canadian Buildings in the background, and finally resting, looking down the East Mall with the East Amherst gate in the extreme background. This picture makes a complete semi-circle and gives as complete a view as one would see it while standing in the center of the Court of Fountains. The picture is greatly enhanced by the immense crowds of people promenading to and fro. Length 125 feet. $18.75

A TRIP AROUND THE PAN-AMERICAN EXPOSITION. Ungeprueft. The Pan-American Exposition is encircled by an especially constructed canal, which was put in for the purpose of allowing the tourist to view the exterior of the buildings of the Pan-American Exposition with as little fatigue as possible. It is called the Grand Canal, is over a mile in length and extends around the central group of large buildings. Winding lagoons connecting with the canal branch off in all directions. The Mirror Lakes in the Southern portion of the canal form a picturesque feature and add ten fold interest to this picture. The electric launches which make the trip around the exposition, and which are controlled by the Venice in America Co., represent the climax of comfort and elegance. The ride is a refreshing one with charming views at every turn. Romantic bridges span the waterway at convenient points statuary placed everywhere contributes to the picturesque effect. The above named picture was secured by special permission of Mr. Burgee, of the Venice in America Co., and our picture was made from the bow of an especially chartered electric launch which made the trip for us at a high rate of speed. We give below as near as possible a detailed description of the different points of interest as they are recorded by the camera, and just as they are viewed by the visitor himself in making the trip in one of these exquisite launches. The launch in which our camera was placed started from the landing place in the Streets of Venice, which is situate on the west side of the Exposition grounds facing the Midway. The canal makes a quarter circle eastward, and our boat passes under the west Mall bridge, making an abrupt turn northward and continuing on its course past the Bazaar Building and to the African Village, when it swings suddenly to the eastward and makes a complete circle of the electric tower, turning its many corners and passing under a number of beautifully constructed bridges, over which multitudes of people are seen wending their way. In the trip from the Streets of

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Venice to the Electric Tower we pass many electric launches, and gondolas laden with tourists who are making merry as our camera passes them. Three of the gondolas contain the Venetian Band and many of the pretty girls of the Streets of Venice, all of which attend to make the picture highly interesting. Having encircled and passed the Electric Tower, our boat takes an eastward course until it reaches the Stadium, when it passes under another of the exquisite bridges and turns abruptly to the south. Continuing its southern course it passes under the east Mall bridge and takes in the Manufacturers' and Liberal Arts Buildings, passes the east entrance of the U. S. Government Building and the U. S. Ordnance Exhibit, where the heavy artillery and large disappearing guns are observed mounted in their respective places Our launch then swings to the eastward and continues a short distance when it again takes a southerly course and passes the south entrance of the U. S. Government Building, approaches and passes the Forestry and the grounds of the Six Nations of the American Indians, where there camps, log huts, wigwams, etc., are observed. We then turn to the eastward passing under a series of bridges with sculptural decorations that are unexcelled, and merging into the east end of Mirror Lake. Now comes the most interesting portion of this wonderful film. We follow in an easterly direction through Mirror Lake, skirting the north bank and taking in the pergola, and bearing steadily toward the main entrance and Fore Court of the Exposition grounds. Here we pass directly under the Colonnades into the submarine water channel and through what is known as the Grotto. The effect of running from an open lake into a beautiful tunnel decorated with tropical foliage of all descriptions, is most novel. After passing through this grotto, which consumes about one minute of time, the west end of Mirror Lake suddenly comes into view, and we pass out on to the open waters of the lake where we are presented with an entirely new and enchanting panorama of the west side of the Exposition. The launch continues on this course taking in the north bank of the West Mirror Lake with the west pergola in the background, and passing the Mines Building, the Esplanade Fountains, the Horticultural Exhibits, the Southwest Midway, under the beautiful bridge which forms the main approach to the West Midway from the Esplanade, and turning suddenly to the northward runs under a bridge of Venetian architecture, and finally merges into the Streets of Old Venice. This is the end of the trip around the Exposition and the climax of the picture. Great crowds are assembled in the Streets of Old Venice and one can imagine himself to be in reality floating through the old European city of canals. In this en picture we present a most diversified panorama. The constant turns of the canal and the many bridges which span it

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furnish the audience with something new to look at during almost every second of the trip. Length 625 feet. $93.75

We also furnish this picture in strips of 200 ft. Ungewalkt. 30.00
300 ft. Ungewandt. 45.00
400 ft. Ungeweicht. 60.00
500 ft. Ungewitter. 75.00

CIRCULAR PANORAMA OF THE ELECTRIC TOWER AND POND. - - - - - - - - - - - - - - - - - Ungekannt.

Here we show a close view of the Electric Tower with its statuary and fountains. Length 90 feet. $13.50

PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE. - - - - - - - - - - - - - - - - - - Ungekocht.

This picture was taken especially to give a detailed view of the Temple of Music, the Esplanade and exquisite statuary which is clustered directly in front of the cascades. As the camera swings from left to right we also take in the Ethnology Building and end with the U. S. Government exhibit in the background. This picture is made realistic and interesting by the immense crowds who are promenading about the exquisite statuary. Length 65 feet. $9.75

STATIONARY VIEW OF THE NORTH MIDWAY. - Ungeklaert.

This picture was taken on the Opening Day, May 20th, 1901, and looks from west to east on the Midway. The Midway is thronged with cosmopolitan people who pass to and fro directly in front of our camera. The expressions on the different faces is an interesting study. The camera was placed in a position where it would not be observed, and the immense crowd being intent on their own respective pleasures, we were able to obtain an extremely lifelike and representatives scene of the Midway of this great Exposition.

Length 30 feet. $4.50

THE ASSEMBLY IN THE INDIAN VILLAGE. - - Ungerathen.

Taken by special permission of Mr. Frederick T. Cummins, General Manager of the Indian Congress at the Pan-American Exposition. Here we present a very novel scene. In this Indian village there are forty-two tribes of American Indians, representing without a doubt the largest gathering of American Red men ever witnessed. In this strip of film we show the grand assembly of the entire forty-two tribes, under the command of Mr. Cummins. They enter the ring, some on horseback and some on foot, clad in their native costumes and decorated with their many colored paints and feathers. In this wonderful company are shown chiefs and braves, squaws and papooses. It is a perfect piece of photography and an interesting and instructive film. Length 100 feet. $15.00

CIRCULAR PANORAMA OF THE MIDWAY. - - - Ungern.

Here we show another strip of the west Midway, the camera having

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been stationed directly in front of the Japanese village and looking north, taking in the Midway's west side. It then revolves from left to right, the lens just passing over the heads of the great crowd assembled; brings into view many interesting features, including the Indian Congress arena, Scenic Railway, Japanese Village, Streets of Venice, and finally resting, looking south toward the canal, which encircles the Exposition. Length 90 feet. $13.50

CIRCULAR PANORAMA OF THE ESPLANADE AND FORECOURT. - - - - - - - - - - - - - - - - - Ungerade.

This picture was taken from the Court of Fountains. Here we present a view of the Exposition grounds as the visitor would see them while standing at the base of the electric tower and looking south. The camera was put in motion while the lens was looking eastward toward the Manufacturers' and Liberal Arts Buildings. The camera is slowly revolved from left to right, making a semi-circle and bringing within its field the following points of interest in their respective order: The Court of Cypresses, the Ethnology Buildings, the Cascades, the Esplanade Fountains, the east and west Esplanade band stands, the Triumphal Bridge and Fore Court, the east and west Piers, which mark the official entrance to the Fair grounds. These piers, we may add, are the master-pieces of architecture at the Pan-American Exposition, representing Peace and War, and containing numerous pieces of small statuary, each expressing some phase of American greatness. They are surmounted by four immense pieces of statuary. Having passed the piers at the main entrance, the rose gardens, the bridge cascades, the Mines Building, the East Esplanade Fountains and the Court of Lilies come into view. The Court of Lilies being on the east side of the Exposition grounds directly opposite the Court of Cypresses, our scene here ends, the Court of Lilies and the Court of Cypresses being the east and west objective points of this semi-circular picture. Length 50 feet. $7.50

McKinley's Inauguration.

PRESIDENT McKINLEY LEAVING THE WHITE HOUSE FOR THE CAPITOL. - - - - - - - - - - - - - - Unedgest.

Escorted by Troop A, of Ohio. In this picture we get an excellent view of the White House. It stands in the background. The famous Troop A of Ohio is seen leaving the east gate of the grounds of the Executive Mansion, escorting the President, who is just starting to the Capitol, to be inducted into office for the second term.

Length 40 feet. $6.00

NOTE. Owing to the unfavorable conditions of the weather just at the moment this picture was made, it is not absolutely perfect photographically, but it being such a great historic event, we offer it herewith.

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PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL.
Unedging.

This most excellent picture was secured at the junction of Pennsylvania Avenue and Fifteenth Street. The parade is headed by a platoon of mounted police; next comes the Grand Marshal, Major-General Francis V. Green, and staff, as follows:

A. Noel Blakeman, Lieut. Col. John S. Johnson, Major-General N. E. Thompson, U. S. A., Brigadier-General U. S. W. Day, U. S. V., Lieut. Winfield S. Overton, U. S. A., all mounted on splendid horses. Next come the famous Troop A, of Cleveland, Ohio, who act as the personal escort of the President. They present a most striking appearance as they go down the incline on Fifteenth Street, Washington. Next comes President McKinley in his carriage drawn by four of his own horses, the pair of blacks in the lead and the favorite bays on the wheel. The President is seated in the right of the carriage with Senator Hanna on the left beside him, and facing them, with their backs to the driver, are seated Representatives Cannon and McRae.

Owing to special permits granted us by the United States Government, we were able to have our camera within twenty feet of the President's carriage when it passed, and an absolutely perfect photograph was secured.

The President's carriage is followed by Secretaries Hay and Gage. The third carriage contains Secretary Root, Attorney-General Griggs and the President's Private Secretary Cortelyou. The fourth carriage contains Secretaries Long, Wilson, Hitchcock and Postmaster-General Smith. The fifth carriage contains Lieutenant-General Miles and Admiral Dewey. We also present excellent pictures of the Admiral of the Navy and the General commanding the United States Army as they pass. This picture closes up by showing a detachment of Veterans of the Twenty-third Ohio Volunteers, followed closely by the West Point Cadets, who present a remarkable spectacle as they execute left wheel turning from Fifteenth Street into Pennsylvania Avenue.

Length 125 feet. $18.75

PRESIDENT McKINLEY TAKING THE OATH OF OFFICE. Unedible.

This picture opens by showing the Diplomatic Corps, accompanied by Admiral Dewey and General Nelson A. Miles, coming down the carpeted stone steps of the Capitol and going to their seats in front of the stand where the President speaks. Next come the members of the President's Cabinet, and they are followed closely by President McKinley, preceded by Sergeant-at-Arms Ransdell of the Senate, bare headed and one armed, and also accompanied by the joint committee of Congress, composed of Senator Mark Hanna, of Ohio; Senator Spooner, of Wisconsin; Senator James K. Jones, of Arkansas; Representatives Cannon, of Illinois; Dalzell, of Pennsylvania, and McRae, of

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Arkansas. The President then steps promptly to the front of the stand amid the cheers of the immense crowd who stand with heads reverently uncovered, filling the entire foreground of our picture. As the tumult ceases, Chief Justice Melville W. Fuller, in the black silk robes of his high office, steps forward and holding in his outstretched hand a small Bible, administers the oath of office. The oath taken, the President presses his lips to the Bible and with manuscript in hand, immediately begins his speech. Length 50 feet. 7.50

NOTE. Again the valuable and exclusive privileges granted us by the United States Government allowed us to place our camera within fifteen feet of the President when he took the oath of office. We regret that we were unable to secure a longer film than listed above, but the rain began falling in torrents with almost the first words of the President's speech, which of course prohibited our taking a greater length of film, but notwithstanding the fact that it began sprinkling before the President took the oath of office, the fifty feet of film which we did secure is good.

Northern Pacific Railway Series

The following pictures were taken by our artists at various points on the Northern Pacific Railway. We are greatly indebted to their officials who afforded us every opportunity in their power to obtain these splendid views. Many of the scenes are incident to the excitement prevailing at the time of the Klondike gold rush. They show the resources of this company for handling large numbers of people, baggage, freight and excursion parties, and give to prospective tourists and merchants an idea of the facilities with which this road handles traffic of all kinds.

Fast Mail Northern Pacific Railroad. - - - - Underact.
Here is a twelve car train dashing along at a high rate of speed. It is seen first in the distance and approaches and passes by the camera. As it takes less than 30 seconds to show this 50 foot strip on a Projecting Kinetoscope, an idea may be formed of the speed of this pet train of the Northern Pacific Railway. The waving grass along the track side, the black smoke, and the clouds of dust that follow the train, make very vivid effects. 50 feet. $7.50

Overland Express Arriving at Helena, Mont. - Underagent.
It is train time. We look down the long platform, crowded with people, and see the famous N. P. Railway Overland Express approaching rapidly. In a moment the engine passes by, slowing down. Then comes one, two, three, four express cars, and behind them seven coaches and Pullmans. Passengers alight, baggage is unloaded, friends greet each other, station men rush here and there, the whole scene being one of great interest and activity. 50 feet. $7.50

Fifth Avenue, Seattle, Wash. - - - - - - - Underaid.
Taken during the Klondike excitement. The streets are crowded with miners buying outfits and supplies. Mule trains, trolley cars and hurrying pedestrians give life and bustle to the scene. 50 feet. $7.50

Tourist Train Leaving Livingston, Mont. - - - Underbind.
Here we have a party of Christian Endeavorers en route for Yellowstone P k. Engine 627 puffs and starts slowly. The train gathers headway rapidly and car after car passes the camera. Every window

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shows a head and a waving handkerchief and the platforms are crowded with tourists waving goodbye. They are off for a good time and they will have it, too, if train service and N. P. management are up to standard. 50 feet. $7.50

Horses Loading for Klondike. - - - - - - - Underboard.
The wharf is crowded with live stock, and the huge derrick slowly drops the large box or sling into the bunch. Into this cradle a horse is led, and is slowly hoisted and swung over to the deck of the steamer. This picture is taken ten minutes before sailing time. 50 feet. $7.50

Loading Baggage for Klondike. - - - - - - Underbrace.
This was the first ship sailing for the Klondike from Seattle during the gold rush of 1897. The picture shows the excitement and enthusiasm that attended the great Klondike exodus. Crowds of anxious gold seekers watch the loading of their outfits, clothing, kits and provisions into the hole of the "Williamette." 50 feet. $7.50

Burro Pack Train on Main Street, Dawson City. - Uncowl.
The facination for gold which leads men into the hardships of a rough, unsettled country, is clearly shown by this picture. Here you see all kinds of material lashed on the backs of burros, the only means of transportation in the Klondike country. This train is about leaving Dawson City for the workings on the hills. 50 feet. $7.50

White Horse Rapids. - - - - - - - - - - Uncovered.
This picture was taken at the historical point signified by the above title, where so many daring and venturesome miners have lost their lives in attempting to shoot these mad and turbulent rapids in their flat bottom boats, constructed for the purpose of navigating the treacherous Yukon River, which flows through the rich gold fields of Alaska. This picture was secured at the time a party of miners in a boat were making their way over one of the very roughest spots. As they are tossed about by the mad current, the waves and spray are seen to dash high into the air and at times entirely envelop the eager gold seekers. This is a very realistic and exciting picture. 50 feet. $7.50

Alaska and Yellowstone National Park Series

PACKERS ON THE TRAIL. - - - - - - - - Ungebeten.
A snow covered slope with narrow trail is seen in the foreground of this picture. In the distance, some figures are seen approaching. As they draw nearer we recognize a dog team and sledge loaded with supplies, and followed by miners loaded with tools and materials, trudging their way over the well run trail into the heart of the Klondyke. This picture gives the observer some idea of the hardships of the miners in the Alaskan Gold Field. Length 75 feet. $11.25

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BURRO PACK TRAIN ON THE CHILCOOT PASS. - Ungastlich.
The burro, or pack mule is an almost indispensable adjunct to the miners in a new country. A long line of these sure footed animals is seen in this view, loaded with supplies, wending their way toward the spectator. The expansive view of the snow capped peaks of the distant mountains shows some of the difficulties these persistent animals encountered before reaching the present part of the trail.
Length 75 feet. $11.25.

PANORAMIC VIEW FROM THE WHITE PASS RAILROAD. Ungarwein.
This scene was taken shortly after the completion of this railroad in 1899. The impression received by the audience is that of riding on the pilot of an engine. Shortly after starting, you plunge into the darkness of the tunnel, afterwards to emerge, and crossing a high trestle skirting the edge of a deep chasm, you continue to wind about among the mountains and gorges. The ice covered peaks of the distant mountains form an ever changing background.
Length 75 feet. $11.25.

MILES CANYON TRAMWAY. - - - - - - - Ungauged.
This primitive railway made of rough logs shows one of the means adopted by the miners in conveying supplies in a new country. Each car, as it approaches, can be seen as it passes to be loaded with all sorts of supplies, which are being transferred by this method from the steamer seen in the distance to another at a point above the rapids. The activity shown in handling these supplies at this point shows that time is an important item in the Klondyke. Length 75 feet. $11.25

ROCKING GOLD IN THE KLONDYKE. - - - - Ungearing.
Here we see one of the methods employed in the search for gold, where water is scarce. We see the workmen using the water over and over again in the rocker until it becomes too thick with earth for further use. The scene is one of action, as the valuable character of the ground enables many to work profitably in close quarters. An interesting and instructive subject. Length 65 feet. $9.75

WASHING GOLD ON 20 ABOVE HUNKER IN THE KLONDYKE.
- - - - - - - - - - - - - - - - Ungebaerde
This picture shows the miners washing out gold by what is known as the sluice box method. Here we see the miners shovelling from both sides the soil containing the gold into the sluice boxes, where the water rushing at a rapid rate carries away the dirt and stones, leaving the precious metal which settles to the bottom of the box, to be recovered in the clean up at the end of the days work. This is a very good subject, full of action and detail. Length 65 feet. $9.75

RIVERSIDE GEYSER, YELLOWSTONE NATIONAL PARK. Ungebengt.
On the side of the Fire Hole River just below the Upper geyser basin, Yellowstone Park, is situated this remarkable feature of the National

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Park. Spouting at an angle, alternately jets of hot water and steam, this natural fountain presents an ever changing and interesting sight. Our artist was fortunate in securing a picture of one of its most vigorous and diversified eruptions. Length 65 feet. $97.5

UPPER FALLS OF THE YELLOWSTONE, YELLOWSTONE NATIONAL PARK. - - - - - - - - - - - - - Ungebahnt.

This picture shows this celebrated spectacle of nature in the highest state of its grandeur. As this immense volume of angry water falls from its dizzy height, clearly defined against its rocky background and striking with such force on the bed of the river below, you imagine you can almost hear the roar of the cataract and feel the spray you see rising in clouds, settling on your faces. Length 65 feet. $9.75

OLD FAITHFUL GEYSER, YELLOWSTONE NATIONAL PARK. Ungeboren.

This geyser is one of the most celebrated and popular curiosities of the great National Park. It takes its name from the fact of its never failing to give an exhibition of its wonderful action every seventy minutes. As we see it here in the height of its action, sending immense volumes of steam and hot water hundreds of feet in the air, there to take on fanciful forms indescribable in words, it forms one of the most beautiful subjects ever presented to a motion picture camera. Length 100 feet. $15.00

COACHING PARTY, YELLOWSTONE PARK. - - - Underbrush.

Rapidly one after the other coach after coach passes before the camera. First comes a big one, six horses, crowded top and inside with tourists. They wave hats and handkerchiefs as they pass. Then comes another; then follows four more, each drawn by a four-horse team, while ten or a dozen more are strung out far into the distance. This is the Christian Endeavor excursion touring through the Yellowstone Park under the able management of the Northern Pacific Railway Co. 50 feet. $7.50

ARRIVAL OF YELLOWSTONE PARK COACHING PARTY. Underburg.

The scene is the broad piazza of the Mammoth Hot Springs Hotel, and shows the arrival of tourists. Up dashes a spanking team of six, seemingly as fresh and spirited as when they started. Friends who are waiting on the piazza rush to greet the new arrivals and help them alight. 50 feet. $7.50

WILD BEAR IN YELLOWSTONE PARK. - - - - - Underchap.

Here he is, fresh from his forest lair, devouring the carcass of his prey. At first he looks in dumb astonishment at the machine that is taking his picture, then growling fiercely he seizes a large bone, rises to his hind feet, pivots around and trots off to the woods in the background. 50 feet. $7.50

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Picture Songs

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and the songs, which have been especially composed for these pictures.

LOVE AND WAR, - - - - - - - - - - - Uncholeric.

An illustrated song telling the story of a hero who leaves for the war as a private, is promoted to the rank of captain for bravery in service, meets the girl of his choice, who is a Red Cross nurse on the field, and finally returns home triumphantly as an officer to the father and mother to whom he bade good bye as a private. The film presents this beautiful song picture in six scenes, each of which has a separate song, making the entire series a complete and effective novelty.

PARTING—"Our hero boy to the war has gone." Words and music.

CAMPING.—"What! A letter from home." Words and music.

FIGHTING.—The battle prayer. "Father, on Thee I Call." Words and music.

CONVALESCING.—"Weeping, Sad and Lonely." Words and music.

SORROWING.—The mothers lament, "Come back, my dear boy, to me." Words and music.

RETURNING.—When our hero boy comes back again. Hurrah! Hurrah! "Star Spangled Banner." Words and music.

The above scene can be illustrated either by a soloist, quartette or with an orchestra, and with or without stereopticon slides. This series of animated pictures, when properly illustrated or announced by stereopticon reading matter, should make a great success. Length 200 feet, complete with words of song and music. $45.00

THE ASTOR TRAMP. - - - - - - - - - - - Unchurn.

A side-splitting subject, showing the mistaken tramp's arrival at the famous New York hotel, the Waldorf-Astoria. The tramp inquires as to changing his nationality and asks also as to the results of this prospective change. The music and words accompanying are explanatory and can be either sung or spoken. The tramp calls to ask Waldorf's opinion as to whether he should become an English citizen, and finding no flunky at the door, he climbs up-stairs. He sees an inviting bed and says he will lie down and wait for Waldorf. A lady discovers the tramp asleep. He was arrested, but is discharged. He is extremely humorous, as he uses a puff box and powder, standing very vainly before a mirror as he makes himself up. Length 100 feet, complete with words of song and music. $20.00

Without words and music. (Unchurch) $15.00

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The Tarrant Pictures

On Monday, October 29, 1900, at a few minutes after noon, down-town New York was shaken by a tremendous explosion, followed at intervals of a few minutes by two other terrific crashes that were more like earthquake shocks than anything New York ever experienced.

These explosions occurred in a large Manufacturing Drug House on the corner of Warren and Greenwich Streets. The tremendous force leveled the entire block on Warren Street, and the flames, which immediately followed, spread with lightning like rapidity all over the ruins, and also to the buildings lining Greenwich, Warren, Murray and Washington Streets. The area of ruin was almost an acre in extent.

Within one hour after the first explosion we had a photographer on the spot, and in spite of the strict police and fire lines and the surging crowds of sightseers, we obtained three excellent moving pictures of the ruins, the falling walls and the search for dead bodies and other exciting events that followed the catastrophe.

THE FALLING WALLS AT THE TARRANT EXPLOSION. Undivorce. One of the most interesting pictures ever produced. The picture opens showing the ten stories of walls bulging out, ready to topple over into the street at any moment, and immediately after they are seen to sway and fall. Great clouds of dust rise from the ruins and make this a most interesting subject. 100 feet. $15.00

SEARCHING THE RUINS OF THE TARRANT FIRE. - Undivided. Showing the crowds of workmen searching the ruins for victims. Great volumes of steam arise from the debris. This is caused by the many lines of hose which are playing on it. This makes a very sensational subject and every detail is brought out clearly and distinctly. 75 feet. $11.25

FIREMEN FIGHTING THE TARRANT FIRE. - - - Undivago. Great volumes of smoke and flames are pouring from the ruins. In the background can be seen the ruins of the elevated station, which was blown almost to atoms by the terrific explosion. Another interesting part of the picture is the very fine water effect from the dozen different lines of hose which are continually playing on the ruins. 125 feet. $18.75

The Galveston Cyclone

At the first news news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, Sept. 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over that city, our party succeeded, at the risk of life and limb, in taking about a thousand feet of moving pictures. In spite of the fact that Galveston was under martial law and that the photographers were shot down at sight by the excited police guards, a very wide range of subject has been secured.

The series, taken as a whole, will give the entire world a definite idea of the terrible disaster, unequaled since the Johnstown flood of 1889. The following pictures are all copyrighted and fully protected by law. They are made from the original negatives taken at a great expense, and expressed to us immediately after they were taken. We will prosecute anyone who copies or uses copies of these films.

These films are now drawing immense crowds at Eden Musee and Proctor's vaudeville houses in New York City.

Procure these films and increase the receipts of your exhibitions. This great disaster which has startled the entire world, has made an indelible impression on the minds of the public, and everyone will be interested in seeing authentic moving pictures of a representative

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American city almost entirely wiped out by the combined power of water and wind. The films we list below are genuine, and ours are positively the only animated picture films secured while the city of Galveston was in a state of chaos.

PANORAMA OF EAST GALVESTON, TEXAS. - - - Underjaw.

The cyclone struck the city from this end, which was the most densely populated portion. The houses for blocks around are completely wiped out, while the lumber, furnishings, etc , are piled up in an immense mass to the west and south of the picture. The foreground is strewn with sewing machines, hundreds of which were scattered all over the city. 100 feet. $15.00

SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES. - - - - - - - - - - - - - Underlayer.

This shows the heart of one of the tremendous drifts in the east end of Galveston. Hundreds of bodies are concealed in these immense masses, and at the time the picture was taken the odor given out could be detected for miles. The subject shows a gang of laborers clearing away the debris in the search for corpses, one of which was discovered while the picture was being taken. 50 feet. $7.50

PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON. Underleaf.

This picture shows the remains of one of the docks, several freight cars being piled one upon the other, while the most interesting part of the picture shows two schooners literally smashed one into the other, forming a most picturesque mass of wreckage. 40 feet. $6.00

PANORAMA OF GALVESTON POWER HOUSE. Underlock.

This building and machinery supplied the electric power and electric light for the entire city of Galveston, including the car system. The building, which is of solid masonry, is a complete wreck, and together with the twisted iron work of the machinery, shows the tremendous power of the cyclone. 50 feet. $7.50

PANORAMA OF ORPHANS' HOME, GALVESTON. - Undermatch.

This is the building in which so many of the poor orphans met their death. The place is completely dismantled. In addition to the orphanage is shown one of the principal streets in Galveston blocked with overturned houses and other materials. 50 feet. $7.50

PANORAMA OF TREMONT HOTEL, GALVESTON. - Undermost.

This picture shows several buildings which were wrecked and also shows a rear view of this hotel, which is on the highest point of land in Galveston, and in which several thousand people were saved. 50 feet. $7.50

LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON. - - - - - - - - - - Undermeal.

During the terrific storm all of the light craft along the dock front was lifted out of water and washed up into the streets, many of them being carried for miles inland. This subject shows a number of boat-

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men who have banded together to get their craft back into the water, a panoramic view being taken of the schooner as she glided sideways down the improvised ways, forming a very interesting subject.

60 feet. $9.00

BIRDS-EYE PANORAMA OF THE DOCK FRONT, GALVESTON.

Undermirth.

Showing dismantled cars, wrecked warehouses, schooners and tugs that had been stranded on the docks; also the tents that had been rigged up for the poor people who had been left entirely homeless.

75 feet. $11.25

China

The Boxer Massacres in Pekin May, 1900

Have turned the eyes of the civilized world toward China. Public interest is now intensely aroused, and people will eagerly appreciate any pictures that relate to the localities in which the war in China was prosecuted.

A Complete List of Chinese Picture Films is found on Page 37 under the heading Occidental and Oriental Series.

BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS. Undig.

The scene opens by showing the battleships maneuvering for a position. They finally draw up in line of battle and commence firing on the shore batteries. Immense volumes of smoke arise from the fleet and from the distant shore. Shots are seen to fall thickly among the vessels and immense bodies of water are thrown up by the explosion of mines. A very exciting naval battle, 100 feet. $15.00

STREET SCENE IN PEKIN. - - - - - - - - Undignify.

Scene taken on the ground in front of the Legation, showing British police dispersing a crowd of unruly Chinamen. 50 feet. $7.50

SCENE IN LEGATION STREET, SHANGHAI. - - - Undigress.

Shows numbers of Europeans and Americans being driven down the thoroughfare in native rickshaws and wheelbarrows. 50 feet. $7.50

A Storm at Sea

A STORM AT SEA. - - - - - - - - - - - - - Undike.

While our photographers were crossing the Atlantic Ocean a most wonderful and sensational picture was secured, showing a storm at sea. The picture was secured by lashing the camera to the after bridge of the Kaiserine Maria Theresa, of the North German Lloyd Line, during one of its roughest voyages. The most wonderful storm picture ever photographed. Taken at great risk. 100 feet. $15.00

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Paris Exposition

PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING. - - - - - - - - - - - Undecide.

A marvelously clear picture taken from the top of the elevator of the Eiffel Tower during going up and coming down of the car. This wonderful tower is 1,000 feet in height, and the picture produces a most sensational effect. As the camera leaves the ground and rises to the top of the tower, the enormous white city opens out to the view of the astonished spectator. Arriving at the top of the tower, a bird's eye view of the Exposition looking toward the Trocadero, and also toward the Palace of Electricity, is made, and the camera begins its descent. The entire trip is shown on a 200-foot film. $30.00

We furnish the ascent (Undeaf) in 125 foot film. $18.75

PANORAMIC VIEW OF THE MOVING SIDEWALK AT THE PARIS EXPOSITION. - - - - - - - - - - - Undecaying.

This picture was taken from the stationary platform, showing the rapidly moving board walk on the outer edge, which has a speed of five miles per hour; also shows the middle platform moving two and a-half miles per hour, the the third platform being stationary. At intervals there are upright posts to steady passengers passing from one platform to the other. By watching these uprights passing by the camera and passing each other, a good idea of the speed is obtained. The structure is crowded with passengers, some gliding by, standing still, other walking and running and stepping from one platform to the other. 100 feet. $15.00

PANORAMIC VIEW FROM THE MOVING SIDEWALK. Undeceive.

The camera is stationed on the middle walk of the Platform Mobile, as the French call it, and gives further views and incidents of this Paris Exposition novelty. 100 feet. $15.00

PANORAMIC VIEW OF THE EIFFEL TOWER TAKEN FROM THE OUTSIDE. - - - - - - - - - - - - - Undeciding.

Showing the entire height of this wonderful structure from the base of the dome and return, with the great Paris Exposition in the background, looking down Champs de Mars. A most realistic picture. 90 feet, $13.50

PARIS EXPOSITION FROM THE TROCADERO PALACE. Undecimal.

Showing the immense crowds going up the Champs de Mars, with the Eiffel Tower in the background. 70 feet. $10.50

We can also furnish an excellent 50-foot length. (Undecimo) $7.50

CIRCULAR PANORAMIC VIEW OF THE ESPLANADE DES INVALIDES. Undecisive.

Beginning with the camera pointing toward the Invalides entrance, with the tomb of Napoleon in the background. The camera is slowly

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revolved until it rests upon the new and beautiful bridge of Alexander III, showing the immense crowds entering the Exposition. 100 ft. $15.00

CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS. Undeck.
In the Exposition grounds with a close view of the Palace of Electricity. 50 feet. $7.50

CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS. No. 2. Undulatory.
Shows all the prominent buildings on this thoroughfare, ending with a close view of the base of the Eiffel Tower, with the Trocadero Palace in the background. 135 feet. $20.25

DRIVING SCENE ON THE CHAMPS ELYSEES. - - Undecking.
Near the main entrance. Hundreds of carriages and characteristic Parisian busses are passing. 75 feet. $11.25

CIRCULAR PANORAMIC VIEW OF THE PLACE DE L'OPERA. Undeclined.
The busiest square in all Paris. 75 feet. $11.25

ANNUAL FRENCH MILITARY CAROUSAL - - - Undefiant.
This is made up of the army officers of France, mounted upon the best picked horses of the French Army. It shows them executing cavalry charges, hurdle jumping, wheeling, high kicking by picked horses, and cutting at heads with swords. 150 feet. $22.50
We can also furnish interesting strips of this subject in 50 feet (Undecunde) $7.50; 100 feet, (Undecuplo) $15.00.

PANORAMIC VIEW OF THE PLACE DE LA CONCORDE. Undefiling.
Taken from an automobile. This picture was taken during the fashionable driving hour, making a complete circle of the Place de la Concorde, passing hundreds of carriages and busses. The beginning of the picture shows the historical church of the Madeleine in the background, the picture ending by approaching and running under the main entrance to the Paris Exposition. 100 feet. $15.00

SCENE ON THE BOIS DE BOULOGNE. - - - - Unblessing.
The passing crowds on this great boulevard are always interesting to watch. Bicyclists, pedestrians, carriages and cabs whirl by in kaleidoscopic profusion. A steam tram enters the picture and disappears in the distance, marking its route with light puffs of steam. An interesting feature of the picture is the pool of water on the crossing in the foreground; which causes temporary embarrassment to some of the ladies who are obliged to take long strides to step over same. 50 feet. $7.50

PARIS EXPOSITION VIEWED FROM THE SEINE. - Undeniably.
This panoramic scene is taken from a Seine steamboat and gives a rapid view of the banks of the river. The launch steams under six bridges and past the Street of Nations. The United States Building is

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a prominent white domed structure, gay with national flags. The picture ends at the famous three million dollar bridge, the Point Alexander III. 375 feet. $56.25

We supply an excellent strip from the above film, showing the Street of Nations (Undeplored). 75 feet. $11.25

SCENES IN THE SWISS VILLAGE AT THE PARIS EXPOSITION. Undefy.

The picture opens with a crowd of Swiss boys and girls dressed in native costumes, marching down the street in this very unique and picturesque village. Each happy and smiling face is clearly shown as they pass the camera. The scene ends by the boys and girls congregating in the square and dancing to the strains of an accordion played by one of the happy villagers. 75 feet. $11.25

SWISS VILLAGE No. 2. - - - - - - - - - - Undefying.

The scene opens by showing the village girls driving home a herd of cows, and shows the native peasantry of Switzerland returning from their daily occupation—watching the herds. After driving the cattle to their shelter, the boys and girls congregate in front of the old barn and go through a native dance, to the amusement of the spectators. These pictures are marvelously clear and distinct, showing every feature of the participants. 100 feet. $15.00

We can also furnish a strip fifty feet in length. (Undeluded) $7.50, showing the dance, or 50 feet, showing the girls driving the cattle (Undelved) $7.50.

TUG-O-WAR ON BOARD AN OCEAN STEAMER. - - - Undice.

This picture shows a tug-o-war between the male and female passengers of the S. S. New York of the American Line. It was taken during the trip from Southampton to New York on July 28th, 1900. After hard tugging for a while, the female passengers are seen to pull the male passengers half the length of the ship. A very exciting picture. 75 feet. $11.25

BREAKING UP OF THE CROWDS AT THE MILITARY REVIEW AT LONG CHAMPS. - - - - - - - - - - - Undiction.

This picture shows thousands of people leaving their seats in the grand stand and going across the parade grounds toward Paris. A very sharp and clear picture. 50 feet. $7 50

SCENE ON THE BOULEVARD DECAPUCINES. - - Undergird. 50 feet. $7.50

STREET SCENE AT PLACE DE LA CONCORDE, PARIS, FRANCE. Undergone.

Shows a troop of French Infantry marching down the street, followed by numbers of carriages and busses, with Tuilleries in the background. 75 feet. $11.25

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ARRIVAL OF TRAIN AT PARIS EXPOSITION. - - Undergroan,
The scene opens at the Gare de Parre at the Paris Exposition grounds, and shows a long stream of cars drawn by a typical French engine steaming into the station. The train comes to a stop and hundreds of doors of the European compartment cars are opened. The multitudes of people of all nationalities pour out and start with a rush for the main gate of the Exposition. This picture was secured on one of the big days at the great Paris show and an immense crowd is clearly depicted leaving the cars, some of which are double deckers and very unique in construction. This is a typical European train scene, and was secured under the most advantageous circumstances.

50 feet. $7.50

Scenes in England, Germany and Switzerland

PICCADILLY CIRCUS, LONDON, ENGLAND. - - - Underdoses.
A typical London street scene full of action from start to finish, showing the famous Piccadilly Circus at one of its busiest hours crowded with carriages, omnibuses and pedestrians. A most interesting subject.

60 feet. $9.00

ROYAL EXCHANGE, LONDON, ENGLAND. - - - Underfeed.
With statue of Wellington in the background, looking toward old Broad Street. This is positively the busiest crosswalk in the world.

50 feet. $7.50

Queen Victoria's Funeral.

THE FUNERAL ARRIVING AT HYDE PARK, - - Unearthly.
No more notable film has ever been shown in moving pictures. It depicts clearly all the crowned heads and titled personages taking part in the great pageant, together with the military notables and attaches. Also the gun carriage bearing the royal casket, surrounded by the escort and guard of the Household Cavalry. The gun carriage is drawn by the eight cream colored Flemish horses with crimson trappings and scarlet clad grooms, that were last seen in London when they drew the Queen through the streets on the day of the Diamond Jubilee. This is a fine film and taken in connection with the other films makes a complete pictorial illustration of the obsequies of Queen Victoria. Length 235 feet. $35.25

THE COMPLETE FUNERAL CORTEGE PASSING THROUGH WINDSOR. - - - - - - - - - - - - - - Unebenheit.
A magnificient film, different in many ways from those secured in London. The Royal Personages are here shown, following the coffin on foot, whilst in the rear of the procession will be noticed the Gentlemen at Arms and the Yeomen of the Guard, in their quaint but

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picturesque costume. A very interesting view is also obtained of the distinguished representatives of foreign nations. Altogether a most unique view of this historical procession. Many of the distinguished personages represented in this film are not shown in those taken of the London procession, owing to their having been driven direct from Victoria to Paddington without taken any part in the pageant.
This is the only complete view of the Queens Funeral Pageant taken, and is photographically perfect. Length 375 feet. $56.25

THE FUNERAL CORTEGE ARRIVING AT TRINITY PIER. Unebbing.
This subject was secured from a position of exceptional importance, and is of a most pathetic interest. In it, the scene of the removal of the remains of Her Majesty, Queen Victoria, from the shore of her Island Home, is faithfully portrayed. An excellent view of the gun carriage drawing the coffin, covered with the pall, surmounted by the crown and sceptre, is obtained. Also the removal of the coffin to the "Alberta," by the picked group of bluejackets. The King, Kaiser, Duke of Connought and Royal Princesses, following in a sorrowing, mourning procession, is also of sad interest. The background of Her Majesty's Grenadiers, with bowed heads, and reversed rifles, served to accentuate the solemnity of the funeral, whilst beyond is shown the "silent highway" upon which all that was mortal of our beloved Queen, was borne to its final resting place. Length 150 feet. $22.50

ROYAL ARTILLERY AND ENGLISH SAILORS MARCHING THROUGH HYDE PARK. - - - - - - - - - - - - - Uneben.
This film is taken from the same point of view as the preceeding subject and shows a number of the guns of the Royal Horse Artillery passing on the way to Paddington. They are followed by file after file of our "Bluejackets," who go marching past the camera, with the swing and precision for which they are noted. A very interesting view of the crowds lining both sides of the road is also obtained, also a view of a number of individuals, who, at imminent risk to themselves, have clambered up the trees growing by the roadside and turned them for the time being into veritable human "rookeries."
Length 90 feet. $13.50

ARRIVAL OF FUNERAL CORTEGE AT ST. GEORGE'S CHAPEL. - - - - - - - - - - - - - - - - - - - Uneinig.
The Horse-shoe Cloisters at the foot of the steps up to the west door of St. George's Chapel is literally the journey's end. With the arrival of the gun carriage the open-air pageant that began so quietly at Osborne, closes in the same note of peace. A very picture of human life seems that procession of the dead—so restful in the surroundings whence it started, to pass by-and-by through packed streets, then this deserted

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cloister, empty of all sound till we seem to hear the murmur of the myriad London surging up from over the gray plains. Policemen guard either archways; the distant battlements are lined with spectators; occasionally a quaint old singing man flits on his way to take his place in the choir—beyond that, no whisper, no stir. Then a flag company of foot guards enter the cloisters to occupy the semi-circle of grass facing the steps, and the police are withdrawn. Worn out, and with the dry eyes of those who have no more tears to shed —that was the picture of the principal mourners—the King and the Duke of Connaught—as they stood surrounded by their royal kinsmen at the foot of the steps, while pall and crown were lifted away and the plain oaken coffin was reverently hoisted on the shoulders of faithful Guardsmen. Thus the bier was borne up the steps, the steepness of which, coupled with the tremendous weight of the coffin, made the last few yards of the progress very difficult. Very slowly the mourners mounted the wreath-lined way to the iron doors—first the King and his only brother; then the German Emperor, the King of the Belgians, and the Kings of Greece and Portugal, the Crown Prince of Prussia, whose face bears the bright tokens of a vigorous mind; the Czarewitch, young too and kindly; and many more from many kingly houses. Thus very, very slowly, did they follow their kinswoman on her journey from the servitude of earth and pomp and kingship, through the iron gates she passes, a soul set free.

This Film is the final and most impressive scene of all the many photographs we have secured of this historical pageant, and is the only animated photo secured within the walls of Windsor Castle, by special permission of the highest authorities. It is unique, and of great historical value, inasmuch as this part of the ceremony was entirely private, none but the very highest personages being admitted within the cloisters. Photographically perfect. Length 150 feet. $22.50

EDWARD VII., KING OF ENGLAND. - - - - - Undulemos.
This film was taken at the time of the arrival of King Edward and the Royal party at Kensington. The film shows the arrival of His Majesty in company with Lord Provost of Edenburgh, Duke and Duchess of Buccleuch, Lord Balfour of Burleigh, Earl and Countess Mar, Countess of Hopetown, Lord H. and Lady Scott, Victor and Lady Cavendish, the Earl of Roseberry, Duke of Montrose, General Chapman, Captain Anderson and the Earl of Leven. Most excellent portraits were procured of all the Royal party, and His Majesty, King Edward, as they passed within twenty feet of the camera. This is absolutely the best moving picture procured of King Edward.
Length 50 feet, 7.50

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Scenes in Germany

OPENING OF BISMARCK'S MAUSOLEUM. - - - Ungegerbt.

This picture shows the mausoleum of the Great Bismarck, at Friedrichsruhe, Germany. Special permission to open same was granted to the Krieger Bund Society by General Bismarck's son. Bismarck's son is here shown at the head of the procession of the American Delegation as they march into the mausoleum. The U. S. Flag is carried at the head of the column and a handsome laurel wreath is being carried by the President of the Society. The wreath is deposited at the foot of the tomb of the great General. This picture cannot be duplicated. Millions of people have heard and read of this wonderful man, one of the greatest of the nineteenth Century, and will be glad to have an opportunity of seeing his last resting place. Length 75 feet. $11.25

RED CROSS OF THE GERMAN ARMY ON THE BATTLEFIELD. - - - - - - - - - - - - - - - - Ungegessen.

This is an exact reproduction of the work of the Red Cross Society during an engagement. Here we see these brave men rushing around on the field of battle with stretchers, picking up the wounded and hurrying them off to a place of safety where their wounds may be treated. Officers on horseback are seen to be giving instructions as to the handling of the unfortunates who have fallen in the fight. A very pathetic scene in this picture is where an officer falls from his horse with a bullet wound and is picked up, placed on a stretcher and carried off, the horse following behind with bowed head.

Length 100 feet. $15.00

MARKET DAY IN BRESLAU, GERMANY. . - - Ungegohren.

This picture shows the women from the farms around Breslau, coming in all kinds of wagons with their wares to sell them to the storekeepers and others throughout the city. This business is carried on entirely by the women in Germany, and it is wonderful to see them hustling around looking for the best and cheapest they can find. A very exciting and interesting market scene. Length 50 feet. $7.50

THE GREAT CORPUS CHRISTI PROCESSION IN BRESLAU. - - - - - - - - - - - - - - - - Ungehaltuc.

A large number of Bishops, Priests and laymen are seen in this procession which is headed by his Eminence, Cardinal Kopp, of Germany. The Cardinal, who is the highest Catholic official throughout the German Empire, is seen walking under a great canopy which is mounted with gold and supported by two dozen men. Along the line of march, which is around a small park, are erected small alters at which the Cardinal stops to pray. A very pretty scene, and the only one of its kind extant. Length 75 feet. $11.25.

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BRESLAU FIRE DEPARTMENT IN ACTION. - - Ungehemmt.

Here is seen the entire Fire Department of Breslau in action. First is seen a wonderful bicycle motor apparatus dashing down one of the principal streets of the city. It is closely followed by a number of engines, hook and ladder and hose trucks. All sweep by the camera in rapid succession. The scene now changes to the front of an engine house. A general alarm is sounded. The horses rush out to their places in the apparatus, the large doors are swung open and out they dash in a wild rush for the scene of disaster. Next is the scene of the fire. The engines take their positions and the life saving crew hurry with their nets to the rescue of the unfortunate inmates of the burning building, who are seen at the top windows. The nets are spread by the firemen and the people are seen to jump into them and to safety. This is a very exciting fire scene and is sure to make a hit.

Length 200 feet. $30.00

FIRE DRILLS AT BRESLAU, GERMANY. - - - - Undularia.

Shows the arrival of the engines and apparatus at the fire, with steam blowing off, positions being obtained, etc. In the building, at the upper windows, are seen people trying to get out, whose escape has been cut off by the fire. The firemen immediately spread a large canvas below, and the people are seen jumping down two and three stories into the canvas. A wonderfully realistic scene and one that will cause great astonishment and surprise in an audience. This picture also shows people being rescued and let down by ropes from the third and fourth stories. All the various appliances for rescuing and saving life from a burning building are shown in this picture. In connection with this scene, the shooting out of the carbonic acid gas ladders, the latest acquisition to Germany's fire apparatus, is shown. This is a wonderful ladder, and inasmuch as there is considerable danger in handling it, it is only used in cases of extreme necessity. 200 feet. $30.00

AMMUNITION WAGONS ARRIVING ON THE BATTLEFIELD.

Undulated.

This picture shows the arrival on the battlefield of a host of ammunition wagons, each drawn by four horses, with a soldier to guide and direct the first pair of horses, and another soldier for the rear pair of horses, similar to the way in which horses are handled when hitched to cannon. The men who have charge of the ammunition chests are seen sitting on them while the wagons are in motion. The picture shows a very long line of these wagons coming, which follow each other closely. The ammunition wagons being the most necessary thing on a battlefield, this picture will attract a great deal of attention and cause considerable comment, because of its exact representation, full size, etc. We do not know of any moving pictures ever having been made that show what these pictures do. 100 feet. $15.00

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A GERMAN CUIRASSIER REGIMENT. - - - - - Undulation.

No part of an army has as much daring work to do, or more dangerous, than the cavalry, hence it is generally the case that only large, stalwart, brawny men are selected for this branch of the service. This picture shows, without any exception whatever, one of the finest bodies of men in all Europe ever collected together in one regiment. Their striking uniforms and helmets, the steel-tipped lances they carry, the magnificent horses they ride, their elegant trappings, the majestic manner in which they ride, make this picture one of the most desirable and valuable of our military series. The column is led by a military band on horseback. Horses and men both catch the inspiration of the music. This picture shows a column of 1,500 men. This is another picture that no exhibitor can afford to be without. It is one of the best drilled and most famous regiments in the German Empire. Be sure to get this picture. 100 feet. $15.00

GREAT WATERFALL OF THE RHEIN AT SCHAFFHAUSEN, SWITZERLAND. - - - - - - - - - - - Underhand.

This picture is a perfect representation of the great waterfall of the Rhein, the greatest waterfall in all Europe. A small row boat is seen to pass with the utmost difficulty through the rapids approaching the falls. It is a very dangerous and perilous undertaking to pass through these rapids, as the rocks are very large and numerous. One large rock divides the river, and the water rushing on each side of it makes the falls as large as they are. A little way up the rapids is a railroad bridge which crosses the river Rhein, and to add interest to the picture a train is seen crossing the bridge at full speed. A very interesting subject taken in a beautiful country. 75 feet. $11.25

We can also furnish a 50-foot strip from this negative (Underhew) $7.50

Newport Pictures

SHAM BATTLE ON LAND BY CADETS AT NEWPORT NAVAL TRAINING SCHOOL. - - - - - - - - - - Undrooping.

Showing the attacking forces in the distance, led by Commander Hacker. They immediately advance on the enemy and take their position by storm. This is one of the best battle pictures yet produced. The cannon fire is executed directly in front of the camera, and the smoke effects make this one of the most realistic pictures ever taken. Photographically perfect. 75 feet. $11.25

NAVAL APPRENTICES AT SAIL DRILL ON HISTORIC SHIP "CONSTELLATION." - - - - - - - - - Undreamt.

This picture opens with the young cadets climbing the rigging and going through the sail drill on board the famous historic ship "Constellation." Loosing sail to buntline, making sail, shortening sail and

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furling; also loose sail to bowline. This picture is absolutely perfect photographically; also very thrilling, and makes a most interesting subject. 125 feet. $18.75

NAVAL SHAM BATTLE AT NEWPORT NAVAL TRAINING SCHOOL. Undreaded.

Showing the attacking forces drawn up in line of battle. They immediately commence firing on the shore batteries, The batteries return the fire with telling effect, but are at last silenced by the overwhelming forces of the enemy. In the distance can be seen the ruins of a bridge destroyed by the invading forces. The smoke thickens as the firing becomes general, and the effect is superb. This picture is full of action, also thrilling and very exciting, and every detail is brought out clearly and distinctly. 100 feet. $15.00

GYMNASIUM EXERCISES AND DRILL AT NEWPORT NAVAL TRAINING SCHOOL. - - - - - - - - - - - - Undriven.

This picture shows the young cadets going through their daily exercises and drill, and is full of life, and photographically perfect. 75 feet. $11.25

GUN DRILL BY NAVAL CADETS AT NEWPORT TRAINING SCHOOL. Undressed.

Shows the cadets going through the gun drill, also loading, firing and charging. This is also a very stirring picture and is full of animation. 50 feet. $7.50

DRILL OF NAVAL CADETS AT NEWPORT. - - - Unclothing.

This picture shows the Cadets marching, countermarching and a great many interesting manœuvres. 75 feet. $11.25

MILITARY SCENES AT NEWPORT, R. I. - - - - - Uncloud.

These pictures were taking at the Newport Naval Training Station and show the Cadets in the act of training and discharging pieces of heavy artillery. 50 feet. $7.50

Many other films showing soldiers are listed under different headings, See Parades, Briton and Boer, Pilipinos, Dewey Doings, etc.

PANORAMIC VIEW OF NEWPORT, R. I. - - - Uncowling.

Possibly the sensation of the flight of a bird can be nearest realized by being on deck of one of the U. S. Government's fleet torpedo boats racing at its highest speed through the water. This picture was taken under these conditions and shows the beautiful scenery comprising the harbor of Newport, R. I. In the foreground, the spray of the vessel and the form on the water gives a fair idea of the rapidity at which this boat is moving. In the distance can be seen the wharves and shipping, including the large steamers that ply between New York and Boston. Various other objects can be seen passing the rear, and the busy motion of the men on the deck and the immense volumes of smoke escaping from the funnels all add life and energy to this picture. 75 feet. $11.25

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U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED.

Uncrafty.

This scene was taken at Newport, R. I., and shows this wonderful torpedo boat running at the rate of thirty miles an hour. When the boat came in front of the camera it discharged a gigantic Whitehead torpedo, which is seen to dive into the water like an enormous fish.

75 feet. $11.25

DISCHARGING A TORPEDO. - - - - - - - - Uncreating.

Taken on board the U. S. torpedo boat "Morris." It shows the crew loading a Whitehead torpedo into the tube and then discharging it. The torpedo can be seen running along the surface of the water for a distance of over half a mile. 75 feet. $11.25

EXPLODING A WHITEHEAD TORPEDO. - - - - Uncredible.

The torpedo was exploded in fifteen fathoms of water. The picture shows the water, mud and rocks being thrown high up in the air, and will give an idea of the destructiveness of one of these missles.

25 feet. $3.75

We furnish this with the above picture as a 100 foot strip (Uncritical) at the net price of $15.00.

TRIAL RUN OF THE BATTLESHIP "ALABAMA." - Underdrain.

Showing the new $6,000,000.00 battleship recently constructed by the Cramp Ship Building Co. making 18 knots an hour on her official trial run off Cape Ann, Mass. A most picturesque naval view taken from the deck of the U. S. Battleship, "Texas." 45 feet. $6.75

Briton and Boer

Our Transvaal War Pictures are attracting immense crowds wherever they are exhibited.

ENGLISH TRANSPORT "ARUNDEL CASTLE" LEAVING FOR THE TRANSVAAL WITH BRITISH TROOPS. - - - Unctuous.

As this substantial steamer passes before the camera, you will observe that her decks are crowded with an enthusiastic assembly of British soldiers. Many wave adieus to friends and dear ones they are leaving behind, but their regrets at leaving are more than overbalanced by their desire to go where they can have an opportunity to show their courage and skill in the defence of the interests of their Sovereign. As the vessel passes further along, you can see by the numerous life boats and other precautions for emergencies, the care and solicitude with which Great Britain surrounds her subjects when in commission in defence of the Crown. The nation's colors at the stern show in whose cause these brave fellows are risking their lives and limbs. This picture never fails to deeply impress any observer with any loyalty in his veins. 75 feet. $11.25

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ENGLISH TROOPS BOARDING TRANSPORT. - - Unctuously.

In this picture we see a continuous line of soldiers ascending the gangplank leading to the deck of the transport. Each man takes with him his equipment which is required in active service, and they give us the impression, as they climb the steep incline, that the load is anything but light. At the rate which they go aboard, the steamer will have her full quota, and she will soon cast off her lines for the scene of struggle for victory. Some will return with promotion and honors, while others will fall in defense of their country's cause.

40 feet. $6.00

BRITISH HIGHLANDERS EXERCISING. - - - - - Uncular.

The characteristic costume of the British Highlanders is shown to a great advantage in this scene. Here we see assembled a regiment of Royal Scots going through an exercise drill, The different figures and motions they accomplish are very picturesque, and must tend, evidently, to their muscular development in a remarkable degree. The band, seen in the background, furnishes the music to keep this exercise in time. 100 feet. $15.00

BRITISH TROOPS ON DRESS PARADE. - - - - Uncurbable.

This picture represents the British troops on dress parade in one of the principal squares in London, prior to their departure for the Transvaal. That this parade is of more than ordinary interest is shown by the action of the spectators in the foreground as they move about and jostle each other to gain a better view of the spectacle here presented. A group of officers in dress uniform, decorated with orders and medals and mounted on spirited horses, pass before the observer, followed by a regiment of infantry, who march with a brisk step, which is noticeable for its regularity and precision, Later, the officers form a square in the center of the plaza and the troops in various dress of Highlanders, Lancers and others, past in review, marching and countermarching, making a picture full of action. 60 feet. $9.00

CHARGE OF BOER CAVALRY. - - - - - - - Uncorrupt.

In the distance is seen a number of grey objects rapidly approaching, which, upon drawing closer, are recognized as a company of Boer cavalry. As they draw nearer, you can see that they are straining every nerve and urging their horses to the utmost speed. Waving their sabres aloft on they come, so that the audience involuntarily make an effort to move from their seats in order to avoid being trampled under the horses. 50 feet. $7.50

CAPTURE OF BOER BATTERY BY THE BRITISH. - Uncostly.

Nothing can exceed the stubborn resistance shown by the Gordon Highlanders, as we see them steadily advancing in the face of a murderous fire of the Boers, who are making their guns speak with

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rapid volleys. One by one the gunners fall beside their guns, and as the smoke clears for an instant the Highlanders are seen gaining nearer and nearer the disputed ground. Finally, a grand charge is made, the siege is carried, and amid cheers they plant the colors on the spot they have so dearly earned. 100 feet. $15.00

ENGLISH LANCERS CHARGING. - - - - - - Uncoupling

The stubborn resistance of the Boers is shown by the activity and persistency with which they fire the two large field pieces immediately in the foreground. It seems, indeed, a hopeless matter to attempt to capture and overthrow such an invulnerable position. The British Lancers are seen advancing, urged on by their officers, with the Royal colors flying in the air. They press the battery of Boers with such vigor that before the posisition is surrendered, there is scarcely a handful left to retreat, the remainder lying dead and wounded on the battle field. This picture is full of action and very exciting.

75 feet. $11.25

BOERS BRINGING IN BRITISH PRISONERS. - - - Uncouple.

Here we have a mixed Company of Gordon Highlanders, Irish Fusilliers and English Lancers, as a group of prisoners taken to the rear by a troop of Boer Cavalry. The expression of their faces show who is the victor, and who the vanquished. You can read in the dust and smoke-begrimed countenances of the prisoners, the story of their stubborn resistance to superior numbers before they surrender: while the Boers give expression to their feelings, by cheering and waving their hats in triumph as they pass by. 75 feet. $11.25

BOER COMMISSARY TRAIN TREKKING. - - - - Uncourtly.

In this picture we see one very important adjunct to any well conducted siege. The teams are straining at their traces, in order to move the heavily loaded wagons over the rough roads through the country. It is a successful General who always manages to keep his commissary department close to his men, as he may as well give up the struggle as to attempt to fight on short rations or without ammunition. 25 feet. $3.75

RED CROSS AMBULANCE ON THE BATTLEFIELD. - Uncouth.

Near the center of this scene we see the regimental surgeon directing the movements of the Ambulance Corps. Tenderly they pick up the unfortunates and place them in the ambulance. The numbers disabled show that the battle has been a hot one, and many a poor fellow, if he survives his injuries, will carry to his grave the scars honorably acquired in his country's cause. 100 feet. $15.00

BATTLE OF MAFEKING. - - - - - - - Uncouthly.

In the opening of this picture we see in the foreground a company of Highlanders preparing for a charge on the Boer entrenchments seen in

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the distance. Just in advance of the Highlanders, two pieces of artillery have just been placed in position, and these immediately open fire upon the enemy. After several volleys from the battery, the Highlanders charge. They only reach a point just in advance of the battery, when they are attacked on the flank by a troop of Boer Cavalvry, who come on the scene riding like madmen. All the Artillerymen fall about their guns except one, who runs to join the Highlanders, but is brought to earth by a shot from one of the Cavalrymen. The Boers close with the Highlanders and a hand to hand fight is waged, in which the smoke becomes so thick that it is difficult to distinguish Boer from Briton. A Cavalryman is seen to fall mortally wounded from his horse, who walks off the field with an empty saddle. This is a very exciting picture. 75 feet. $11.25

Philipinos

ADVANCE OF KANSAS VOLUNTEERS AT CALOOCAN. Unbroached. From the thick underbrush where the Filipinos are massed comes volley after volley. They are making one of those determined stands that marks Caloocan as the bloodiest battle of the Filipino rebellion. Suddenly, with impetuous rush, Funston's men appear. They pause but a moment, to fire, reload and fire. The color bearer falls, but the standard is caught up by brave Sergeant Squires and waves undaunted in the smoke and din of the receding battle. This is one of the best battle pictures ever made. The first firing is done directly toward the front of the picture, and the advance of the U. S. troops apparently through the screen is very exciting; the gradual disappearance of the fighters sustaining the interest to the end. 65 ft. $9.75

ROUT OF THE FILIPINOS. - - - - - - - Unbuckling. A dense thicket at Caloocan showing tropical foliage and large trees. First one straggler, then another, then a whole body of flying Filipinos, retreating in disorder, firing occasionally, falling in the brush, and finally disappearing. A smoky haze hangs over the scene like a pall. Then comes the U. S. Infantry, crouching in the underbrush, firing and advancing steadily around the waving flag. Just as the advance is in full swing the officer in command is shot. Down drops his upraised sword and he falls forward. The scene is well chosen, and from a photographic standpoint, as well as dramatically, the picture is an excellent one. 75 feet. $11.25

U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE CALOOCAN - - - - - - - - - - Unbridling. Our troops have driven the Filipinos out of the trenches, and, after firing one or two volleys, press on in pursuit. The enemy returns the fire and the forward rush is marked by a trail of dead and wounded.

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Following close behind is the hospital corps. Stretchers are quickly brought out and the nurses tenderly care for the fallen and carry them to the rear. 65 feet. $9.75

FILIPINOS RETREAT FROM THE TRENCHES. - - Unbroken.
An incident of the Battle of the Trenches at Candabar. The enemy threw up a high earth embankment during the night, and are defending it with great stubbornness. The pits are crowded with Filipinos, who fire volley after volley. The artillery of the Americans plays havoc with their ranks and they fall back, leaving many dead. Their retreat is hotly covered by a company of U. S. Infantry, with mounted officer. They tumble over the embankment into the trench, fire a volley and advance. The officer carefully examines the earthworks, his horse picking his way cautiously over the bodies of the fallen foe. 75 feet. $11.25

CAPTURE OF THE TRENCHES AT CANDABAR. - - Unbruised.
The Filipinos execute a flank movement and re-occupy the trenches, cutting off the advance guard of Americans. The rebel flag waves over the ditch and they defend their position bravely. A fierce charge by our soldiers makes them give way and they scatter in all directions. The officer in command pays dearly for his desperate sortie. Just as his horse clears the embankment the officer throws up his hands and falls backward with a crash; while the riderless horse dashes off toward the American lines. Full of exciting action and excellent detail. 75 feet. $11.25

THE EARLY MORNING ATTACK. - - - - - - Uncivility.
This shows a body of U. S. Infantrymen attacking a force of Filipino Insurgents, who are strongly intrenched on a high hill. The U. S. soldiers make a gallant charge up the hill, headed by an officer mounted on a white horse, and after fierce fighting, capture the Filipino stronghold. 100 feet. $15.00
We also sell a 75 foot length (Uncivil.) - - - - - - 11.25

International Yacht Race

The films mentioned below have created a great sensation in New York City where they were thrown on the screen by our apparatus the same night of the happening of each event. We secured many pictures of these races, but we only list below those which are perfect in every detail and which shows the yachts clear and distinct.

TRIAL RACE COLUMBIA AND DEFENDER. - - - Columbia.
Taken off Larchmont, July 8, 1900. Boats are shown one after the other, rounding the south-east stake boat, the Columbia leading. As they approach the Judge's boat the wonderful spread of canvas is shown, three jibs, sheet, topsail and spinnaker set. The Defender's boom dips into the water every now and then, throwing the spray

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high into the air. Close views of both yachts are also shown, giving details of crews and rigging. The nearby view of the Defender shows her swinging off on another tack. 125 feet. $18.75

TRIAL RACE COLUMBIA AND DEFENDER No. 2. - - Defender.
The Columbia leads the Defender the second time over the course. Both yachts are shown in different positions and on different tacks. The picture also shows the Columbia crossing the line at the finish, with the judges taking time and making notes. 125 feet. $18.75

SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKEBOAT. Unchaste.
This picture shows the two yachts racing at 20 miles an hour, the crew manipulating the sails as they round the outer mark, Columbia leading the Shamrock by thirteen seconds. 100 feet. $15.00

COLUMBIA WINNING THE CUP. - - - - - - Unchastely.
The decisive moment in the great International Yacht Races is shown in this picture. Against a background of well defined clouds, the Light Boat is seen marking the finishing line in this great aquatic struggle. As the Columbia crosses the line, followed closely by the Shamrock, we see the steam from the whistle of the Light Ship announcing the well earned victory of the American yacht. 65 feet. $9.75

Dewey Doings

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wendesday, September 27th, 1899, and secured the following excellent moving pictures of the Admiral and his great ship, together with the stirring events of Dewey Day, September 29th, the day of the Naval Parade, and Dewey Day, September 30th, the day of the Land Parade.

Ours was the only photographic apparatus on board the U. S. Cruiser Olympia on this memorable occasion. The Admiral posed especially for our camera.

ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES. - - - - - - - - - - - - Uncalled.
Showing Committee of Arrangements' visit to the Admiral on board the U. S. Cruiser Olympia. 100 feet. 15.00

ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUISER OLYMPIA. - - - - - - Uncalm.
Showing the gallant Admiral standing directly in front of the camera, life size, his head bare, graciously bidding his guests adieu. This was exhibited at Eden Musee and Koster and Bial's, New York, to 18,000 people the next day after the picture was taken. 75 feet. $11.25

POLICE BOATS AND PLEASURE CRAFT ON WAY TO OLYMPIA. Uncanopied.
Showing hospital boat Missouri and gun-boat Dupont, the latter under full speed. 50 feet. $7.50

ADMIRAL DEWEY LEADING LAND PARADE. - - Uncaptious.
On Riverside Drive; showing Naval Brigade of North Atlantic Fleet,

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followed by Schley, Sampson, Miles and other celebrities. The Admiral is in carriage with Mayor Van Wyck. 200 feet. $30.00

Same subject, 100-foot length, (Uncapital). $15.00

PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY. Uncarnated.

By Secretary Long at Washington, showing President McKinley, the Admiral and many other celebrities. Clear, sharp and lifelike. 175 feet. $26.25

We also sell an 100-foot length. (Uncastle). $15.00

WEST POINT CADETS. - - - - - - - - - - Uncastling.

In Dewey land parade. 75 feet. $11.25

DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS. Uncaused. 50 feet. $7.50

BATTERY K SIEGE GUNS. - - - - - - - - - Uncensured.

In Dewey land parade. 50 feet. $7.50

GOVERNOR ROOSEVELT AND STAFF. - - - - - Uncontrite.

In Dewey land parade. 50 feet. $7.50

U. S. MARINES IN DEWEY LAND PARADE. - - - Unchaplain. 100 feet. $15.00

FLAGSHIP OLYMPIA AND CRUISER NEW YORK IN NAVAL PARADE. Uncharity. 150 feet. $22.50

PANORAMIC VIEW OF CRUISER OLYMPIA. - - - Uncharnel.

With the entire White Squadron in the background. 150 feet. $22.50

The Campaign in Cuba

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results; as shown in the excellent films we are now offering to the public.

U. S. TROOPS LANDING AT BAIQUIRI, CUBA. - - Umtaufen.

First U. S. Troops to land, June 22, 1898. Transports in the distance. Soldiers clamber up from boats on the long railroad pier and come forward. 50 feet. $7.50

SAILORS LANDING UNDER FIRE. - - - - - - Unbewebar.

A long boat dashes up to the shore, oars up. Out jump the men, a score or more, knee deep into the water. They line up and fire volley after volley, advancing meanwhile up the beach. 50 feet. $7.50

ARMY MULES SWIMMING ASHORE AT BAIQUIRI, CUBA. Umtausch.

Novel way of discharging four-footed passengers. Surf is running high, giving fine water effects. 50 feet. $7.50

PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL. Umthum.

A great pack train approaches rapidly, following the gray bell-mule. Cowboys dash to and fro, keeping them bunched. Clouds of dust arise as they pass. 50 feet. $7.50

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MAJOR GENERAL SHAFTER. - - - - - - - - - Umtonen.
The commander of the 5th Army Corps rides forward with a party of officers. He wears a white helmet, a broad expanse of of shirt bosom and a general air of avoirdupois. 50 feet. $7.50

TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO.
Umtraumen.
Shows 34th Michigan boys hard at work with pick and shovel.
50 feet. $7.50

SHOOTING CAPTURED INSURGENTS. - - - - - - Umtriebe
A file of Spanish soldiers line up the Cubans against a blank wall and fire a volley. The flash of rifles and drifting smoke make a very striking picture. 50 feet. $7.50

CUBAN AMBUSH. - - - - - - - - - - - - Umtriebler.
From the upper windows of a ruined mill the Cubans fire at a scouting party of Spaniards, who return the volley. Fine smoke effects.
50 feet. $7.50

BATTLE OF SAN JUAN HILL. - - - - - - - - - Unbelebt.
Soldiers are scouting through the thick underbrush. "Forward by rushes," comes the order, and up the hill they go, rushing, firing and throwing themselves flat behind each sheltering clump of bushes. Answering shots come from the block-house and the ranks wither. A struggle on the hill-top, and victory! Our flag is their to stay! Has created greatest enthusiasm. 100 feet. $15.00

RED CROSS AT THE FRONT. - - - - - - - - Unbelaubt.
Wounded soldiers are lying around, watching the arrival of a poor fellow on a stretcher from the front. The nurse and attendants all wear the Red Cross. 50 feet. $7.50

SURRENDER OF GENERAL TORAL. - - - - - Unbekannt.
The white flag of truce is prominent in the center of the picture. Shafter and Wheeler are on the left, conferring with staff officers. Toral hands his sword to General Shafter, who returns it with a courteous bow
50 feet. $7.50

SKIRMISH OF ROUGH RIDERS. - - - - - - - - Unbudded.
Shielded by a thick bit of timber at a turn of the road stands a company of mounted men, awaiting the order to advance. In the foreground, left as the flotsam of battle, is a dead horse from the shelter of which two marksmen are picking off the enemy. Suddenly comes the command, "Forward," and the riders dash up the road, out of sight, leaving behind them a great cloud of dust and smoke A detachment of infantry covers the advance, and volley repeatedly as they press forward. 75 ft. $11.25

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Return of Troops

RETURN OF TROOP C, BROOKLYN. - - - - - - Unanimar.
The finest cavalry picture we have, They present a grand appearance as they approach, sixteen abreast, with drawn sabers. The background shows the Plaza Circle, Prospect Park. 50 feet. $7.50

PARADE OF MARINES, U. S. CRUISER "BROOKLYN." Unanime.
First comes the famous Marine Band of the "Brooklyn," with the mascot goat alongside the bass drum. The 300 marines follow in rapid marching order, a sixteen file front in each company. 150 feet. $22.50

New York's Welcome to the War Ships

On Saturday morning, August 20, 1898, six grim black battleships of Admiral Sampson's North Atlantic Squadron sailed into New York Harbor; and, joined by their sister ship, the "Texas," which had preceded them, sailed in proud and formidable procession up the Hudson, with a characteristic promptness astonishing to New York sightseers, accustomed to hours of delay in parade. Sailed up the Hudson to receive a welcome from the people and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war.

We equipped three parties to secure views from all points. The results have been exceedingly gratifying; and we present the following films to the public as our share in the celebration; by means of which we cannot only satisfy the curiosity of people living too far distant to be present, but can also stimulate their patriotism, and perpetuate forever the glory of the occasion.

THE FLEET STEAMING UP NORTH RIVER. - - Umwallung.
Shows the "Brooklyn," flying Schley's twin-stared blue flag. Every detail brought out with wonderful clearness. Excursion craft in the distance. Bow of the "Indiana" appears toward end of film.
150 feet. $22.50

VICTORIOUS SQUADRON FIRING SALUTE. - - - Umwaudel.
A grand view of the National salute at Grant's tomb. The flagship "New York" is followed by the "Massachusetts" and "Oregon" The smoke thickens as the firing becomes general. One of the finest films ever taken. 150 feet. $22.50

Flagship "New York,	50 foot strip	Umwand.
"Massachusetts,"	50 foot strip.	Umworren.
"Oregon,"	50 foot strip.	Umwax.

REVIEWING THE "TEXAS" AT GRANT'S TOMB. - Umwassern.
Shows every detail of the "Texas" as she passes Riverside Park. The background shows the white dome of the tomb on the hill crest.
50 feet. $7.50

U. S. CRUISER "BROOKLYN," NAVAL PARADE. - Umweben.
The bright sunshine throws a shadow from every gun and turret.
50 feet. $7.50

U. S. BATTLESHIP "OREGON," - - - - - - Umwechseln.
The wonderful war vessel, that was built on the Pacific. Her commander, the brave Captain Barker, is on the bridge with his navigating officer. Crew are strung along her decks in picturesque fashion. Every detail is brought out clearly and distinctly. 150 feet. $22.50

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U. S. BATTLESHIP "OREGON," - - - - - - - Umwech.
50 feet. $7.50

THE "MASSACHUSETTS," NAVAL PARADE, - - - Umwickeln.
The only vessel of the seven that *looks* as if she had been fighting. Rusty looking patches on her water line. Good, clear, close view.
50 feet. $7.50

CLOSE VIEW OF THE "BROOKLYN," NAVAL PARADE, Umwindeln.
Schley's flagship at close range, showing shot hole in the middle of funnel, near deck. She flies a frayed and tattered battle flag.
50 feet. $7.50

THE "TEXAS," NAVAL PARADE, - - - - - - Umwolben.
As she dashes by she looks as trim as a yacht in her fresh coat of paint. Phillips's new Commodore's flag flies aloft. 50 feet. $7.50

LAUNCHING OF THE U. S. BATTLESHIP "OHIO." - Ungestillt.
The U. S. Battleship "Ohio" was launched from the wharfs of the Union Iron Works at San Francisco, Cal. Our photographers were sent to San Francisco and were on hand to catch a picture of this event. We secured a marvelously clear and life-like picture of the big battleship as she slid from the stocks and glided with ease and grace into the tranquil waters of San Francisco Harbor.
Length 50 feet. $7.50

Camp Incidents

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movement of the United States Army getting ready for the invasion of Cuba.

10th U. S. INFANTRY DISEMBARKING FROM CARS, - Umlochen.
They march up the platform in fours, and left wheel just in front of the camera, passing out of sight in a cloud of dust. Train leaves station. 90 feet. $13.50

10th U. S. INFANTRY, 2d BATTALION, LEAVING CARS, Ummahen.
Hurrah! Here they come! Real soldiers every inch of them. Up the platform in fours, through the picture. "Nigger dude" looks on in wonder. "Yaller dorg" barks. Small boy cheers. 100 feet. $15.00

TRAINED CAVALRY HORSES, - - - - - - - Umstimmung.
Shows the wonderful intelligence of these Troop F, 6th U. S. Cavalry, horses. At a command they lie down promptly, and at another scramble to their feet. 50 feet. $7.50

BLANKET TOSSING A NEW RECRUIT, - - - - Umstossen.
Company F, 1st Ohio Volunteers, initiating a new man. Nineteen times he bounces in the blanket, and each toss is funnier than the last one. 50 feet. $7.50

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THE ESTABLISHED POPULARITY OF MOVING PICTURES LED MR. EDISON to believe that a series of views photographed in various parts of the world would prove a most valuable addition to our list of subjects, thus combining instruction with interest.

We therefore sent an efficient corps of photographers on an extended tour, and the results are now placed before the public. The pictures cover noted natural scenery and institutions, places of interest in cities, and scenes depicting phases of life, customs, amusements and occupations, characteristic to the different localities in which they are taken. The views are actual reproductions, and in every instance photographed from life. We feel satisfied they are of the highest interest to the public, thereby increasing still more the popularity of moving pictures, especially when presented through the efficient and satisfactory "Edison Projecting Kinetoscope." Send for a descriptive pamphlet of the 1901 model.

Occidental and Oriental Series

The following subjects were taken aboard ship and in the Orient; China, Japan and Hawaii being the countries in which the scenes were taken. It is entirely due to the obliging courtesy which distinguishes all the high officials of the Occidental and Oriental S. S. Co., of San Francisco that the efforts of our artists proved so successful. We are indebted also to the kind co-operation of the captains and officers of the fine vessels of this fleet for our pictures of ship life.

S. S. "COPTIC" LYING TO. - - - - - - - - Umrinden.
Magnificent view of hurricane at sea. Vessel rises at one moment, riding the wave mountains, and then dips deep into the trough of the sea. A photographically perfect picture. 50 feet. $7.50

S. S. "COPTIC" No. 2. - - - - - - - - - - Umringung.
Continuation of above picture. Sun bursts forth, silver tipping the foam on the wave crests. The billows surge grandly. 50 feet. $7.50

S. S. "COPTIC" RUNNING AGAINST THE STORM. - Umritt.
Shows steamer plunging head-on through the heavy seas. Huge waves break over the bow and wash the deck, almost carrying away the look-out. 50 feet. 7.50

HEAVING THE LOG. - - - - - - - - - - Umrollen.
Sailors in oil-skins standing at the stern, paying out the log. A long wake of foam and immense volumes of black smoke stretch far into the distance. A scene of great grandeur. 50 feet. $7.50

S. S. "COPTIC" RUNNING BEFORE A GALE. - - Unbehaven.
Taken from a point well up in the bow of the "Coptic" and shows the waves and spray breaking again and again high into the air, as the vessel pitches and tosses in the heavy sea. 50 feet. $7.50

SHANGHAI POLICE. - - - - - - - - - Umschauen.
Just coming from inspection at the government office. Europeans, Punjabis, and Chinamen, both mounted and afoot. Crowds of open-mouthed spectators watch the parade. 50 feet. $7.50

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HONG KONG WHARF SCENE. - - - - - - Umschein.
Coolies unloading Macao steamer. Chinese passengers make their way down the wharf. Two chair bearers are soliciting fares, but without any success. 50 feet. $7.50

STREET SCENE IN HONG KONG. - - - - - - Umschern.
View in the Chinese quarter of the city, showing the strange business signs, reading up and down. Chair bearers with passengers pass by rapidly. 50 feet. $7.50

GOVERNMENT HOUSE AT HONG KONG. - - - - Umschlag.
Guests are arriving in chairs at the the pillared gates, to attend a garden party in honor of Prince Henri, of Prussia. This was a very fashionable function. 50 feet. $7.50

TOURISTS STARTING FOR CANTON. - - - - - Umschweif.
Shows a party of English people, in their chairs. This is the only safe way of getting about in Canton, as the streets are indescribably filthy. 50 feet. $7.50

LANDING WHARF AT CANTON. - - - - - - - Umsegel.
An immense number of strange shaped river and canal boats are seen. One half the population of Canton lives on the water in these floating houses. 50 feet. $7.50

STREET SCENE IN YOKOHAMA. No. 1. - - - - Umrosten.
Shows principal English street in Japan's main seaport. The feature of the picture is the rickshaw, the popular cab service of Japan. A party of tourists whirl by. 50 feet. $7.50

STREET SCENE IN YOKOHAMA. No. 2. - - - - Umrothen.
Native quarter. Odd buildings, pagoda-like, decorated with lanterns. Groups of Jap men, women and children walking past. Interesting study of local life. 50 feet. $7.50

ARRIVAL OF TOKYO TRAIN. - - - - - - - - Umrucken.
A scene of a Yokohama railway depot, showing peculiar cars. Groups of waiting Japs stand on the platform. 50 feet. $7.50

RAILWAY STATION AT YOKOHAMA. - - - - - Umrudern.
A row of rickshaws stands outside the platform, and the bare-legged runners are soliciting the passengers as they leave the building in different directions. 50 feet. $7.50

THEATRE ROAD, YOKOHAMA. - - - - - - - Umsacken.
This is the native quarter of the city. Rickshaws pass in and out among the crowd, which is composed of typical Japs. 50 feet. $7.50

GOING TO THE YOKOHAMA RACES. - - Umsatteln.
This view shows the European residential quarter. The elite of the town pass by in their rickshaws on their way to the annual races out over the hills. 50 feet. $7.50

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RETURNING FROM THE RACES - - - - - - Umsagen.
The crowd of race-goers is moving homeward slowly. Their smiling faces would seem to indicate that they had played the winners They look very happy indeed. 50 feet. $7.50

S. S. "GAELIC" COALING AT NAGASAKI. - - - - - Umsatz.
Shows a very peculiar way of coaling a great vessel All hand labor. Men, women and children pass small baskets of coal from hand to hand. 50 feet. $7.50

SHANGHAI STREET SCENE No. 1. - - - - - Umschaffen.
The principal business street of this great city. The unique feature of the views is the Chinese wheelbarrow, a conveyance peculiar to Shanghai and vicinity. 50 feet. $7.50

S. S. "COPTIC" COALING. - - - - - - - - - Umsetzbar.
Shows the "human elevator" process of coaling in Japan. A gang of fifty coolies will empty a coal lighter in an incredibly short time. 50 feet. $7.50

S. S. "DORIC." - - - - - - - - - - - - Umsetzung.
Passing the lightship two miles out from Yokohama. The black smoke pours from her funnels and the British flag waves at her stern. 50 feet. $7.50

S. S. "DORIC" IN MID-OCEAN. - - - - - - - Umsichtig.
Shows passengers enjoying a bath on deck, in a huge canvas tank filled with sea water. A very novel subject. 50 feet. $7.50

KANAKAS DIVING FOR MONEY. - - - - - - - Umspielen.
The diving boys at Honolulu are always on the lookout for the tourist's spare change. The picture shows them splashing in the water at the end of the wharf. 50 feet. $7.50

KANAKAS DIVING FOR MONEY. No. 2. - - - - Umspringen.
The boys are diving, treading water and turning somersaults. The white foam and spray is thrown high into the air. 50 feet. $7.50

HONOLULU STREET SCENE. - - - - - - - - - Umspann.
An interesting picture in the chief city of the Sandwich Islands, now a part of the United States of America. 50 feet. $7.50

Mexican International R. R. Series

The interesting views catalogued below were photographed by our artists, while enjoying the special privileges extended to Mr. Edison's party Under a broad and intelligent management, the Mexican International is increasing its tourist business every year. The pictures show what a quaint and wonderful foreign country lies at the very gateway of our southern frontier.

BULL FIGHT, No. 1. - - - - - - - - - - - - Umhang.
Shows the large arena at Durango, Mexico, surrounded by tier on tier of seats, densely packed with spectators. A furious bull is the center of attraction. Mounted picadors and foot men provoke the enraged animal. 50 feet. $7.50

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BULL FIGHT. No. 2, - - - - - - - - - - Umhartec.
Picadors are tantalizing the bull with their sharp bandilleros. The matador makes a sudden sword thrust, and the animal falls
50 feet. $7.50

BULL FIGHT. No. 3. - - - - - - - - - - Unduldbar.
50 feet. $7.50

TRAIN HOUR IN DURANGO, MEXICO. - - - - - Umheften.
Interesting types of Mexicans watch the arrivals by the train. Sombreros, serapes and mantillas give the scene a very distinctive foreign appearance. 50 feet. $7.50

WASHDAY IN MEXICO. - - - - - - - - - Umhorchen.
In front of each bare headed woman is a flat rock, used as a wash board. Stream of water near by. Naked Mexican child is playing in the foreground. 50 feet. $7.50

Mexican Central R. R. Series

The open-sesame of a general manager's pass, issued to Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic. The Mexican Central to-day is a great railroad system, managed by capable and courteous officials. It is due to their interest in our work and the liberal assistance proffered to our artists, that they obtained such excellent and characteristic pictures of Mexican life.

LAS VIGAS CANAL, MEXICO CITY. - - - - - - Umforschen.
Shows canal running through the suburban village of Santa Anita. Men and Women pole their flat-bottom boats along, loaded down with garden produce. 50 feet. $7.50

MEXICAN RURALES-CHARGE. - - - - - - - - - Umfrage.
Magnificent action is displayed by this troop of Mexican Cavalry. They approach at full speed, with drawn sabres close to the camera; and, wheeling rapidly, charge in the opposite direction. 50 feet. $7.50

MARKET SCENE, CITY OF MEXICO. - - - - - Umfrieden.
A motley crowd of Mexicans and Indians are coming and going in the market place. carrying various articles—sugarcane, pottery and sweet potatoes. 50 feet. $7.50

SUNDAY MORNING IN MEXICO. - - - - - - Umfunkeln.
The fashionable set is parading in the park, after church. The concourse is composed of all nationalities, including several groups of pretty senoritas. 40 feet. $6.00

MEXICO CITY STREET SCENE. - - - - - - - Umganger.
Taken on the broad Mayor Plaza, and presents a typical view of this great city. Park mules, street cars, vehicles and pedestrians pass by.
50 feet. $7.50

SURFACE TRANSIT IN MEXICO. - - - - - - Umgebung.
Mule power is all right when time is no object, as is shown in the picture. Mules balk, and passengers all leave the open car.
50 feet. $7.50

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Denver and Rio Grande R. R. Series.

The grandest scenery in the West is along the line of the Denver and Rio Grande. The capital views of Indian life, our fine Denver pictures and the photographs of the Royal Gorge and the Grand Cañon were secured during a trip over the lines of this great scenic railway. At every point we were met with the hearty co-operation and obliging courtesy of the officials. Tourists who choose this route are assured of magnificent scenery and also of the best of treatment.

ROYAL GORGE. - - - - - - - - - - - - - Umidezza.
A panoramic scene of the "Cañon of the Arkansas," taken from the novel view point of the rear end of a moving train. 50 feet. $7.50

CAÑON OF THE RIO GRANDE. - - - - - - - Umidiccio.
A beautiful piece of natural scenery. This vast cañon is 16 miles long, and the rocky walls rise abruptly 2,500 feet. A passenger train comes around the curve, drawn by two puffing locomotives.
50 feet. $7.50

Indian Dances and Customs

WAND DANCE, PUEBLO INDIANS. - - - - - - Umiliativo.
A tom-tom player furnishes the music for the dancers, who are in full war paint and feathers. Papooses sit in the foreground.
50 feet. $7.50

EAGLE DANCE, PUEBLO INDIANS. - - - - - - - Umillino.
Two braves, dressed in full war costume, and decorated with feathers go through the steps of this very eccentric dance. 50 feet. $7.50

SERVING RATIONS TO THE INDIANS, No. 1. - - - - Umilmente.
Shows a number of Ute squaws leaving the reservation house, after getting their semi-monthly issue of rations. 50 feet. $7.50

SERVING RATIONS TO THE INDIANS, No. 2. - - - - Umilta.
A large number of lean, lanky looking dogs are prowling around, looking for a share of the rations that are distributed to the squaws.
50 feet. $7.50

BUCK DANCE, UTE INDIANS. - - - - - - - - Umjubeln.
A very grotesque formality. The bucks have a single bass drum to furnish music for their amusement. Tepees in the background.
50 feet. $7.50

CIRCLE DANCE, UTE INDIANS. - - - - - - - - Umkehr.
This ceremony consists of forming a compact circle, with arms across each other's shoulders, and moving round and round. 50 feet. $7.50

GHOST DANCE. - - - - - - - - - - - - - - Tusilago.
One of the most peculiar customs of the Sioux Tribe is here shown, the dancers being genuine Sioux Indians, in full war paint and war costumes. 40 feet. $6.00

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Atchison, Topeka & Santa Fe R. R. Series.

We are indebted to the high officials of this railroad for the excellent views obtained while traveling over their lines. The enterprise and fame of Mr. Edison procured for his party many favors and courtesies and opportunities. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist.

OSTRICHES FEEDING. - - - - - - - - - - Umgraben.
Nothing seems to come amiss to these giant birds, from a cobblestone to a kernel of corn. Their plumage shows up sharp and clear. 50 feet. $7.50

OSTRICHES RUNNING. - - - - - - - - - - Umgrenzen.
Shows the entire flock running with great strides and outstretched wings around the corral- 50 feet. $7.50

DOGS PLAYING IN THE SURF. - - - - - - - Umgurten.
San Diego Beach, Hotel del Coronado. A pug dog, several terriers and water spaniels and a great St. Bernard are dashing into the water, retrieving sticks thrown by their master. 50 feet. $7.50

STREET SCENE IN SAN DIEGO, CAL. - - - - - - Umguss.
A double-decked trolley car, crowded with passengers, approaches and passes the camera. Carriages, pedestrians and bicyclists add to the action of the scene. 50 feet. $7.50

CALIFORNIA LIMITED, A. T. & S. F. R. R. - - - - Umhaben.
Shows an engine and five cars approaching from quite a distance. Picture was taken on "Lucky" Baldwin's ranch at Santa Anita, Cal. 40 feet. $6.00

Pacific Coast Life Saving Service Series.

These subjects are illustrative of the work performed by the Life Saving Corps of the United States Government, and show the methods in vogue at one of the most important stations on either side of our continent. The exact routine pursued in actual practice is clearly illustrated. We are particularly indebted to Major T. J. Blakeney, Superintendent of the U. S. Life Saving Service, 12th District, San Francisco, Cal., and Capt. W. C. Coulson, of the U. S. Revenue Cutter, San Francisco, Cal., for their kind co-operation. We are thus enabled to bring before the public generally absolutely true and accurate pictures of one of the most worthy as well as interesting institutions, the crews of which are constantly risking their own lives for the preservation of others.

CAPSIZE OF A LIFEBOAT. - - - - - - - - - - Trullo.
Daily practice of life boat crew, showing boat being upset purposely by the men. As these boats are self-righting and self-bailing, the scene is interesting. 50 feet. $7.50

RESCUE—RESUSCITATION. - - - - - - - - - - Trumfar.
A line is shot to a man clinging to the overturned boat. He fastens it to his body, using all his fast-failing strength. The crew pull him through the surf to the shore, where he is rolled and patted and worked over until resuscitated. 50 feet. $7.50

LAUNCHING THE SURF BOAT. - - - - - - - - Trupifero.
The crew of seven dressed in cork jackets, push the boat through the surf; they clamber in and row out to the wreck. 50 feet. $7.50

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Southern Pacific Company Series

The Southern Pacific Company ("Sunset Route") offers special inducements to winter travelers, by reason of its southern route, thereby avoiding the extreme cold of the winter months. Its course lies through a section of the country that presents a variety of beautiful and picturesque natural scenery. It is also the direct route to the popular resorts of Southern California, thereby making it a favorable route for tourists.

The following subjects were taken by our artist while traveling over the very extensive lines of the Southern Pacific Railroad Co., to whom we are in indebted for many courtesies, and without whose co-operation we should not have been able to bring before the public these animated photographs of interesting and novel scenes.

SOUTHERN PACIFIC OVERLAND MAIL. - - - - - Truppiren.
Taken on the S. P. Railroad, near tunnel No. 9. The train comes rushing out of the tunnel and passes at full speed. Two engines, a baggage, a mail and nine coaches. Great volumes of black smoke follow the train out of the mouth of the tunnel. 100 feet. $15.00

GOING THROUGH THE TUNNEL. - - - - - - Umgiessen.
On the way to San Monica, Cal., the train approaches, runs through and emerges from a tunnel. Train passes in opposite direction. Camera is at front end of train, giving a very novel view. 100 feet. $15.00

SUNSET LIMITED, SOUTHERN PACIFIC RAILWAY. - Umglanzen.
Taken at Fingal, Cal., where the world-renowned "Sunset Limited" trains pass each other. One runs on a side track, and the other dashes by at a high rate of speed. Switch is then turned, and the train passes on, slowly receding from view. 150 feet. $22.50

FREIGHT TRAIN. - - - - - - - - - - - - - Umkreis.
The long train is just coming out of the tunnel. An engine and a header, nineteen freight cars, a caboose and a pusher engine creep slowly round the curve and up the steep grade. Fine smoke effects. Magnificent scenery. 100 feet. $15.00

SURF AT MONTEREY. - - - - - - - - - - Truthuhner.
The water breaks over the rocks, and is dashed into silvery spray, high into the air. Exceptionally fine water effects. 50 feet. $7.50

PARADE OF COACHES. - - - - - - - - - - Umgegend.
At Pasadena, Cal., during the "Tournament of Roses" fete. Flower decorations are beautiful. Garlands of roses hang in graceful festoons and intertwine each wheel. 50 feet. $7.50

MARCHING SCENE. - - - - - - - - - - - Umgehbar.
Shows a large company of young men, in white uniforms, wearing broad sashes of roses. They march, wheel and countermarch with great precision. 50 feet. $7.50

SOUTH SPRING STREET, LOS ANGELES, CAL. - - Umgekehrt.
Various equipages pass, including a tally-ho and six white horses. A peculiar, open-end trolley car comes along; bicycle riders and pedestrians. 50 feet. $7.50

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FEEDING SEA GULLS. - - - - - - - - - Umklaftern.
A fine view of San Francisco Bay, from an Oakland ferryboat. Tug towing a scow passes by. Sea gulls sail through the air and dive into the seething wake of the boat. 40 feet. $6.00

LAUNCHING OF JAPANESE MAN-OF-WAR "CHITOSE." Umklammern.
At Union Iron Works, San Francisco, Cal. The large war vessel slides slowly down the ways, stern first. Rowboats in the foreground rock violently in the swell. One boat upsets. 50 feet. $7.50

Mount Tamalpais R. R.

MOUNT TAMALPAIS R. R. No. 1. - - - - - - Umkriesen.
Wonderful scenic effects. Camera is at rear end of train. Another engine is following close behind, with two men riding on the cowcatcher. 50 feet. $7.50

MOUNT TAMALPAIS R. R. No. 2. - - - - - - Umkronen.
On the front end of the flat car is a lady, whose feathers and ribbons flutter in the wind. The panoramic view of the hills and valley is very beautiful. 50 feet. $7.50

MOUNT TAMALPAIS R. R. No. 3. - - - - - - Umladung.
View taken while ascending the scenic railroad, Marin Co., Cal. Right ahead is another train; the steep grades and dangerous curves are plainly shown. Grand mountain scenery is a striking feature of this picture. 140 feet. $21.00

We have a good 50-foot strip. (Umlax). $7.50

Descriptive

The following pictures are arranged under classified headings, to aid our customers in the selection of subjects. As far as possible the classification describes the salient features of each film.

Acrobatic

THE CRAGG FAMILY. - - - - - - - - - - Underprop.
A spirited film, showing the entire act performed by this most famous troupe of English acrobats, father and five sons. The Cragg family are famous throughout the world for their sensational acrobatic work and command the highest salary of any acrobatic family in the world, having received $3,000 per week on their last visit to America. The startling feats of head to head and foot to foot balancing, triple somersaults and marvelous hand and foot work accomplished by these premier gymnasts make one of the most wonderful motion pictures ever produced. 250 feet. $37.50

200 foot length	(Undoubtful).	$30.00
150 " "	(Undoubting).	22.50
100 " "	(Undoubtous).	15.00
50 " "	(Undrawing).	7.50

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A STREET ARAB. - - - - - - - - - - - - Umreichen.
Shows a New York street gamin doing stunts. He turns handsprings, walks the crab, and spins around on his head like a top. 50 feet. $7.50

Bathing

SUTRO BATHS, No. 1. - - - - - - - - - - Tuantem.
One of the sights of San Francisco. A 50-foot slide is used by the bathers, who toboggan down its slippery surface in all positions. The bathers are clad in black trunks, making fine contrast with the flesh tints. 50 feet. $7.50

SUTRO BATHS, No. 2. - - - - - - - - - - - Tubage.
Another view in which the figures show larger. A springboard furnishes the bathers with much amusement; also a toboggan slide.
50 feet. $7.50

LURLINE BATHS. - - - - - - - - - - - - - Tuberia.
At San Francisco. The main feature is the toboggan slide which the bathers use, some sitting, others lying down, head first or feet first.
50 feet. $7.50

TUB RACE. - - - - - - - - - - - - - - - Turtureo.
This turns out to be as much of a bathing scene as it is a race. Every one who has participated or witnessed a tub race will enjoy the picture. 40 feet. $6.00

BATHING SCENE AT ROCKAWAY. - - - - - - - Tutelar.
Shows a beach full of bathers. They sport in and out of the water Surf breaks and recedes. Bathing suits cling to their figures in a very picturesque fashion. 140 feet. $21.00

BATHING SCENE AT ROCKAWAY. - - - - - - Turquette.
50 feet. $7.50

HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD. Uncurbed.
This picture was secured at the popular bicycle race track at Vailsburg, N. J., where Mr. Holden gave an exhibition of his wonderful skill and judgment before several thousand spectators. In the beginning of the scene Mr. Holden is discovered poised on his lofty perch over the water, preparing to make his first plunge, in which he describes a symmetrical curve, descending like a shot and entering the water as straight as an arrow, throwing the spray high in the air. Mr. Holden included four distinct dives in this picture, including a forward and backward dive, a forward somersault and a backward double somersault The tank is surrounded by some of Mr. Holden's athletic comrades, who cheer when he accomplishes this extremely hazardous and successful feat. 90 feet. $13.50

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Cinderella

CINDERELLA AND THE GLASS SLIPPER. - - - - Unctulos.

A grand spectacular and scenic production illustrating all the scenes in the old and well known fairy tale. Made interesting and puzzling by the supplementing of marvellous dissolving effects, instantaneous transformations, tricks, ballets and marches in which more than forty people take part. The scene is made in twenty tableaux as follows:

1 Cinderella in her Kitchen.
2 The Fairy, Mice and Lackeys.
3 The Transformation of the Rat.
4 The Pumpkin changed to a Carriage.
5 The Ball at the King's Palace.
6 The Hour of Midnight.
7 The Bed Room of Cinderella.
8 The Dance of the Clocks.
9 The Prince and the Slipper.
10 The Godmother of Cinderella.
11 The Prince and Cinderella.
12 Arrival at the Church.
13 The Wedding.
14 Cinderella's Sisters.
15 The King, Queen and Lords.
16 The Nuptial Cortege.
17 The Bride's Ballet.
18 The Celestial Spheres.
19 The Transformation.
20 The Triumph of Cinderella.

The most extraordinary animated picture ever photographed. This film is especially pleasing to an audience composed of ladies and children and is a most appropriate film for holiday exhibition.

400 feet. $60.00

Circular Panoramas

We have just instituted a new departure in the recording of panoramic pictures. These new views we have entitled "Circular Panoramas," and list below several of these films which have just been photographed.

CIRCULAR PANORAMA OF ATLANTIC CITY, N. J. - Underdelve.

The camera was placed with the lens pointed toward the famous board walk in Atlantic City. During the exposure of the film the camera is slowly revolved from left to right, taking in the immense crowds of surf bathers during the revolution of the camera and ending by looking out over the ocean, taking in Young's pier and showing a number of sail boats cruising about close in shore. 100 feet. $15.00

CIRCULAR RANORAMA OF MAUCH CHUNK, PENNA. Underditch.

On the Lehigh Valley Railroad. This place is described in books of travels as "THE SWITZERLAND OF AMERICA." The scene begins with the camera looking down the hill toward the Mansion Hotel. The camera is slowly revolved from right to left, making an entire sweep of this most picturesque city nestled in the hills of the Pohohoka Mountains, with the Susquehanna River winding through their midst. The camera b...g on the side of the mountains, at an elevation of

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about 200 feet, furnishes a most excellent view of Mauch Chunk and all the surrounding hills. This picture is absolutely perfect photographically and a most interesting subject. 80 feet. $12.00

CIRCULAR PANORAMA OF NIAGARA FALLS. - - - Underdo.

Taken from Goat Island, beginning with the camera pointed up the Rapids above the Horseshoe Falls, and slowly revolved from left to right until the entire Horseshoe is shown, with the Canadian shore in the background. The camera then turns, looking down the Whirlpool below the Horseshoe Falls, showing the Suspension Bridge in the background; passes the American Falls and ends by looking up the Rapids above the American Falls. This picture affords a complete view of Niagara Falls and the surrounding territory. 100 feet. $15.00

CIRCULAR PANORAMA OF THE AMERICAN FALLS. - Underdoer.

Beginning with the camera pointed toward the Canadian shore, and slowly turning from left to right until a close view of the Suspension Bridge and the whirlpool below the Falls are shown. The camera then rested for a period of about twenty seconds, giving a close view of Luna Island and the American Falls. The picture ends with a close view of the Rapids below Horseshoe Falls. 50 feet. $7.50

PANORAMIC VIEW OF THE CAPITOL, WASHINGTON, D. C. Undersign.

Those who have never been fortunate enough to visit our country's Capital City will now be enabled to view the splendid and massive pile of architecture which constitutes the seat of government at Washington. This film shows a magnificent view of the Capitol beginning at the north end, and, as the camera revolves, bringing into full view the entire building from the dome to the ground. 40 feet. $6.00

PANORAMIC VIEW OF THE WHITE HOUSE, WASHINGTON, D. C. Undershrub.

By special permission our photographers were enabled to obtain a splendid moving panorama of the Executive Mansion taken from the private grounds in the rear. The film shows in perfect detail the beautiful flowers and shrubbery in the President's garden, the fountain and fish pond, and as the camera slowly revolves the Washington Monument in the distance comes into full view. Then the beautiful glass conservatories in the grounds, and finally the White House itself, is shown in perfect detail, making a comprehensive and interesting view of the President's home. 125 feet. $18.75

A COMPOSITE PICTURE OF THE PRINCIPAL BUILDINGS IN WASHINGTON, D. C. - - - - - - - Undrossy.

A very interesting film, giving views of the Treasury Department, the Corcoran Art Gallery, the War and Navy Building, the White House and other prominent points in the Nation's Capital. These views

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were taken by using the new circular panoramic attachment which has lately been added to our cameras, and we are thus enabled to present views taken from different points all in one film without breaking the continuity of the view, as the buildings appear to pass slowly before the eyes of the spectator. 65 feet. $9.75

PANORAMIC VIEW OF THE BAY OF FUNDY. - - - Uncolts.
This picture was taken from the bow of a tug boat running by the lighthouse on the Isle of Man in the Bay of Fundy. It shows the waves during a fierce storm dashing against the rock-bound coast and rolling over the breakers in front of the lighthouse. 50 feet. $7.50

Circus

A Day at *the* Circus Series.

We present here a series of interesting pictures and show a number of scenes just as witnessed by a visitor to the Great Forepaugh and Sells Bros- combined four-ring circus. We begin by showing the complete circus parade as it takes place in the street.

The first scene shows the parade coming down a broad asphalt avenue with park in background. Entire parade shows elephants, camels, band wagons, chariots, cages of animals, and full circus paraphernalia, making a most interesting subject.

The next picture shows the assembly or grand entry, and includes the entrance into the arena of the elephants, chariots, wild animals, horses, camels, etc.

We next show an exciting horse race, consisting of eight horses, on which are mounted an indian, a squaw, a Filipino girl, an Arab woman, an Arab, a cowboy and an English jockey and an American jockey. The picture concludes with a bareback team race. In this race two horses are abreast, the driver standing up, with one foot resting on one horse and one upon the other. They make two circuits of the ring and furnish a very exciting climax to the picture.

We conclude the Day at the Circus Series with a fifty-foot picture, showing a very exciting chariot race. Two chariots appear in the race, one drawn by four white horses and the other by four bay horses.

Total length of the series, 375 feet.	Ungifted.	$56.25
We also furnish the above in lengths as follows:		
175 feet, showing the street parade,	Ungestraft.	26.25
20 feet, showing the horse race,	Ungilded.	3.00
65 feet, showing the assembly,	Ungimiento.	9.75
40 feet, showing the team race,	Ungird.	6.00
50 feet, showing the chariot race,	Ungiving.	7.50

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BICYCLE TRICK RIDING. - - - - - - - - Unbottomed.
"Neidert," of national fame, does stunts on his wheel that are simply wonderful. Makes his bicycle rear up, and rides around the stage on his back wheel; besides a lot of other easy things, such as riding on one pedal and riding backward, seated on handlebar. 50 feet. $7.50

ARABIAN GUN TWIRLER. - - - - - - - - - Unbought.
An interesting exhibit by Hadji Cheriff, of the original Midway Plaisance. Twirles his rifle over shoulder, behind back, under leg, both hands and one hand. 50 feet. $7.50

THREE ACROBATS. - - - - - - - - - - Unbounded.
The Buffons are artists in their line. They tumble in and out of trick doors, disappear and reappear in unexpected places in most unexpected ways. Sure to amuse the children. 50 feet. $7.50

TANDEM HURDLE JUMPING. - - - - - - - - - Tundente.
Shows two of Barnum and Bailey's expert horsewomen, each mounted on a spirited horse and driving three other horses tandem.
30 feet. $4.50

TRICK-ELEPHANTS. No. 1. - - - - - - - - - Tundiamos.
Twelve of Barnum and Bailey's famous trick elephants are seen performing in the ring. One stands on his head, another rolls a barrel around. Other very laughable antics. 40 feet. $6.00

TRICK-ELEPHANTS. No. 2. - - - - - - - - - Tundidor.
Shows a number of elephants forming a pyramid, while others march around the ring, at the same time doing many comical and amusing tricks. 50 feet. $7.50

HORSE DANCING COUCHEE COUCHEE. - - - - - Tundidura.
Mr. O'Brien, of Barnum & Bailey's Circus,has a wonderful trained horse. It goes through all the steps of this much talked of dance to perfection, keeping perfect time with the music. 50 feet. $7.50

BUCKING BRONCHO. - - - - - - - - - - - - Turinne.
A fine exhibition of horsemanship by Lee Martin, a genuine cowboy. This particular broncho is an unusually wicked one. 40 feet. $6.00

MR. AND MRS CALIFF AT DINNER. - - - - - - Unblamed.
Shows a tank in the Zoo at Central Park, New York. Two hippopotamusses are being fed by their keeper, who drops loaves of bread into their wide open jaws. 50 feet. $7.50

TRAINING A HORSE TO JUMP HURDLES. - - - - Unembodied.
An expert horseman is seated upon a handsome white horse and is training him to jump hurdles. The horse and rider are kept constantly within the vision of the camera, the horse jumping back and forth over the same hurdle. This is a very picturesque and amusing scene, and it is a remarkably fine piece of photography with a beautiful background. Length 50 feet. $7.50

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Coaching, Tally-Ho and Horse Pictures.

EXHIBITION OF PRIZE WINNERS. - - - - . - Tuchartig.
Shows the winning horses being driven on Ocean avenue. Long Branch, N. J., the great West End Hotel forming the background. Mr. Charles F. Bates leads with a tallyho and four. The beautiful prize winner, "Coxey," follows, in a high cart. Tandems, spike teams and hackneys. A great show. 50 feet. $7.50

SINGLE HARNESS HORSES. - - - - - - - - Tuchel.
They pass the Judges' stand in fine style. Among the drivers, "Fatty Bates," the noted whip, show up very prominently. 50 feet. $7.50

JUDGING TANDEMS. - - - - - - - - - - Tuchelchen.
Five teams are being put through their paces. A tiny tandem team of ponies, driven by a boy, with a boy groom seated behind, is a pretty spectacle. 45 feet. $6.75

TEAM OF HORSES. - - - - - - - - - - - Tuchhalle.
Six teams of high steppers, hitched to fashionable park traps, are being judged. Grand stand is crowded with fashionable audience. 45 feet $6.75

LADIES' SADDLE HORSES. - - - - - - - - - Tuchladen.
A number of ladies on handsome horses are galloping around the course. Groups of people wave handkerchiefs as their favorites pass by. 40 feet. $6.00

BUFFALO STOCK YARDS. - - - - - - - - - Tufazzalo.
A long line of horses, mules and ponies are led, driven and ridden into the yards, where they are sold and distributed 50 feet. $7.50
We have an excellent 150 foot length, very fine. (Unduldsam). $22.50

BUFFALO HORSE MARKET. - - - - - - - - - Tupiriais.
The high-spirited animals are seen to good advantage as they are led on board the cars. This film excels in artistic merit. 45 feet. $6.75

HURDLE RACE AND HIGH JUMPING. - - - - - Tupiesemos.
Taken at the Country Club, Buffalo, N. Y. The horses are prize winners at the New York Horse Show. The hurdles are high and the jumping is fine. 45 feet. $6.75

TALLY HO ARRIVAL. - - - - - - - - - - Tupimos.
A party of the elite of Buffalo drives up, alights and enters the club house. Indroductions, handshakings and greetings make a lively subject. 50 feet. $7.50

TALLY-HO DEPARTURE. - - - - - - - - - Tupirmos.
Shows a four-horse drag leaving the club house of the Buffalo Country Club. The passengers wave farewells to their friends in the background. 45 feet. $6.75

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Combats

COCK FIGHT. - - - - - - - - - - - - Tupiriamos

Exciting from start to finish. The birds are genuine game cocks, and good ones too; in full fighting trim. A very novel scene.

45 feet. $6.75

LEONARD—CUSHING FIGHT.

An actual six-round contest between Mike Leonard, commonly called the "Beau Brummel" of pugilism, and Jack Cushing. Full of hard fighting, clever hits, punches, leads, dodges, body blows and some slugging. Sold by rounds. Each round contains 150 feet. Price, each round, $22.50

1st. Tullidura. 2d. Tulpenflor. 3d. Tumbabais. 4th. Tumbabamos. 5. Tumbdillo. 6th. Tumbando.

THE CORBETT.—COURTENEY FIGHT.

This is not a fac-simile or a fake of any description, but an actual contest between James J. Corbett, former champion of the world, and Peter Courteney. The fight consists of six rounds, each round contains 150 feet. Price, each round, $22.50

1st. Tugurio. 2d. Tuileau. 3d. Tulipano. 4th. Tulipier. 5th. Tulipifero. 6th. Tulles.

MISS LAURA COMSTOCK'S BAG PUNCHING DOG. - - Ungainful

This wonderful dog "Mannie," owned by the vaudeville star, Miss Laura Comstock, is a most learned animal. He has been trained to perform all sorts of tricks, and his intelligence is, perhaps, most marked in his latest and most difficult feat, that of punching the bag. This picture depicts him in a bag punching performance which is really wonderful. His high jumps and lightning-like punches are remarkable and cause one to marvel at the amount of patience that must be necessary to teach a dog such tricks.

THE GORDON SISTERS BOXING. - - - - - - Ungallant.

Champion lady boxers of the world. Here we depict two female pugilists that are really clever. They are engaged in a hot and heavy one-round sparring exhibition, which is photographed against a very pleasing background, consisting of a park, with marble entrance and walk, and beautiful trees and shrubbery. The exhibition is very lively from start to finish; the blows fall thick and fast, and some very clever pugilistic generalship is exhibited. Length 100 feet. $15.00

We also furnish an excellent 50-foot strip (Ungartered) $7.50

Dances.

LEANDER SISTERS. - - - - - - - - - Tubereuse.

A clever, characteristic dance called the "Yellow Kid." Very unique. Stage is in the Sutro Baths, San Francisco, Cal., and the audience is composed largely of bathers. 50 feet. $7.50

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CUPID AND PSYCHE. - - - - - - - - - - Tubatore.
By the Leanders. The dress of one consists of a pair of wings and a bow and arrow; the other represents a fairy. Bathers in all stages of dress und undress watch the graceful dance. 50 feet. $7.50

DANCING DARKEY BOY. - - - - - - - - - Tuchlappen.
Scene is in a stable, where a crowd of horsemen, jockeys and stable hands are watching a little darkey boy dance on a table.
45 feet. $6.75

THE DOLORITA PASSION DANCE. - - - - - - - - Unbias.
Musicians are seated, playing, while the graceful Dolorita dances. It is the Danse-du-Ventre, the famous Oriental muscle dance
50 feet. $7.50

ORIENTAL DANCE - - - - - - - - - - - - Unbidden.
This performer executes a modified coochee coochee dance that has been spoken of by the press as "refined, chaste and elegant." It is a fitting description. 45 feet. $6.75

CISSY FITZGERALD. - - - - - - - - - - - Umberitten
A new dance by this celebrated English artist. Her famous winks adds to the interest of the picture. 45 feet. $6.75

PICKANINNIES. - - - - - - - - - - - - - Turdulo.
A jig and a break down by colored boys- A scene showing Southern plantation life before the war. 45 feet. $6.75

LARKS BEHIND THE SCENES. - - - - - - - - Unbless.
Clever high kicking in the dressing room of a theatre. The ladies are in excellent spirits, judging by their actions; and excellent spirits are in the ladies, judging by the empty bottles., 50 feet. $7.50

FATIMA'S COOCHEE-COOCHEE DANCE. - - - - Unbiegsam.
This is the lady whose graceful interpretation of the poetry of motion has made this dance so popular of recent years. 50 feet. $7.50

DANCING ON THE BOWERY. - - - - - - - - Unbeweisen.
A familiar scene on the East Side. An Italian is grinding away on the piano organ and the dance music is greatly appreciated by the children who have gathered around. Two little girls (one a coon-let), go through a series of fancy steps that would make a vaudeville performer envious. A crowd of men and boys stand around watching. A very clever picture. 50 feet. $7.50

PARISIAN DANCE. - - - - - - - - - - - - - Tunkform.
The can-can. Best seen to be appreciated. A full size picture, with striking contrasts of black and white. 45 feet. $6.75

FIRE DANCE. - - - - - - - - - - - - - - Uneasiness.
As danced by La Loie Fuller. A very artistic and interesting film The dance is executed with the famous ten yard skirts invented for the wonderful fire dance which had such a phenomenal run at Koster &

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Bial's, New York City. This is a most suitable film for coloring, and when colored it produces all the wonderful effects that are seen in the original fire dance. Length 50 feet. $7.50

SUN DANCE. - - - - - - - - - - - - - - Turbioso.
By the famous Annabelle. 50 feet. $7.50

SERPENTINE DANCE. - - - - - - - - - - - - Turbitti.
Two of the most popular dances ever presented. Beautiful costumes and startling effects with the calcium light. Extra film when colored. 50 feet. $7.50

CARNIVAL DANCE. - - - - - - - - - - - - Turbilhao.
A very fascinating dance by three of the London Gaiety Girls. Full of grace and abandon. Coloring adds greatly to the charm of the picture. 40 feet. $6.00

BUTTERFLY DANCE. - - - - - - - - - - - Turbolento.
As performed bp Annabelle, the famous premier danseuse A charmingly graceful representation of the light and airy flight of a butterfly. Beautiful when colored. 40 feet. $6.00

IMPERIAL JAPANESE DANCE. - - - - - - - - Turbinto.
A charming representation of The Mikado dance by three beautiful Japanese ladies in full costume. Very effective when colored. 45 feet. $6.75

THE RAGTIME WALTZ. - - - - - - - - - - - - Unglaeubig.
This waltz is executed by Kid Foley and Sailor Lil, and presents a complete exhibition of the famous Ragtime Waltz which so many people go slumming in New York to witness. Length 75 feet. $11.25

THE TOUGH DANCE. - - - - - - - - - - - - Ungetruebt.
Kid Foley and Sailor Lil doing the popular dance of the Bowery in which they claim to be the champions. Length 75 feet. $11.25

Fire

DESTRUCTION OF STANDARD OIL COMPANY'S PLANT AT BAYONNE, N. J, BY FIRE ON JULY 5TH, 1900. - - Undaunted.
This picture shows a street scene at Constable Hook, Bayonne, N. J. In the background rise immense volumes of dense black smoke from the burning oil, reaching high in the heavens. Outlined against this dense oil smoke is seen some of a lighter color. This is from the fire engines and from the houses of the unfortunate residents, whom we see fleeing before the destructive march of this element of fire. Some of them are bringing out what remains of their homes, and they have pressed into service all manner of vehicles, men in some cases taking the place of horses. Some have saved so little that they can readily carry all that remains of their goods. 150 feet. $22.50
We can also furnish the above picture in strips of 100 feet, (Undeadly) and 50 feet, (Undawning) $15.00 and $7.50 respectively.

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THE BOSTON FIRE BOAT IN ACTION. - - - - Undubbed.

This beautiful picture is one of the most novel that has ever been presented in motion photography. The film shows the fire boat coming head on to the camera. .All of the nozzles are in full play, and the effect of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like huge bunches of ostrich feathers blowing in the wind. The subject has a double interest, for, outside of the novel effect of the fire hose, the boat performs some beautiful evolutions in the water, going through the most intricate and marvelous manœuvres, and with the new panoramic effect on our cameras, we were enabled to follow the boat all over the river, and she is always in the center of the picture. As the craft circles around, the spectators can watch the action of the water from every direction, and the smoke from the funnel, with the steam, the spray, and the beautiful ripple of the waves makes this one of the most interesting subjects that has ever been exhibited on a moving picture machine. It is sure to give satisfaction. We were enabled to take this picture through the kind courtesy of Mr. L. Webber, Chief of the Boston Fire Department, who extended to us all the assistance in his power. 65 feet. $9.75

THE BOSTON HORSELESS FIRE DEPARTMENT. - Uncleanly.

Positively the most realistic and exciting fire run ever offered to exhibitors. It shows the entire horseless fire department of Boston, accompanied by the old style apparatus which is run by horses running at a terrific pace down Batterymarch Street, Boston, on its way to a fire. There are four horseless engines, and the black smoke rolls from the smokestacks in great volumes, adding unequalled excitement to the picture. Another view on this same film shows a portion of the Boston fire department making a quick hitch in the engine-house and running out with the horses on a gallop. 175 feet. $26.25

THE MORNING ALARM. - - - - - - - - - - Tunken.

Shows chief in his buggy, followed by fire engines, hose carts, hook and ladder, insurance patrol and a chemical engine. Horses snorting, plunging and galloping at full speed, directly toward the screen. The finest fire engine scene ever taken. 125 feet. $18.75

THE BURNING STABLE. - - - - - - - - - Turbatonst.

A burning wagon is dragged from the barn by the firemen, and four horses are rescued from the flames by the stablemen. Thick volumes of smoke pour from doors and windows. 115 feet. $17.25

THE BURNING STABLE. - - - - - - - - - - Turbato.

50 feet. $7.50

MORNING FIRE ALARM. - - - - - - - - - - Tupias.

Shows a Newark fire company just leaving the engine house. The doors

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open, the horses prance, and the spectators hurry to get a good look at the start. 45 feet. $6.75

GREAT NEWARK FIRE. - - - - - - - - Unconfound.

This scene was secured at Newark, N. J., February 28th, at the burning of the great dry goods district on Broad Street. The picture was secured on the morning of the 28th of February, while the firemen were at work coping with the flames and smoke. The effect is most graphic. Huge volumes of smoke roll away over the burning building, while the firemen are playing the hose. In one part of the picture part of the walls of one of the buildings is seen to fall to the ground with a crash. 85 feet. $12.75

We can also furnish an excellent 50 foot picture of this subject. (Uncontent). $7.50

ANSWERING THE ALARM. - - - - - - - - Unblamable.

Shows the Fire Department of Greater New York going about its business. A great picture. Engine drawn by three horses, hook and ladder truck, hose cart and patrol wagon, all come dashing up the street at furious speed. Men and boys follow, running in the middle of the roadway. An excellent film in every respect, clear, distinct and full of exciting action. 40 feet. $6.00

MONTREAL FIRE DEPARTMENT ON RUNNERS. - Unedifying.

First comes the Chief's sleigh with old-fashioned side runners, containing the Chief and his driver. Next comes a chemical apparatus mounted on a stout double runner sled, which is followed closely by hose apparatus mounted on double runner sleds. Next comes a water tower mounted on a set of double runners and drawn by four beautiful horses. This is followed very closely by an engine drawn by a four-horse string team. Next comes a hook and ladder mounted on a double set of runners and drawn by a four-horse string team. This is followed by another engine on double runners and drawn by a four-horse string team, and a second hose carriage, and a Protective Insurance outfit bring up in the rear. The different apparatus, with their puffing horses, make a very exciting appearance as they pass the camera. It being a very cold day, the breath leaves the horses nostrils in great white puffs as they gallop through the snow-clad streets. Length 100 feet. $15.00

FIREMEN RESCUING MEN AND WOMEN. - - - Uncyphers.

The efficiency of the modern life-saving methods and apparatus now in use by the fire department is illustrated by this picture. The view is the front of a burning building where two ladders have been raised. Through a thick cloud of smoke and sparks we see the members of the fire companies ascending. Entering the windows they pass unfortunate occupants, whose only means of exit has been cut off by the flames, to their comrades, who in turn take them down to safety. 65 feet. $9.75

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LONDON FIRE DEPARTMENT. - - - - - - - Unendlich.
We here show a brigade of the London fire department galloping on their way to a fire. They are closely followed by a typical London street crowd, which contributes greatly to the interest of the picture. The different fire apparatus form a pronounced contrast to our own American fire fighting machines. Length 50 feet. $7.50

THE FIRE DEPARTMENT OF CHELSEA, MASS. - - - Unghia.
Here we present a perfect fire run showing the entire fire department of Chelsea, consisting of six engines, hose wagons, hook and ladder trucks, etc., on their way to a fire, being led by Chief Allan Spencer. This is one of the crack fire departments of Massachusetts. An excellent fire run. Length 100 feet. $15.00

A QUICK HITCH. - - - - - - - - - - - - - Unghiuto.
This picture shows the horses running from their stalls to their places at the apparatus in answer to an alarm. The hitch is made in record time and the apparatus leaves the fire-house on a gallop.
Length 50 feet. $7.50

Horse Races

SUBURBAN HANDICAP, 1897. - - - - - - - Tugendarm.
The Suburban is run at Sheepshead Bay track, Coney Island. Several views of the great race are given. The parade to the post. The start. The finish, showing Ben Brush winning, Simms up, with the others strung out, tearing down the stretch in the dust, under whip and spur. Then the weighing out, jockeys saluting, dismounting and unsaddling.
140 feet. $21.00

SUBURBAN HANDICAP, 1897. - - - - - - - - Tugens.
An excellent 50 foot strip can be furnished, showing start, finish and weighing out. 50 feet. $7.50

$6,000 FREE-FOR-ALL PACE AT CHARTER OAK PARK. Tugendlich.
Great horse racing on the famous Hartford track, showing start and finish of a 2.04¾ heat run by the fastest harness horse in the world, John R. Gentry. 50 feet. $7.50

PARADE ON THE SPEEDWAY. - - - - - - - Unctuoso.
Taken on the afternoon of the great Speedway parade, showing a number of the fastest horses of New York, racing at full speed down this world famous drive. Some very exciting brushes are shown as the horses pass our camera in rapid succession. The most famous of New York's horsemen posed for our camera for this very excellent picture 150 feet. $22.50
We also furnish this subject in a 50 foot strip. (Unctuosity.) $7.50

RACING AT SHEEPSHEAD BAY. - - - - - - - Tugend.
The finish and weighing out of a running race with nine starters. Won by the famous Clifford, Sloane up. 50 feet. $7.50

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RACE TRACK SCENE. - - - - - - - - - - Umbesetzt.

A bunch of 20 horses is shown in a close finish. The bright sunshine makes every detail clear and distinct. Shows also the weighing out. 50 feet. $7.50

BETTING FIELD. - - - - - - - - - - Unbesetzen.

Horses are seen in the distance, coming around the turn. The finish is made in a great cloud of dust. The crowd pours back across the betting field to interview the bookies. 100 feet. $15.00

JUMPING HURDLES. - - - - - - - - . Unemployed.

This is by far the most interesting and realistic picture of hurdle jumping ever shown. The hurdles are mounted before a running stream of water. The horses and their riders jump the hurdles in very rapid succession, clearing both hurdle and stream very gracefully. A very unfortunate occurrence takes place at the ending of the picture, when one of the horses in making the jump does not clear the stream. He falls very heavily upon the bank, throwing the rider violently to the ground. Although the occurrence is unfortunate for the rider, it adds great excitement to the picture. Length 50 feet. $7.50

Humorous.

The Adventures of Happy Hooligan.

A new series of comic pictures in which the principal character, Happy Hooligan, Esq., a most disreputable looking tramp, has a number of wonderful and side-splitting adventures, from which, however, he always emerges triumphant, only to get into trouble again by a new prank. Undoubtedly the greatest set of comedy pictures ever invented. An added charm is lent to these pictures by the fact that the surroundings of each film consist of the most beautiful and picturesque scenery.

HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK. Underpins.

In this picture Mr. Hooligan introduces himself to the audience and also to a large, juicy apple pie which rests temptingly on the window-sill, where the cook has left it to cool. Happy Hooligan slouches around the corner of the house, and, spying the pie, immediately proceeds to get outside of it. Having finished the pie in great style, he next turns his attention to a large pan on the window-sill, which, unfortunately for him, is full of ready mixed batter and flour. This he succeeds in pulling over on his head, and is immediately enveloped in a cloud of white flour dust just as the cook appears in the window and discovers him. She promptly douses poor Hooligan with a large pail of cold water, and he flees in dismay. 60 feet. $9.00

HOOLIGAN AND THE SUMMER GIRLS. - - - Underpart.

A pretty scene in the woods. Between two trees swings a hammock, and in the hammock sit two charming summer girls eating caramels and reading the inevitable novel. In the distance a farmer is seen mowing the grass, and

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everything is serene. Suddenly a prowling figure appears, which as it advances, resolves itself into the tattered figure of Happy Hooligan. He executes a wild war dance on seeing the two summer girls alone and unprotected, and then stealing up behind them, he places an arm affectionately around each tender waist. The girls beat a hasty retreat, and Hooligan immediately possesses himself of the hammock, blowing clouds of smoke from his little butt with every appearance of contentment. However, there is trouble in store for Mr. Hooligan. The farmer has seen the whole occurrence, and he is now coming with rapid strides, brandishing his murderous looking scythe. Reaching the hammock, he quickly draws the sharp tool across the ropes which support it, and Hooligan hits the ground with a bump that completely jars him.

75 feet. $11.25

HOOLIGAN CAUSES A SENSATION. - - - - Underplot.

In this we see Hooligan, for once in his life, hard at work. He is sawing wood for the proprietress of a laundry. A sign on the shutter reads as follows: "No. 71, Mrs. Marshall, Laundress. Samples in this window. Closed Sunday after 11 A. M." Hooligan evidently feels the heat, as he quits sawing to knock on the shutter and ask for a drink of water. One-half of the shutter opens with a startling result. The wording of the sign has been cleverly arranged, so that when one-half is taken away by the opening of the shutter, the other half which remains in view reads as follows: "I shall undress in this window Sunday A. M." Hooligan immediately sees the point and frantically calls to the passersby, who congregate in large numbers to watch the result. As usual Happy Hooligan gets the worst of it, a policeman coming up at this juncture and hustling him off.

100 feet. $15.00

HOOLIGAN TAKES HIS ANNUAL BATH. - - - Underplay.

A very spirited water scene, showing a float and a number of ladies seated thereon and disporting themselves in the water, They are horrified at the sudden appearance of Hooligan, who, in the excitement of taking his annual bath, has even forgotten to remove his clothes. As he splashes toward the raft the ladies all retreat in haste, and a great crowd of men and boys dash into the water and administer a severe and thorough washing to the unfortunate Hooligan. Beautiful photography and very fine water effects. 65 feet. $9.75

HAPPY HOOLIGAN APRIL FOOLED. - - - Unelegant.

A stout happy looking German stands in front of his beer saloon. In front of him there is a suspicious looking high hat, which looks very much like the old April fool trick, known as "The hat with the brick under it." A small boy comes along and starts to kick the hat, when the German grabs him and explains the trick to him. Just then Happy Hooligan, the tramp, appears, and draws back his foot to kick the

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hat to pieces, but seeing the amused expression on the German's face, he passes the hat by and looks around at the German with the air of the "Wise Guy". The happy German then removes the hat, takes out a large bottle of whiskey from under it and putting it to his mouth, drinks its contents. The tramp is so overcome by what he has lost that he executes a very funny fall in the centre of the sidewalk and promptly goes into a fit. Length 50 feet. $7.50

HOOLIGAN VISITS CENTRAL PARK - - - - Underpays.

On a shady lawn several young ladies are seated on a bench, also a colored nurse, with two little tots, who are playing on the grass. Happy Hooligan looms into view and sees a chance for a little flirtation. After brushing his rags with his feather duster he seats himself on the bench. The nurse girl immediately seizes the children and flies for protection to a policeman, who is seen in the background. Hooligan slides along the bench to the next young lady. She, and in turn, her companion, both beat a hasty retreat, and as Hooligan is now in full possession of the bench, he stretches himself at full length, his feet curled gracefully over the back, and prepares to enjoy a refreshing sleep. His dreams are rudely dispelled by the policeman's club, which descends with a terrible whack on the soles of his feet. A lively chase then ensues around the bench, with Hooligan in the lead, ending in his ignominious capture. 75 feet. $11.25

HOOLIGAN'S NARROW ESCAPE. - - - - - Underpoise.

Our friend, Happy Hooligan, is here seen traveling from New York to Boston, not in a parlor car, but by the time-honored custom of walking the ties. From the distance is seen approaching an express train. As it draws nearer and finally passes by, Hooligan stops in his tramp long enough to wave his hat at the passing train. He is then seen to suddenly look around and make a wild spring down the embankment, and just as his coat-tails disappear a train thunders by in the opposite direction on the very track upon which he was standing an instant before. As it passes by and recedes in a cloud of dust, Hooligan limps painfully up the embankment again and shakes his fist after the train from which he had such a narrow escape.

70 feet. $10.50

HOOLIGAN AT THE SEASHORE. - - - - Underpight.

Behind a large rock, upon a beautiful beach, Hooligan sits at ease devouring his mid-day meal. Along the beach comes a natty young dude dressed in the very latest style, white flannels, straw hat, high collar and fancy cane. He pauses on the far side of the rock, and seeing no one in sight, proceeds to undress and go in for a swim. By this time Hooligan is "on," and has been watching the disrobing with interest. As soon as the unfortunate dude enters the water Hooligan immediately commences to annex the dude's clothes, leaving

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in their place his own horrible rags. He then saunters along the beach, blowing kisses to the frantic young man, who has just discovered his loss. The dude, having nothing else to wear, is obliged to put on Hooligan's cast off rags, and he had just done this when he is chased away by a colored girl from one of the neighboring cottages, who mistakes him for a tramp. The film ends with an exciting fight in the water between Hooligan, the dude and the servant girl, in which the latter gets very much the best of it. A screaming laugh from start to finish.

100 feet. $15.00

HAPPY HOOLIGAN ASSISTS THE MAGICIAN. - - Undone.

This is a new adventure in which our friend, Mr. Hooligan, appears in an entirely new capacity. On a stage a professor of magic is performing some wonderful experiments, and when he requests some assistance Happy Hooligan immediately volunteers his services and climbs upon the platform. As he does so, the professor vanishes through the floor and the amateur assistant is left alone with nothing but a couple of barrels, which, however, immediately begin to cut up some remarkable capers. They absolutely refuse to be tampered with, and as fast as Mr. Hooligan knocks them over they regain their balance, and during their evolutions, clowns, ghosts, demons and goblin appear and disappear in an alarming manner, not, however; without each of them having a crack at the unfortunate Hooligan. Finally he captures two of them, only to find when he yanks them out of the barrels they have changed to immense masses of white muslin, which the professor, who now appears again, divides into two portions, one of which he causes to change into thousands of fluttering bits of paper, while the other at his magic touch forms into a huge and grotesque looking goblin; the whole forming a series of most startling and laughable effects entirely new to animated photography. 100 feet. $15.00

HAPPY HOOLIGAN'S SURPRISE. - - - - - - Uncinlig.

Four boys are shooting craps on the sidewalk just outside of a saloon. A genial Dutch bartender appears and shows the boys' a new trick, which consists in placing an ordinary tin funnel in the waistband of one of the boys' trousers. The Dutchman then drops a coin into the boys' mouth and then extracts the same coin from the funnel. Right here Happy Hooligan appears upon the scene and becomes curious. He indicates that he is willing to be convinced that the trick is genuine, and they proceed to play same on him. The funnel is placed in the waistband of his trousers and his head tipped far back to drop the coin in his mouth, when one of the boys appears suddenly with a large bucket of water, which he turns immediately into the funnel. Poor Happy Hooligan is nearly drowned and falls to the ground, dismayed at thus suddenly being brought in contact with water, which is Hooligan's sworn enemy. Length 65 feet. $9.75

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REPRODUCED FROM

The Adventures of Jones Series.

JONES RETURNS FROM THE CLUB. - - - - Unboot.

The scene is laid in a prominent private park and opens by depicting the belated Jones returning from his club, clad in a dress suit, smoking a cigar, and armed with the inexhaustible whiskey bottle. Jones' house is shown in the background, but Jones himself, after traveling waist deep through the snow in the opposite direction from his home, finally becomes bewildered and leans against a tree, the expression on his face alternating between happiness and disgust. A friendly policeman appears on the scene and endeavors to start Jones off in the right direction; an argument follows, which ends by Jones knocking off the policeman's hat and pitching him head first into a neighboring snowdrift. Jones now dons the policeman's helmet and appropriates his club; then makes an attempt to arrest the worthy officer of the law. The picture finally ends by Jones being rolled heavily in the snow.

50 feet. $7.50

JONES AND HIS PAL IN TROUBLE. - - - Unbooting.

Jones feels that he needs assistance to get home and finds a friend to help him. They are two of a kind. They come down the snow covered pathway, stopping frequently to sample a large flask. They finally stick their canes into a snow bank, and between them they finish up the whiskey. Just then the policeman appears, with blood in his eye. The two happy ones are too much for the officer, and after a short wrestle he is thrown down into the deep snow. Jones staggers away, leaving his friend to fight it out. He and the officer have a very exciting rough and tumble fight in the snow. Jones comes back to the rescue and the policeman gives up the job. 50 feet. $7.50

JONES' INTERRUPTED SLEIGHRIDE. - - - - Unborn.

Jones and his friend go out for a ride, still in a happy condition. They meet a policeman, who remonstrates about their manner of driving. Jones stands up on the seat and tells the officer to mind his own business, where upon the officer jumps into the sleigh, and, grappling with Jones, they fall out into a snow drift. The friend drives off as fast as he can, tacking from one side of the road to the other. The cop pursues the sleigh, and Jones escapes. As the sleigh disappears among the trees the cop gives up the chase and comes back for his helmet. Jones comes back also to argue the question, and the cop arrests him. 50 feet. $7.50

JONES INTERVIEWS HIS WIFE. - - - - - Unborrowed.

He finally reaches home, pretty late, and finds his wife sitting up for him. He begins to disrobe, throwing his hat and cane on the floor, and scattering his clothes all around the room. His wife at first is very much ashamed of him, then indignant, and finally angry. She picks up a basin

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full of water and empties it over his head, drenching him from head to foot. The water pours off in streams as he stands with fingers outstretched, shocked almost into soberness. Very comical. 50 feet. $7.50

JONES MAKES A DISCOVERY. - - - - - Unbosom.
Jones' wife has been telling her troubles to his friend, who becomes very loving and affectionate. He abuses Jones' confidence in him and consoles the lady with most touching sympathy. Just at this point the door opens and Jones appears in his nightgown. He is still in a happy state, but not too much so to appreciate the position Grasping the false one by the collar, he throws him bodily out of the window; his hat, stick and valise follow. Taking his wife by the arm, he pushes her from the room. Overcome by the excitement and the exertion, he collapses in the middle of the room. 50 feet. $7.50

JONES' RETURN FROM A MASQUERADE. - - Unbosomed.
Jones comes home from a masquerade ball, clad in a Scotch costume and his usual confused condition. He gets into his neighbor's apartments instead of his own. He hears his neighbor and wife coming into their rooms, and being now thoroughly frightened, crawls under the bed to hide. His neighbor discovers him, hauls him out, and, by way of punishment, throws him through the window. 50 feet. $7.50

JONES GIVES A PRIVATE SUPPER, - - - Unbosoming.
This picture shows Jones entertaining three young ladies, after the theatre. They have a private room, and are evidently enjoying themselves very much. Jones sets up the wine freely, and the party becomes hilarious. The girls dance in turn for Jones, each vieing with the other in executing novel and startling terpsichorean effects. 45 feet. $6.75

WHY JONES DISCHARGED HIS CLERKS. - - Unclinging.
Great hit. Two delinquent clerks are seated in a broker's office engaged in a game of cards. The boss suddenly appears walking through the corridor. The cards are thrown down in great haste and when the employer enters the office the clerks are apparently busily engaged in their work. The boss looks over the mail and then sits down behind an adjacent screen to enjoy the morning paper. A lady suddenly enters the office and, upon inquiring for the broker, is shown behind the screen by one of the clerks. The broker and lady suddenly display considerable affection for each other, and are ardently making love when they are discovered by one of the clerks. He immediately calls the attention of the stenographer and they post themselves upon chairs and engage in looking over the top of the screen. One of the chairs is suddenly tipped over by the office boy and the clerks and screen fall upon the unsuspecting broker. He immediately become wrathful, throws off his coat and proceeds to clear out the office. One of the clerks becomes frightened and

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jumps through the window into the corridor; the other is unceremoniously fired through the door. This is an extremely humorous picture.

100 feet. $15.00

WHY MRS. JONES GOT A DIVORCE. - - - - - Unclipped.

The scene opens by showing a pretty cook mixing bread in the kitchen. Jones comes in unexpectedly from a trip and carries a dress suit case. He inquires for his wife and is told by the cook that she is absent Jones is hungry and ask for something to eat. The cook is very obliging and Jones becomes unruly, chuckles the cook under the chin. The cook puts her arms around Jones' neck and leaves finger imprints of flour on his back This is where the trouble commences. Jones' wife suddenly appears and accuses Jones of making love to the cook. Jones' denies it She scornfully points to the finger marks on Jones' back. Jones still denies it. The wife becomes angry and seizes the pan of flour and turns it upside down on Jones' head, spoiling his best Sunday clothes. Jones escapes and the cook is discharged. A very funny picture.

75 feet. $11.25

PIE, TRAMP AND THE BULLDOG - - - - - - Ungalies.

This we believe to be one of the funniest pictures ever put on exhibition. It has had a run of five weeks at Proctor's New York Vaudeville Theatres and the audiences never seemed to tire of it. The backyard of a country villa is where the comedy is enacted. The cook is just placing a pie on a shelf outside the kitchen window. The tramp appears and spies the pie, and also the dog house, out of which a pug nose and a pair of suspicious eyes gaze at him. The tramp remembers that he has seen a long pair of stilts behind the stable. He hurriedly returns and secures them and walks with an air of confidence to the kitchen window, seizes the pie and proceeds to devour it. While he is devouring the pie the bulldog makes for the stilts and starts to chew them up. Finding that the tramp is out of his reach, he slips his collar and running into the house he jumps upon the window sill and then upon poor Weary Willy's shoulders who is very much surprised at thus being attacked from behind. There is then a hard tussle between tramp and bulldog which ends in the tramp and the dog falling from the stilts to the ground, the dog relieving Willy of his clothes, rather, rags, all the time. The tramp finally manages to get upon his feet and makes off with the dog hanging to what is left of his trousers.

Length 75 feet. $11.25

THE TRAMP'S DREAM. - - - - - - - - Ungangbar.

This scene was made in a beautiful park, a convenient bench setting in the background against a granite wall. The moon is just rising above the trees when Weary Willy approaches the bench, yawns, stretches and lies down for a peaceful sleep. Then the dream begins. The scene changes to the back door of a farm house. Weary Willy

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enters the gate and knocking upon the kitchen door, asks the lady of the house for something to eat, promising to saw and split a quantity of wood which is piled up near by, in payment for the food. The food is furnished, and after our hobo friend devours same he starts to walk away without fulfilling his promise. The lady remonstrates with him, but to no avail. The house dog is then turned loose and Weary Willy is grabbed by the slack of his trousers. He becomes panic stricken and makes many heroic attempts to break the bulldog's grip, but finds that he can't. Dog and tramp roll over and over upon the ground in a terrible struggle. The lady then appears with a broom and pounds Weary Willy vigorously upon the back. Now the scene instantly changes to the bench in the park and shows Weary Willy awakening. A big policeman is standing over him pounding his feet with his club and thus putting an end to his nightmare. Weary Willy wakes up and is roughly handled by the officer and run to the station house. This picture is absolutely a side splitter. Length 100 feet. $15.00

THE TRAMP AND THE CRAP GAME. - - - - Uncloaked.

A number of darky boys and street arabs are engaged in a crap game just outside of the back entrance of a theatre. The darkies suddenly give up the game of craps for the purpose of indulging in a Southern break down. A grewsome looking Weary Willy who is seated near-by suddenly siezes the opportunity and rushes in to grab the stakes which have been left lying upon the ground. The entire crowd of arabs pile on poor Weary Willy and proceed to teach him a lesson in etiquette. A policeman suddenly appears on the scene and attempts to arrest the tramp, who makes a very ludicrous escape. 85 feet. $12.25

THE TRAMP'S STRATEGY THAT FAILED. - - Ungebrannt.

The scene is enacted in front of a typical German beer saloon. A docile looking bulldog is lying just outside the saloon door. An old tramp of the "Dusty Rhodes" type is unceremoniously thrown into the street by the saloon keeper. As soon as the tramp lands on the sidewalk he is tackled by the bulldog, which immediately begins to separate him, from his clothes. The tramp finally manages to get away from the bulldog and beats a hasty retreat down the street. He returns shortly, however, to take his revenge. This time he is bedecked with a large sugar barrel, which encircles his entire body, and a soap box covering his head. He proceeds to tackle the bulldog with a club which he also brought with him, but the dog is wise. He catches hold of the tramp and manages to pull him to the ground, when in immediately finishes the dilapidation of his already imperfect wearing apparel. A big laugh from start to finish. Length 60 feet. $9.00

THE TRAMP'S UNEXPECTED SKATE. - - - - Ungido.

Here is a picture that appeals to both young and old. A weary looking tramp lies asleep under the wall of a picturesque park. Two mischiev-

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ous boys enter on roller skates. They take a cautious view of Weary Willie, when a bright idea enters their heads. They hold a short conference and then removing their skates, they proceed to strap them firmly to the feet of Weary Willie. They then wake the tramp by tickling him under the chin with a straw. Then, just what is expected by the audience happens. Willie starts out in pursuit of his youthful tormentors, but the skates are a hindrance to his progress. In his mad endeavor to reach the boys he goes through a series of very humorous antics and ends by falling in a heap several times, striking on his head more often than on his heels. Length 60 feet. $9.00

NEW "WRINGING GOOD JOKE." - - - - - - - - - Undue.

A remarkably pleasing picture that will appeal to both young and old, for it is the sort of trick that every boy might play on a grandparent. Grandpa sits nodding in his armchair in the kitchen, where a stout jolly wash-woman from the Emerald Isle is engaged over the tub with the family wash. The woman is called away from the tub by the appearance of the ubiquitous book agent. who enters the kitchen door. While she is engaged in conversation with the book agent, the small boy enters, secures a string, ties one end of it to grandpa's chair and the other end he ties to a towel which is hanging over the tub. The washwoman finally ejects the book agent, who becomes a nuisance. and going back to the tub in a wrathful frame of mind begins vigorously wringing the clothes. The towel to which the string is secured is suddenly drawn into the wringer, and as grandpa is sitting with his feet on the stove and the chair tilted back a collision is brought about by the string, pulling grandpa and the tub together. Grandpa is thoroughly immersed in the foaming suds to the great amusement of both the boy and the book agent. The scene ends in a very ludicrous manner, as the woman in trying to help the old man up, slips on a piece of soap and herself falls into the mess. This is a crowning success as a comic picture.

NOTE. The above is a new negative and a great improvement over the Wringing Good Joke from our old negative.

60 feet. $9.00

GRANDMA AND THE BAD BOYS, OR THE TABLES TURNED.

- - - - - - - - - - - - - - - - - Undueness.

The scene opens in the kitchen which is strewn with cooking utensils, indicating that grandma is busy preparing the Christmas pastry. Two bad boys of the red headed, freckled face type, enter. The mischievous expressions on their faces indicate that they have already planned a huge joke on grandma. One of the boys climbs to the kitchen table and takes down the old kitchen bracket lamp, which is equipped with a very large chimney, the other goes to the flour barrel and scoops out a quantity of flour, pouring it into the chimney of the lamp until it is filled to the top and packed down solidly. The lamp is then re-

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placed in the bracket. Grandma, who is very near sighted enters, scratches a match, removes the lamp chimney for the purpose of lighting up for the evening, when a large quantity of flour falls upon her head, instantly changing her old gingham wrapper into a snow white frock and giving her a general ghost-like appearance. The flour sticks in her hair and fills her eyes, but this is where she turns the tables. Suspecting the bad boys, she immediately looks for them under the old kitchen table where she finds them, as they thought, safely hidden away and enjoying the joke. Sae grabs them by the heels, and throws them one after the other, head first into the flour barrel. She then sits them down upon the floor very forcibly with their faces toward the audience and they present a very ludicrous appearance in the mad scramble to remove the flour from their eyes and hair This is a picture which cannot fail to provoke mirth. 60 feet. $9.00

THE MISCHIEVOUS CLERKS; OR, HOW THE OFFICE WAS WRECKED. - - - - - - - - - - - - - Undrowned.

An animated scene during the busy hours in a lawyer's office. As the scene opens an elderly countryman is ushered into the office and requested to take a seat, as the lawyer is busy with another client. He takes a seat on the waiting bench, where another elderly gentlemen is waiting, and indulging in a little snooze. The countryman is evidently a little sleepy himself, and while awaiting his interview, also begins to nod. The two mischievous clerks, being for the moment removed from the watchful eye of their employer, note the possibilities of the situation, and hastily procuring a long piece of cord, tie it around the necks of the two old men, who are sitting back to back. After accomplishing this piece of mischief, they tickle the noses of the two dozing victims, who, after making ineffectual efforts to chase away the "flies," suddenly awake and see their tormentors in front of them. Their natural impulse is to spring up and seize the culprits, but as they are securely tied together by the rope around their necks, the result can be imagined; and the vicious fight that ensues completely wrecks the entire office, and makes the participants, including the lawyer and his lady client, the mischievous clerks, the two old men, the janitor, and the policeman who is called, all fit subjects for the hospital. A highly amusing film with an exceedingly strong climax.

100 feet. $15.00

MAUD'S NAUGHTY LITTLE BROTHER, OR WOULDN'T IT JAR YOU? - - - - - - - - - - - - - - - Undosorum

In a charming dining room a very attractive young lady is seen seated at the table, evidently waiting for the caller who is to share a quiet little dinner for two. A moment later a dude of the regular chappy type enters and seats himself at the table. As soon as the meal commences the inevitable wicked small boy sneaks in unobserved, and

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producing a piece of rope ties one end securely to the dude's coat tails and fastens the other to the table-cloth. He then crawls under the table and in great glee awaits the result of his operations. At this moment an unexpected interruption occurs. The door is flung rudely open and papa enters upon the peaceful scene, at sight of whom the dude rises from the table and makes a dash for the door. Unfortunately for him his coat-tails are securely tied to the table-cloth, and as he makes his exit he drags off the crockery and table-cloth and overturns the table with a tremendous crash, being forcibly assisted out of the door by the irate parent's shoe-toe, who then rushes back into the room and administers a sound spanking to Maude's naughty little brother. 90 feet. $13.50

LOVE'S ARDOR SUDDENLY COOLED. - - - - Undulative.

The scene opens with a picturesque wood as a backround. An old fashioned settee is in the foreground of the picture, and in front of it runs a pretty stream of water, what is known in the country as a brook. A laddie and lass enter the scene and take a seat upon the settee and are busily engaged in telling each other their troubles and incidentally making a little love, when a farm boy enters, and, all unnoticed by the preoccupied lovers, seizes the back of the settee and precipitates the lovers and their seat into the water. The scene is entirely novel and humorous and the action is remarkably natural and true to life. 35 feet. $5.25

LOVE IN A HAMMOK. - - - - - - - Undularan.

A happy young couple are seated in a hammock under on old oak tree, ardently making love and evidently totally oblivious to all that is taking place about them. Two bad boys suddenly appear upon the scene, and one of them climbs into the tree while the other keeps watch. The urchin into the tree scrambles out on an overhanging branch, lying flat on his face, so as to be directly over the happy pair to hear what goes on. When the love making reaches a climax the branch on which the boy is lying breaks. The boy falls into the hammock between the pair of lovers; the hammock breaks with the fall of the boy, and both the boy and the lovers are mixed up in a confused mass upon the ground. The ending is exceedingly ludicrous, and we predict that this subject will be highly amusing. 50 feet. $7.50

GIRL'S FROLIC AT THE LAKE. - - - - - Underdoing.

A number of girls are seated on the bank of the lake apparently waiting for chums they expect to appear in a boat. The boat appears and a young man and his sweetheart are the only occupants. They are apparently so engaged with their own pleasure and conversation that they will not notice the girls upon the bank, who are calling out to be taken aboard. The girls finally become exasperated and, springing into the water, swim to the boat and proceed to upset it, precipitating the happy couple into the water. 100 feet. $15.00

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ANTA CLAUS' VISIT. - - - - - - - - - Uncloister.

The scene opens by showing two little children kneeling at the feet of their mother in the act of saying their prayers. The mother tucks the children snugly in bed and leaves the room. Santa Claus suddenly appears on the roof, just outside the children's bedroom window, and proceeds to enter the chimney, taking with him his bag of presents and a little hand sled for one of the children. He passes out of vision down the chimney and suddenly appears in the children's room through the fire-place. He distributes the presents and mysteriously causes the appearance of a Christmas tree laden with gifts. The scene closes by the children waking up and running to the fire-place just in time to miss catching old Santa Claus by the legs. Santa Claus makes his escape through the chimney and the children are delighted with the presents which he has left. This is a remarkably clear picture especially pleasing to children.

125 feet. $18.75

We can furnish Santa Claus' Visit in strips 50 feet, (Unclothe) $7.50 but the scene is not as complete as that shown in the 125-foot strip.

FUN IN CAMP. - - - - - - - - - - - - Unchurched.

Showing a group of soldiers and Red Cross nurses being amused by a number of small children who are riding upon the backs of trick bears. A remarkably fine picture, with U. S. Infantry camp in the background. 30 feet. $4.50

FUN IN A CHINESE LAUNDRY. - - - - - - - Undashed.

Sing Lee is busy with his ironing when Miss Mischief enters unobserved and tickles the Mongolian's neck with a duster, but upon being observed, runs from the place, the Chinamen falling in attempting to hasten her exit with his foot. Her second attempt is not so fortunate. The Chinaman is prepared and gives her the benefit of a mouthful of water, with which he was moistening the clothes, and assists her exit by the aid of a hot iron. She finally gets her just deserts when she throws the lighted firecrackers at Sing Lee's feet. He grabs her and douses her head first in a tub of water. 60 feet. $9.00

PIE EATING CONTEST. - - - - - - - - - - - Tuello.

Two men, with hands tied, are eating huckleberry pies for a wager, direct from the plates. Their faces and shirts are clean when they start. Extra ludicrous when colored. 50 feet. $7.50

THE FISHERMAN AND THE BATHERS. - - - - Underprize.

On a pile of rocks jutting out into the ocean sits a venturesome fisherman patiently waiting for a bite. A group of mischievous boys and girls in bathing costume are seen creeping up behind the unsuspecting victim. The leader of the band having climbed to a rock just behind the fisherman, gives a sudden spring, and fisherman and bather both

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roll into the water, As they emerge the other bathers reach the scene, and a free fight ensues in which everybody gets ducked. A very lively seaside scene. 50 feet. $7.50

FISHERMAN'S LUCK. - - - - - - - - - - - - Tuerie.
Two German anglers are fishing, with odd results. One gets a bite, and pulls in a length of stovepipe. The other is so astonished that he falls overboard. 50 feet. $7.50

THE WASHERWOMAN'S TROUBLES. - - - - - - Tumido.
A realistic kitchen scene, in which the ice man makes a lot of trouble. He breaks some dishes and upsets the washtub; then attempts to kiss and make up. Very amusing. - 150 feet. $22.50

THE WASHERWOMAN'S TROUBLES. - - - - - - Tumod
50 feet. $7.50

MILKER'S MISHAP. - - - - - - - - - - - - - - Tupfel.
Man milking a Holstein, which becomes frisky and kicks over the milker and the pail of milk. Man blames some farm hands, and a quarrel ensues. 45 feet. $6.75

THE FARMER'S TROUBLES. - - - - - - - - - Tupisteis.
A darkey bent on mischief wrecks the farmer's wagon by knocking off a wheel. Cabbages roll in all directions. The farmer gets square with the coon. 45 feet. $6.75

SEMINARY GIRLS. - - - - - - - - - - - - - Tumeur.
A number of young ladies, in their night robes, are having a frolic, and are interrupted by a teacher. One girl makes herself *very* conspicuous by crawling under a bed. 150 feet. $22.50

SEMINARY GIRLS. - - - - - - - - - - - - - Tumex.
50 foot strip (the finish). $7.50

PILLOW FIGHT. - - - - - - - - - - - - - Tumbaveis.
Four young ladies, in their nightgowns, are having a romp. One of the pillows gets torn, and the feathers fly all over the room.
45 feet. $6.75

A MORNING BATH. - - - - - - - - - - - - - Turbasteis.
Mammy is washing her little pickaninny. She thrusts him, kicking and struggling, into a tub full of foaming suds. 50 feet. $7.50

INTERRUPTED LOVER. - - - - - - - - - - - Turquilla.
The watchful father disturbs a dream of bliss, and the bucolic lover is taught a lesson. He made a great hit. 140 feet. $21.00

A QUIET LITTLE SMOKE. - - - - - - - - - Unbuttoned.
Baby sits in his high chair and papa is playing with him. Papa is smoking his evening pipe. Baby clasps his hands, points to pipe and wants it. So papa puts on the baby's hood and baby nokes papa's

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pipe. The child's face is full of expression and is as pretty a picture of baby life as was ever made for a moving picture machine. Sure to delight the children. 50 feet. $7.50

CASEY AT THE BAT. - - - - - - - - - - Unbreathed.
The umpire makes a decision that Casey don't like, and an argument follows, during which Casey deftly trips him up and continues the argument on the ground The other players run from the bench and join the rumpus. The fielders come running in and the pile on the home plate look like a foot-ball scrimmage. A solemn warning to all rotten umpires. 45 feet. $6.75

THE KISS. - - - - - - - - - - - - - Undulled.
Nothing new, but an old thing done over again and done well. Some one has attempted to describe a kiss as "something made of nothing," but this is not one of that kind, but one of those old fashioned "home made" kind that sets the whole audience into merriment and motion, and has always proven a popular subject. It is very fine photographically and an exhibit is not complete without it.
60 feet. $9.00

THE KISS. - - - - - - - - - - - - - Tusase.
By May Irwin and John Rice. They get ready to Kiss, begin to Kiss, and Kiss and Kiss and Kiss in a way that brings down the house every time. 50 feet. $7.50

THE BOWERY KISS. - - - - - - - - - - Ungirding.
This is the limit of all kissing scenes made to date. We secured the services of Mr. Kid Foley and Sailor Lil, two typical Bowery characters, and they give an exhibition of the manner of kissing on the East Side that is simply productive of screaming laughter and defies description. Length 60 feet. $9.00

THE DULL RAZOR. - - - - - - - - - - Unconfined.
This picture shows an old gentleman seated at his shaving table. The razor is evidently giving him a great deal of trouble, as he catches hold of the brush and with a great show of impatience he hurriedly coats his face with the foaming soap and makes a second attempt at removing his beard. He scrapes and scrapes, and judging from the painful facial expressions, the razor grows duller with every stroke. The old man makes a new and ludicrous twitch of the mouth every time he draws the razor across his face. This is a 50 foot film of an ordinary scene of every day life, and its mirth provoking merits have never been surpassed. 45 feet. $6.75

CRIPPLE CREEK BAR ROOM SCENE. - - - - - Unbrewed.
Shows tap room of the "Miners Arms," stout lady at the bar, and three men playing stud horse. Old toper with a silk hat asleep by the stove. Rough miner enters, bar maid serves him with Red Eye

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Whiskey and he proceeds to clean out the place. Barmaid takes a hand with a siphon of vichy, and bounces the intruder, with the help of the card players, who line up before the bar and take copious drinks on the house. 45 feet. $6.75

PAT VS. POPULIST. - - - - - - - - - - Turturino.
Pat ascends a ladder with a hod of bricks. Is approached by a Populist politician. Shows his displeasure by dropping bricks on the politician. 50 feet. $7.50

IRISH WAY OF DISCUSSING POLITICS. - - - - - Turulato.
This is a typical Irish argument, in which a can of beer, clay pipes and two sons of Erin form the principal parts. Very funny.
45 feet. $6.75

NEW WATERMELON CONTEST.
This subject shows four colored chaps eating watermelon on a wager. The interest becomes very intense as the test proceeds, and the finish is a very close one. Fine effect when colored. 140 feet (Uncurious) $21.00. 100 feet (Uncurling) $15.00 50 feet (Uncurse $7.50

LONE FISHERMAN. - - - - - - - - - - - - Tuteur.
Depicts the patient fisherman, sitting on the end of a plank, waiting for a bite. Practical joker comes along and removes stone from other end of plank. 115 feet. $17.25

GARDEN SCENE. - - - - - - - - - - - - - Tutearon.
Lady watering garden with hose. Mischievous boy stops the water. Lady looks around. Boy turns on water again, suddenly, and lady takes an unexpected bath. Angry father catches boy, and tears flow. Creates great amusement. 110 feet. $16.50

GARDEN SCENE. - - - - - - - - - - - - - Turqui.
50 feet. $7.50

FAKE BEGGAR. - - - - - - - - - - - - - Umtreten.
He wears a sign "Help the Blind," and is apparently a cripple. A cop sees through his artful dodges. The fakir discovers he is found out, and starts to run away. Policeman catches him after a very lively foot race. 50 feet. $7.50

UP-TO-DATE CAKE-WALK. - - - - - - - - - Unblunted.
On a raised platform sit the Music Committee, with banjo and guitar, furnishing reels and jigs and break-downs for the coon cake-walkers. The fancy steps and grotesque evolutions of the dancers are novel and amusing. 75 feet. $11.25

LITTLE MISCHIEF. - - - - - - - - - - - - Unblushing.
Papa is reading his newspaper and his little girl tickles his neck with a long straw. Thinking it is a fly papa "shoos" away the supposed fly with his hand. The tickling continues now on the ear, and papa waves his newspaper around his head. Not yet content, the little

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mischief maker continues her fun, and the man loses all patience, and makes such a wild commotion that he loses his balance, and falls over backwards, chair and all. Sure to make fun for the children, both great and small. 45 feet. $6.75

TERRIBLE TEDDY, THE GRIZZLY KING. - - - - - Uneasy.
A burlesque on Theodore Roosevelt hunting mountain lions in Colorado and taken from the New York Journal and Advertiser. The scene opens in a very picturesque wood. Teddy with his large teeth is seen running down the hill with his gun in hand, followed by his photographer and press agent. He reconnoitres around a large tree and finally discovers the mountain lion. He kneels on one knee and makes a careful shot. Immediately upon the discharge of his gun a huge black cat falls from the tree and Teddy whips out his bowie knife, leaps on the cat and stabs it several times, then poses while his photographer makes a picture and the press agent writes up the thrilling adventure. A side splitting burlesque. Length 75 feet. $11.25

THE KANSAS SALOON SMASHERS. - - - - - - Undying.
A gilded saloon, with a fancy bar, forms the background of this picture. A nobby bartender, with white coat and apron, is busily engaged dispensing drinks to his customers. Behind him are the polished plate glass mirrors which Mrs. Nation is soon to spoil. A comical Irishman enters, sets a huge pail on the bar, has it filled, and while he is drinking a glass of foaming beer, Mrs. Nation and her followers enter with their hatchets uplifted to deal out their telling blows upon the saloon and fixtures. One of the woman jams the Irishman's stiff hat down over his eyes and another one douses him with his own pail of beer. They soon proceed to wreck the saloon, and smash the mirrors, bottles, cash register and bar fixtures. The bartender plays a stream of seltzer water on Mrs. Nation, and as she backs away from behind the counter a policeman enters and hustles out both raiders and raided. A very exciting scene, full of comedy from start to finish. Length 65 feet. $9.75

A JOKE ON GRANDMA. - - - - - - - - - - Unearthing.
The old familiar game known as "Hoist the Sail," is played on an unsuspecting grandma. Grandma is seated in a big chair, and there is gathered about her six of her charming granddaughters. They are explaining to grandma how "Hoist the Sail" is played. They stand over grandma counting six, and when number six is counted the sails are to be hoisted, and as soon as the number is pronounced, up goes grandma into the air, borne on the shoulders of her strong granddaughters. This is were the accident takes place. They suddenly let go their hold and down goes grandma like a ton of bricks. Grandma

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reciprocates, however, by seizing one of her granddaughters, who, by the way, is quite a woman, and subjects her to a sound spanking. Very humorous. Length 50 feet. $7.50

FOLLOW THE LEADER. - - - - - - - - - Unearned.
Another familiar game. Six young ladies are seated in their dormitory and one, who evidently is the leader in all mirthsome games, goes to a table and procures five plates the bottoms of which are smeared with soot, which fact the participants in the game do not suspect. The leader's own plate is clean. The leader then begins by rubbing her finger on the bottom of her plate and touching it to her nose, then to her cheek, chin and forehead and finally passing it over her upper lip in imitation of making a mustache. She then requests the six girls to look at their faces in a mirror, whereupon they are horror stricken, but they get even with the leader by forcing her down in a chair and rubbing her face completely with the black soot from the bottom of the plates. A very amusing scene. Length 65 feet. $9.75

THE FINISH OF BRIDGET McKEEN. - - - - - Unearths.
Early morning in the kitchen, Bridget McKeen with a very chipper smile enters to light the fire. She piles the wood and coal in the stove and applies the match. The fire does not burn. Bridget becomes annoyed, and kneeling down blows through the grate, as you have often seen her do. Still the fire does not burn. Bridget's patience becomes exhausted, and seizing the kerosene oil can, pours a generous quantity into the stove, when occurs a terrific explosion and up goes Bridget through the ceiling to join the angels. In a few seconds down comes Bridget's dissected body. First an arm, then a leg, then her head, then another arm and then the trunk. The scene then dissolves into a very picturesque graveyard and Bridget's tombstone forms the immediate foreground with the following epitaph: "Here lies the body of Bridget McKeen, who lighted the fire with kerosene." This picture is a winner. Length 75 feet. $11.25

THE DONKEY PARTY. - - - - - - - - - - Uneducate.
This is an old game with which most everyone is familiar. A large statue of a donkey is mounted upon the wall in the parlor. Five pretty girls and grandma are participants in the game. The idea is to blindfold each player in turn, and while in the blindfolded condition they are to take the detached tail of the donkey and locate it in the proper place, if possible. The girls all place the tail on the wrong portion of the donkey's body, but grandma is partially blindfolded only. She, of course, locates the tail in the proper place. Immediately the tail is affixed to the donkey he begins kicking, and

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strikes grandma a vigorous blow in the chest, knocking her down on the floor, to the great merriment of the young ladies.

Length 50 feet. $7.50

NOTE.—The donkey in the above picture is constructed mechanically, so as to kick automatically.

LOVE BY THE LIGHT OF THE MOON. - - - - - Unedonem.

An appropriate garden wall forms the background of this picture. The moon is plainly seen rising in the star dotted sky. The two lovers appear and lean over the garden gate where the moon throws a shadow upon the ground. The young man invites the young lady to a neighboring settee, when the moon's face brightens into a very pronounced grin. As the pair begin love making the moon winks one eye and then the other, and finally as the lovers become more interested, the moon comes down from the sky suspended on a long rubber-like arm and looks over the shoulders of the two lovers with a grin on his face as large as an old fashioned apple pie. When the couple discover the moon so close to them they hastily rise to their feet and the young lady faints in the arms of her manly escort. This is a highly amusing picture from start to finish.

Length 65 feet. $9.75

WHY MR. NATION WANTS A DIVORCE. - - - - - Unedge.

The scene opens in the bedroom of Mr. Nation, husband of the famous Carrie Nation, the Kansas Saloon Smasher. Mr. Nation suddenly arises from the bed and picks a crying infant from a cradle, and walks it up and down the floor to subdue its squealing. He suddenly steps upon a tack and becomes infuriated, throwing the baby back into the cradle. Then a small boy in the bed demands his attention. The overworked husband becomes exasperated and seizes a bottle of spirits which *happens* to be in the room. Just then Mrs. Nation enters, and is horrified at seeing her husband drinking from a bottle. She smashes the bottle on the floor, and turning her husband over her knee, spanks him soundly. This is a film that cannot fail to provoke laughter.

Length 100 feet. $15.00

AUTOMATIC WEATHER PROPHET. - - - - - Unemphatic.

A back fence on which is painted the picture of a rose on a piece of canvass, bearing the following inscription: "Automatic Weather Prophet." "Directions." "Blow on the rose. If it turns white, snow; red, rain; yellow, cloudy; pink, cyclone.

First comes a fat man who blows through the hole in the rose, and he gets for his trouble a large quantity of flour in his face. Next appears a farmer. He blows through the rose and receives a quantity of water in his face. A wise looking policeman then follows, and when he blows he get a dose of flour, and when he reaches up over

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the fence to get the mischievous boys, a boxing glove flies out and strikes the cop in the face, knocking him down and out. This is a very funny picture. Length 60 feet. $9.00

THE HAYSEED'S EXPERIENCE AT WASHINGTON MONUMENT. - - - - - - - - - - - - - - - - Ungefragt.

A very novel and amusing picture. The base of the Washington Monument is clearly defined. Rube enters upon the scene, and as he is going to ascend the monument stairway, he sets down his bag and umbrella and refers to his guide book. A sneak thief then appears, grabs the umbrella and grip and makes away with them. When Rube discovers his loss he calls a policeman and they start in hot pursuit. The thief then runs around the monument with Rube and the policeman after him and finally he enters the main stairway. He ascends the stairway followed by Rube and the policeman. He next appears at the little window at the top of the monument, and raising Rube's umbrella makes a parachute of it and jumps out. He descends very slowly and peaceably while the irate Rube and the policeman are left helpless at the top of the monument.

Length 75 feet. $11.25

FUN IN A BUTCHER SHOP, OR WHAT HAPPENS IN A SAUSAGE FACTORY. - - - - - - - - - - - - Ungefuegit.

Two enterprising Dutchmen are at work at their sausage mill, which is a peculiar looking machine on which is the sign, "Swatzenfugle's Patent Sausage Machine." A constant stream of boys and men are coming into the sausage factory and depositing with the butchers, dogs, cats and various other animals. They receive compensation for their product and the cats and dogs are thrown roughly into the sausage machine by one of the Dutchmen while the other turns the handle and grinds out yard after yard of finished sausage. A Chinaman finally appears with a dog and cat for sale. They are quickly purchased by the butchers and the Chinaman then becomes curious about the inside workings of the machine, and stands leaning over the mechanism watching the process by which sausages are made. The Dutchmen here see a chance to contribute to their product without cost, and slipping around behind John Chinaman, grab him by the heels and tip him head foremost into the machine. They then proceed to grind him up, and out comes a long string of rats instead of sausages. This forms a very ludicrous finish to the picture, which is one of our most laughable comic subjects. Length 75 feet. $11.25

HOW THE DUTCH BEAT THE IRISH. - - - - - Ungedruckt.

The rear entrance of a prosperous looking hotel forms the background of this picture. An offensive looking ash barrel obstructs the sidewalk, and the Dutch chef of the hotel appears in the window placidly smoking his pipe. A happy looking Irish policeman enters upon the

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scene, and upon seeing the barrel, remonstrates with the cook for having it upon the sidewalk. The cook only laughs at him. The policeman removes the barrel very unceremoniously and goes on patroling his beat. The cook goes out, places the barrel on the sidewalk again, this time depositing a ferocious looking bulldog under it. The cop returns, grabs the barrel in a fit of anger and throws it over an adjacent stone wall, when he is immediately tackled by the bulldog, who simply wrecks his brand new uniform. This is a very funny picture.

Length 75 feet. $11.25

ANOTHER JOB FOR THE UNDERTAKER. - - - - Ungeduld.

This scene opens in the sleeping department of a hotel. On the wall of the room is placed a conspicuous looking sign, which reads "Don't blow out the gas.' A hayseed enters the room, accompanied by a bell-boy. The boy deposits the Rube's bag and umbrella, and, turning a somersault, vanishes through the door as though the earth had opened and swallowed him up. The Rube then removes his hat and coat and places them upon the table. They immediately vanish into space. He then proceeds to wash his hands, when the towel, soap and other fixings vanish in the air. Rube then removes his big leather boots and places them upon the floor. They immediately proceed to walk out of the picture. Rube makes a grab for them, but they disappear. He then proceeds to sit down in a chair, when the chair vanishes and Rube falls roughly to the floor, when lo and behold! his clothes leave his body, and he finds himself left in the center of the room, clad only in a night-dress. He then walks up to the gas jet, and in direct disregard of the sign, proceeds to blow out the gas. Three vigorous breaths are consumed in extinguishing the light, when Rube faces the foreground of the picture with a satisfied look on his face, and tumbles into bed. Then the scene instantly changes to a funeral procession, headed by Reuben's hearse, and followed by the carriages of his country friends. An up to date picture, illustrating an almost daily occurrence. Length 85 feet. $12.75

THE OLD MAID POSING FOR HER PICTURE. - - Unebriate.

Scene opens in a photographer's studio. A typical old maid, impersonated by Mr. Gilbert Saroni, enters to have her picture made. While the photographer is making his camera ready the old maid walks about the studio. She first looks at a hanger with a number of photo samples, which immediately falls from the wall, not being able to stand her gaze. She then looks at the clock and her face frightens the clock and causes the hands to turn around at lightning speed, and the clock suddenly falls to the floor with a crash. She then walks over to the mirror to ascertain the trouble, and as she presents herself in front of the glass it suddenly cracks in several places. The photographer then sits her in a chair and poses her ready

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for her picture. Just as he is to press the button the camera explodes with a great puff of smoke, completely destroying the camera and demolishing the studio. The picture finishes up with the old maid tipping back in her chair and losing her balance, displaying a large quantity of fancy lace goods, A sure winner. Length 75 feet. $11.25

THE OLD MAID IN THE DRAWING ROOM. - - - Uneatable.
The old maid is seated before a mirror and is evidently relating her experience in the photograph gallery to some friend. Her facial expressions are extremely humorous, and when this picture was first shown in New York City the audience was convulsed with laughter.
Length 90 feet. $13.50

We can also furnish a good 50-foot strip of this subject (Uneat), $7.50

TOMMY ATKINS, BOBBY AND THE COOK. - - - Unblotted.
Here is a soldier enjoying the hospitality of the kitchen maid, and having a real good time. There comes a knock on the door, and he hides behind a screen, while the cook hurriedly clears the table. In comes a bobby, who kisses the maid, and sits down to the table and eats. He hears a noise behind the screen and gets up to investigate. Discovers the soldier, and a rough and tumble fight follows.
60 feet. $9.00

ELOPEMENT ON HORSEBACK. - - - - - - - Unanimidad.
The fair one appears at a window, rather scantly clothed. She climbs out, gets upon a horse behind her lover, who kisses her rapturously, and off they go. 50 feet. $7.50

THE BURGLAR ON THE ROOF. - - - - - - - Unbandig.
He finds a loose skylight, pries it up, and crawls in to investigate. Two women appear upon the scene. One grabs him by the foot and the other belabors him with a broom. 50 feet. $7.50

TWO OLD CRONIES. - - - - - - - - - - - Unction.
The interest manifested by these two gentlemen (who are evidently of similar taste, and the best of friends) in the illustrations they are examining, is made so very apparent by their facial expressions and gestures, that it requires no words to convey its meaning to the audience. The hearty laughter resulting from their evident buoyant remarks and illusions are alike indulged in by actors and audience.
50 feet. $7.50

WHY BRIDGET STOPPED DRINKING. - - - - - Unedibor.
The scene was made in the interior of a Chemical Professor's laboratory, on the shelves of which are arranged the professor's many bottles of chemicals and experiments. Bridget is engaged in sweeping the floor of the laboratory. She suddenly remembers that she is very dry and her attention is attracted to a closet door over which there is a sign reading "Spirit Closet." Bridget cautiously looks around, opens the door and takes out a large bottle. After relieving her

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thirst, she places the bottle back in the closet and leaves the room. The professors enters, and himself going to the spirit closet for a drink, discovers that the spirit bottle is empty. He immediately decides to check Bridget's appetite for "John Barley." In the closet he rigs up a skeleton and a bucket of water arranged to dump automatically on whoever opens the closet door. The scene then dissolves and shows the laboratory the next day with Bridget entering for another drink. Immediately she opens the closet door, she is clasped around the waist by a skeleton. The water is unceremoniously dumped upon her head and the skeleton bearing the sign, "Beware of Rum," pushes her violently to the floor. Bridget is terror-stricken, and from the expression on her face we gather that she decides to give up drinking permanently. Length 75 feet $11.25

THE FINISH OF MICHAEL CASEY, OR, BLASTING ROCKS IN HARLEM. - - - - - - - - - - - - Unghaiella.

Five sons of the Emerald Isle are hard at work drilling for a blast in a ledge of rocks. The twelve o'clock whistle blows and they immediately drop their tools and disperse to partake of the noon-day meal. One of the laborers seats himself upon a keg labeled "dynamite." and with his dinner pail between his knees begins to eat his lunch. He stows away huge slices of bread and meat, presenting very funny facial expressions, and having finished his meal he lights his pipe for a quiet smoke. Being satisfied that his pipe is well lighted and with a very wise look on his face, he unthinkingly drops the match into the dynamite keg. A huge explosion then takes place. A great cloud of smoke bursts from the keg and the Irishman goes up into the air like a shot out of a gun. As the smoke clears away the Irishman is seen to fall heavily to the ground on a heap of rocks. His comrades rush to him and begin examining him for signs of life, when he jumps to his feet, knocks his comrades right and left and rushes from the scene in terror. This is a sidesplitter from start to finish. 100 feet. $15.00

Miscellaneous

MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY. Tumbaras.

Shows the great inventor in working dress, engaged in an interesting chemical experiment It is an accurate and interesting portrait, full life-size. No collection of moving picture films is complete without this great masterpiece. 45 feet. $6.75

PARADE OF AUTOMOBILES. - - - - - - - Unclonking.

The famous Madison Square Garden forms the background of this excellent picture. A number of very fine automobiles pass in this strip, coming close to the camera and show clear and life-size. A very

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strange coincidence in the closing of the picture is two old ladies who drive by in a dilapidated looking buggy drawn by a long-eared mule. This is a remarkable picture, showing up-to-date means of transportation in New York city, and the incident of the mule and the two old ladies adds a sufficient amount of humor. 100 feet. $15.00

We furnish a good 50-foot strip. Unclogged. $7.50

THE AMERICAN FLAG. - - - - - - - - - - Umlaut.
This picture shows our National flag waving in the breeze. Coloring adds greatly to the effectiveness of this film. 50 feet. $7.50

OLD GLORY AND CUBAN FLAG. - - - - - - - Tuonare.
The stars-and-stripes and the flag of Cuba Libre flutter in the breeze one after the other. Very dramatic. Appeals to the popular sentiment. Excellent when colored. 50 feet. $7.50

CHICKEN THIEVES. - - - - - - - - - - - Tumbaria.
Two coons are raiding a hennery, when the farmer appears on the scene with his hired man and a gun. He shoots at the disappearing darkey. Fine smoke effects. 45 feet. $6.75

AMBULANCE CALL. - - - - - - - - - - - Tudence.
Stable door opens and ambulance dashes out into the street. Policeman holds back a furniture van till ambulance passes by.
50 feet. $7.50

AMBULANCE AT THE ACCIDENT. - - - - - - Tudesque.
The victim is lying on a trolley car fender. Ambulance drives up and the injured man is removed in a stretcher. 50 feet. $7.50

BABY'S MEAL. - - - - - - - - - - - - - Underpull.
Baby is seated on his high chair, and at a table close by father is enjoying a little light lunch. Baby and father both have their bottles, the baby's is milk and the father's is Piper Heidsieck. Baby is in a good temper when the meal starts, but not being satisfied with his own bottle and being refused the champagne, he proceeds to dig his knuckles into his little eyes and bawl as only babies can. Mother finally rescues baby and brings the meal to a finish. A pretty picture of home life, sure to be a great favorite with ladies and children.
75 feet. $11.25

THE FOX HUNT. - - - - - - - - - - - - Uncover.
The anticipation of a great day's sport is very evident by the interest taken alike by horses and hounds in the early part of this picture. As they start forth from the kennels, expectation is apparent in every motion. The vaulting of the steeds over bars and the loping of hounds as they start tend at once to interest all in the exciting chase for the brush that must occur later on. Next comes the triumphal return, where the horses leisurely trot along and the hunters discuss the mis-

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haps and incidents of the day's sport, while the brush at the saddle bow is the trophy in evidence of the enjoyment that they have experienced. 125 feet. $18.75

FEEDING THE PIGEONS. - - - - - - - - - - Uneinigen.
This picture was taken in the Place de la Concord, Paris, France. It shows a beautiful French lady throwing food to pigeons, which cluster about her in thousands, flying around and lighting on her arm, eating food out of her hand, etc. This is a beautiful and interesting subject and a perfect piece of photography. Length 50 feet. $7.50

MASSACRE AT CONSTANTINOPLE. - - - - - - Unelected.
Showing a number of ferocious Turks tearing down the doors of an Armenian residence. They drag forth the occupants, consisting of men, women and little children, butcher them with long knives, and then, after looting the house off all its valuables, they set fire to it. Length 65 feet. $9.75

WASHING DOWN DECKS. - - - - - - - Unemptied.
We here present a remarkably life-like scene in the early morning on board an American Men-o'-War. The jack tars are lined up for deck washing. A number of them have their scrubbing brushes mounted on long handles and are vigorously rubbing the deck, while three lazy looking chaps with a smile of victory which indicates that they have the soft job of the day, are playing a hose for the jacks who are scrubbing. The water effects presented in this picture are very fine. Length 50 feet. $7.50

STAGE COACH HOLD-UP IN THE DAYS OF '49. - Unendling.
This scene will give you a good idea of the desperate "Hold-Ups" that occurred on the plains when the rush was made to the new gold fields in '49. It shows the desperadoes coming from ambush, covering the driver of the stage with Winchester rifles and ordering him to halt. The occupants of the coach are compelled to dismount from their places, and are lined up in a very realistic manner with their hands thrown up. The outlaws get all the booty they can, and are just departing when an armed Sheriff's posse arrives. They pursue the bandits, and after a desperate chase and a brutal conflict, capture them and return to the scene of the robbery. The bandits are then forced at the points of revolvers to ride in front of the coaching party to Dad's Gulch, a mining town, where they are safely landed in the lock-up. This picture will joyously intoxicate any audience, and deafening applause for an encore will be certain. Length 150 feet. $22.50

A ROUGH DAY ON THE OCEAN. - - - - - - Ungeduldig.
This picture was taken on the promenade deck of one of the great Atlantic liners during a storm and shows a number of passengers clad in rainy day costume, walking the deck. The Captain also ap-

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pears with a field glass and is making observations. The seas are running very high and make a picture of a very interesting nature. The picture is greatly enhanced by the heavy seas dashing against the sides of the ship, turning the water into foam, and by one of the passengers being taken suddenly ill and going hurriedly to the rail of the ship for obvious reasons. Length 100 feet. $15.00

FEEDING THE DOVES. - - - - - - - - - Turbaremos.

A farm scene, showing a young girl and her baby sister throwing crumbs and grain to the doves and chickens. 45 feet. $6.75

Mystical

THE ENCHANTED DRAWING. - - - - - - - - Undoso.

Upon a large sheet of white paper a cartoonist is seen at work rapidly sketching the portrait of an elderly gentleman of most comical feature and expression. After completing the likeness the artist rapidly draws on the paper a clever sketch of a bottle of wine and a goblet, and then, to the surprise of all, actually removes them from the paper on which they were drawn and pours actual wine out of the bottle into a real glass. Surprising effects quickly follow after this; and the numerous changes of expression which flit over the face in the sketch cause a vast amount of amusement and at the same time give a splendid illustration of the caricaturist's art. 100 feet. $15 00

THE CONGRESS OF NATIONS. - - - - - - - Undomestic

A new and sensational film, which deals in a highly up to-date manner with the international situation. A magician steps upon the stage carrying a hoop covered with white paper. Then in quiel succession the flags of Germany, Russia, Ireland, England and Chin: are brought forth and from each a soldier is produced correspondin; with the flag of each nation. The magician adds a bid of comedy t the scene by producing a decidedly Hibernian policeman from the fla of Erin's Isle. The magician then slowly waves his arms in front the American flag, and as he dissolves into thin air a striking an patriotic tableau appears. The dissolving effect from the magician t the tableau is a new and unique effect never hitherto achieved i motion photography. 115 feet. $17.2

THE CLOWN AND THE ALCHEMIST. - - - - - Undoubte

Although we are led to believe that the ancient alchemists were a powerful, this picture somewhat reverses the order of things. Tl clown plays some wonderful pranks on the old professor. He appea and disappears in numerous startling positions, using his club wi great effect and always escaping punishment. At last the alchemi brings his magic power into use, and calling two hooded assistan orders a huge cauldron brought in. The climax, by which the clov finally disposes of the alchemist, is startling in the extreme.

80 feet. $12.

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THE MECHANICAL DOLL. - - - - - - - Undamming.
In the beginning of this picture this life-size marvel of mechanism is discovered standing rigidly in the center of the room. The professor first winds up the spring on the right side of the doll, which causes a few spasmodic movements of the arms and head only. He next winds the spring on the left side, when the figure starts to run across the room and is only caught in time by the professor to prevent its colliding with the wall. The different movements of the doll are rapid and various. 75 feet. $11.25

THREE OF A KIND, OR THE PIRATE'S DREAM. - Undersized.
In a rocky cavern a bandit chief is plotting some deep laid scheme. He calls for a drink. The effect is soon apparent. Suddenly starting to his feet he is amazed to observe a misty figure standing at the opposite side of the table, which, as it becomes clearer, shows in face, form and feature an exact counterpart of himself. The Bandit in a frenzy of fear and rage overturns table and chairs and falls prone to the ground. The great novelty in this picture lies in the fact that three figures of the same man appear at one and the same time this being accomplished by a clever feat of photography. 60 feet. $9.00

THE ASTRONOMER'S DREAM. - - - - - - - Unbodkined.
Here is an observatory, with telescope, star-charts and all accessories. The old Astronomer is at work over his calculations Through the aperture in the dome the full moon is visible. First there appears a beautiful vision of a lovely lady, who disappears again all too soon. Then follow in rapid succession such events as flash through the brain of a man with a temperature of 104 degrees; or after eating a welsh rabbit at one in the morning The moon comes down from the sky, right into the observatory. He has eyes that move and a mouth that opens and shuts. All sorts of strange things come out of the Moon's mouth, and the old Astronomer is so frightened that he throws chairs and books and instruments into a dreadful slit. Suddenly the Moon disappears into the middle distance and takes the shape of a crescent. Perched upon one of the horns of the Moon is a lady in scanty attire. Then the old Astronomer awakes—alas! it is all a dream. 200 feet. $30.00

We can also furnish 100 foot lengths (Undersoil) for $15.00

THE SPANISH INQUISITION. - - - - - - - Undamaged.
The interior of the Inquisition Chamber is here seen, with its gruesome instruments of torture. Then the Inquisitor leads in his victim, a beautiful lady, whom he drags into the chamber by a rope tied about her neck. Upon reaching the center of the chamber, the fair victim falls upon her knees and prays for mercy, but, in spite of her entreaties, she is thrown upon the grate, where, despite her struggles, she is bound securely. When the fire subsides, the Inquisitor holds the

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skeleton upright on the bars and makes a blow at it with an ax, but his hand is arrested by the angel of death, who afterward causes the spirit of the victim to rise from the ashes. 70 feet. $10.50

HOW THE PROFESSOR FOOLED THE BURGLARS. - Underput.
The Professor, who is a renowned magician, hears some one approaching and instantly changes himself into a cloaked figure with a skull head. Two burglars enter and deal him a terrible blow on the head. One of the burglars now fills his sack. Suddenly the bag changes into the Professor, who springs to the floor, and as he alights changes again into a bag before their astonished eyes. The Professor makes another lightning change and than vanishes himself. Very startling and laughable.
75 feet. $11.25

THE MAGICIAN. - - - - - - - - - - - - Uncomely.
The scene opens on a theatrical stage. The magician enters from the wings, and making a bow to the audience, removes his coat and hat, and they disappear mysteriously in the air. He then takes a white handkerchief from his pocket, holds it over his knees, and his long trousers disappear, and behold! he is clad in knickerbockers. He next makes a pass with a magic wand and a table suddenly appears before the audience, on which is a large pile of tissue paper. The magician takes up the paper and shakes it a few times and three live geese fly out upon the floor. This is a highly pleasing and mystifying subject.
60 feet. $9.00

SUCH A HEADACHE. - - - - - - - - - - Underscore.
Into a dollar-a-day room in a Bowery hotel, enters a New York drummer who has evidently been having a "good time." As soon as he is left alone he begins to "see things." His valise flies around the room in a startling manner and upon opening it a huge demon's head arises therefrom and floats through the air. A bottle on the table changes into a little black dog which springs to the floor as he reaches to take a drink he rings for the chambermaid, but immediately kicks her out. She returns reinforced with the landlord and the bell-boy. All four now engage in a most furious fight, in which bedclothes, chairs, water pitcher, etc., take an active part. The drummer wraps a towel around his head and pouring the contents of the ice water pitcher upon it wearily lies down again. After seeing the picture it is easy to see why we give it the title "Such a Headache." 125 feet. $18.75

THE ARTIST'S DREAM. - - - - - - - - - - Uncorded.
The scene opens in the interior of an artist's studio. Mephisto appears mysteriously and signals the pictures to come to life. They step down from the frames and walk forward, admiring their costumes. Mephisto then touches the artist on the shoulder, awaking him, and disappears. The artist, after rubbing his eyes, sees the picture on his right hand side and jumps up to embrace her. After embracing her once, he

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makes a second attempt and she disappears. The artist now wakes up, jumps to his feet and runs to see if the pictures are still in the frames. He examines them and finding that they are still fast on the wall, realizes that he has been dreaming and seeks consolation in the bottle. 60 feet. $9.00

CHING LING FOO OUTDONE. - - - - - - - Uncommixed.
The magician enters upon the stage, and removing a covering from a small table, shakes it before the audience to show that there is nothing whatever concealed inside, places the cloth upon the floor, and when he removes it a large washtub is found to be entirely filled with water, which he splashes before the audience to show that there is no deception. He places the cloth over the tub again, and when he removes it five large geese are found to be swimming in the water. The magician takes the geese out of the tub, and places them on the stage, and they walk away. He again places the cloth over the tub, and when he removes it the tub disappears and a small boy stands in its place. The boy walks off the stage to the astonishment and amazement of the audience. 50 feet. $7.50

FAUST AND MARGUERITE. - - - - - - - - - Uncommon.
Marguerite is seated before the fireplace, Faust standing by her side. Mephistopheles enters and offers his sword to Faust, commanding him to behead the fair Marguerite. Faust refuses, whereupon Mephistopheles draws the sword across the throat of the lady and she suddenly disappears and Faust is seated in her place. 60 feet. $9.00

STRANGE ADVENTURES OF A NEW YORK DRUMMER. Unbundle.
This commercial traveler has evidently had a wet day judging from the strange things he sees at his hotel. The hall boy shows him to his room, puts down his grips, and then calmly disappears——through the ceiling. Drummer pushes button five times for a drink, and waiter appears——through the floor. Drummer is overcome with surprise and turns to sit down on the bed——it promptly disappears. He fights with the waiter, is overcome and waiter locks him in a trunk, and sits on it. After a while opens trunk; behold! its empty. Drummer appears mysteriously, picks up a big book, hits waiter on head, and drives him through the floor. Drummer dances in delirious glee. 65 feet. $9.75

MESMERIST AND COUNTRY COUPLE. - - - - - Unbundling.
Mr. and Mrs. Hayseed have heard of this wonderful Professor, and come to his office. They waken him from a trance, give him a fee and he hypnotizes them. The stunts they do while under his influence would make the Sphinx laugh for joy. Hayseed stands on his head, balances himself on a chair and takes off his clothes. Mrs. Hayseed also begins to disrobe, but she goes behind a screen. Her bare arm appears over the top, and she drops her clothes on the floor. It is a

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hair raising moment to guess what she's going to do next. The mystical appearances and lightning changes are managed with wonderful cleverness. 100 feet. $15.00

THE MYSTIC SWING. - - - - - - - - - Uncommonly.
The professor shows his power to Mephisto by mysteriously placing a young lady in a swing. Mephisto then shows his power by making the young lady disappear from the swing, to the surprise of the professor. The professor makes another mystic pass and produces a second young lady then in the swing, and also a skeleton. 60 feet. $9.00

A VISIT TO THE SPIRITUALIST. - - - - - - - Uncleared.
This is acknowledged by exhibitors to be the funniest of all moving magical films. A countryman is seen entering the office of the spiritualist and paying his fee. He is then mesmerized and sees funny things. He drops his handkerchief on the floor, and as he reaches for it, it gradually grows larger and larger, dancing up and down, and going through funny antics until before the eye of the spectator it turns to a ghost of enormous proportions. It then vanishes, and as the countryman is in the act of sitting in a chair the ghost suddenly appears and the countryman receives a great fright. He then jumps up, throws off his hat and coat, and they immediately fly back on his body. He repeatedly throws them off and they as often return. The scene closes by numerous ghosts and hobgoblins appearing and disappearing before the eyes of the frightened countryman, who finally leaves the room in great haste. 100 feet. $15.00

THE ANIMATED LUNCHEON. - - - - - - - Uncompact,
The scene takes place in a fashionable café. A well dressed couple enter and after a careful perusal of the menu, conclude on an order of boiled eggs and Welsh rarebit. The obliging waiter delivers the order. The guests break open the eggs, and two beautiful white chickens fly across the room. The diners then perform a similar trick with the Welsh rarebit just served, and two beautiful snow white rabbits hop from the dish and are seen kicking and squirming as they are lifted to the floor, It was all a joke but the waiter was not on. Your audience will catch on, for it is a good lively subject, full of action.
60 feet. $9.00

OH! WHAT A NIGHT, OR THE SULTAN'S DREAM. - Uneasily.
The picture opens with the Sultan lying down to rest on his luxurious cushioned couch. Immediately the dream begins. He sees a bat flying over his head and makes vain endeavors to catch it, but to no avail. The scene suddenly changes to the grounds around the palace of the Sultan and he is suddenly hurled to the ground, landing on his back. The dream continues. An odd looking tree suddenly appears in the foreground and turns into a hobgoblin, which shakes its arms at the Sultan. The Sultan seizes his sword and stabs at the fierce looking

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object, when it turns into Mephistopheles. He endeavors to dispatch Satan with his sword, but Satan suddenly disappears in a puff of smoke, leaving in place of the smoke a beautiful woman, to whom the Sultan immediately begins to make love, whereupon she disappears, and ten girls, clad in comic opera costumes, suddenly appear and dance around the Sultan. Mephistopheles is standing in the background. The Sultan is then seized and placed upon an imitation scaffold, and just as they are about to dispatch him the dream ends, and he finds himself once more on his comfortable couch, caressing an apparently sore head. Very marvelous mystical changes from start to finish.

Length 150 feet. $22.50

THE STATUE OF WILLIAM TELL. - - - - - - - Unelli.

The scene opens in an artist's studio where the unfinished statue of William Tell stands upon a pedestal. A clown appears and sticks a clay arm and clay head on the statue, thus completing it. He places a large brick on top of the head to make it stick. When he turns his back the statue turns into a living representation of William Tell, and seizing the brick from the top of his head, hits the clown a heavy blow upon the back. The clown falls upon the floor, and upon getting up he goes to the statue to discover if possible who threw the brick, when to his amazement the living man has suddenly become a statue again. The clown leaves the statue to attend to some duties about the studio, when it again turns to flesh and blood and stepping down from the pedestal seizes the clown and throws him down upon the floor, then picks him up and throws him around the room in a furious manner, finally ending by jumping and stamping on him. The mysterious William Tell then vanishes in a cloud of smoke, and the clown jumps up from the floor and makes his exit in a very ludicrous manner.

Length 60 feet. $9.00

THE MYSTERIOUS BLACKBOARD. - - - - - - Unendly.

The conjurer appears at a blackboard and draws the head of a knight on it. He seizes the picture of the head, removing it from the blackboard, and it turns into life and bows and smiles apparently with a body being attached to it. The conjurer then seizes a sword and runs it completely through the head, entering at the neck and going right through the top of the skull, He then takes the head and places it upon a camera which is mounted upon a tripod, then throwing a cloak around the legs of the tripod, the young lady to whom the head belongs appears instantly the cloak is removed, with head properly attached to her body. Then by use of a fan, the conjurer causes the young lady to gradually fade and disappear into space, when she instantly reappears seated upon an easel. The conjurer then seizes the head from her body, throws it at the blackboard, when it remains fixed thereon as if painted in. The conjurer then runs toward a door

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which stands in the middle of the room, and making a jump in the air, vanishes into space. Length 100 feet. $15.00

DUEL IN THE SNOW. - - - - - - - - - - - Unetitas.
As the snow softly and silently falls in a secluded wood, we see the principals in this affair of honor, arranging their preliminaries for the contest which is to follow. The contest is a fierce one and terminates as usual in favor of the most skillful. Mortally wounded, his opponent falls and expires, and is covered with his cloak by his second, and then left in the field. A vision of the Angel of Death claims the spirit of the dead. 95 feet. $14.25

UNCLE JOSH IN A SPOOKY HOTEL. - - - - - - Uncord.
The landlord enters with his rural guest. After examining the bed and other things in the room, Josh takes a seat beside the landlord, who tells him that there is a rumor that a ghost appears in that room every night at 12 o'clock. The ghost then appears mysteriously and hits Josh a slap on the cheek. Thinking it was the landlord who hit him Josh gets up and knocks the landlord off the chair. After a little row, Josh and the landlord again sit down and the ghost again appears and hits the landlord on the cheek. The landlord, thinking it was Josh, gets up and knocks him off the chair. Each one accuses the other of striking him. Josh discovers that his companion is really the ghost, and in great fright he grabs his things and rushes out of the room, followed by the ghost. 80 feet. $12.00

THE REVERSING SIGN PAINTER. - - - - - - Ungerufen.
One of the first of our series of puzzle pictures. The sign painter is busily engaged painting in the words "To Let" on a large sign which projects over the side walk. A bicycle rider, who is evidently a novice and very much intent on learning to ride the wheel, comes into view, and swaying from one side of the road to the other, finally collides with the stepladder, on which the Knight of the Brush is mounted. Here there occurs a mix-up that is laughable and the unexpected happens. By mysterious manipulation of the film we cause the bicycle to right itself and the rider to mount upon it and ride backwards out of the picture, while the stepladder suddenly rights itself and the painter springs backwards on the top round of the ladder, and by rubbing his brush over the letters he has just made, causes them to be removed one by one. He then dismounts from the ladder, and, walking backwards up the street, a barrel and other material which he placed upon the ground when he first came into the picture jump from the ground upon his shoulders, and he walks out of the picture backwards. This picture is of a very humorous nature and at the same time keeps the audience guessing. Length 60 feet. $9.00

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BUILDING MADE EASY, OR HOW MECHANICS WORK IN THE TWENTIETH CENTURY. - - - - - - - - Ungerupet.

In presenting this film to our customers we can safely promise an entire novelty in motion picture photography, producing effects never heretofore accomplished. A wooden building which is in course of construction, forms the background of this picture. The carpenter, who is mounted upon a ladder, is engaged in nailing on the rough wall boards. A laborer is seen coming toward the building with a wheelbarrow loaded with bricks. He dumps the bricks from the wheelbarrow and walks off. A brick mason then appears at the window with a tub, and holding it on the window sill, the bricks begin to fly from the ground into the tub. He repeatedly dumps the bricks on the floor inside the building and comes back to the window for another load, until the bricks all disappear from the ground. The carpenter then turns around on the ladder, and beckoning to some boards on the ground, they fly to his arms and then to their places on their building, where they are properly adjusted and nailed. The carpenter then jumps from the ladder to the ground, and picking up an armful of boards, jumps backwards to the top of the ladder. The laborer again appears with a barrow full of bricks and dumps barrow and bricks on the ground. He then turns with his back to the opening in the house and jumps from the ground to the second story. Beckoning to the wheelbarrow, it turns over and jumps after him, and is closely followed by the bricks, which fly into the wheelbarrow. A very amusing picture, which will cause laughter in any audience.

Length 85 feet, $12.75

New York

EAST SIDE DRIVE, CENTRAL PARK, N. Y. - - - Turbaria.

Taken at the fashionable driving hour and shows many stylish equipages drawn by spirited horses. 50 feet. $7.50

DICK CROKER LEAVING TAMMANY HALL. - - Unclogging.

A very lifelike picture of the famous New York politician and Tammany Hall boss. This picture was taken on Sunday morning as he was leaving the 14th Street Wigwam, accompanied by a number of prominent New York politicians. 50 feet. $7.50

FIFTH AVENUE, NEW YORK. - - - - - - - - Tuorlo.

The famous parade ground of Metropolitan fashion. Exquisitely gowned women, club men. actresses, millionaires pass by on their afternoon stroll. 40 feet. $6.00

HERALD SQUARE. - - - - - - - - - - - Tyrulicinie.

Formed by the junction of Broadway, Sixth Avenue and 35th Street. The picturesque low roofed Herald building is plainly shown; also the passing crowds and group of idlers. 50 feet. $7.50

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104TH ST. CURVE, NEW YORK ELEVATED RAILWAY. Unbowable.
Taken from the front platform of a special train run backward over the celebrated S curve. Not only are the passing trains and crowded platforms of great interest, but the view of up-town New York is an excellent one, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the "special" slows up at 92d Street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good-bye. 150 feet. $22.50

NEW, BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE.
Unclaimed.
This is a new negative showing the entire trip from Brooklyn to New York, in which the immense towers stand out clear and distinct against the sky. The best picture of the Brooklyn Bridge yet secured.
150 feet. $22.50.

BOWLING GREEN. - - - - - - - - - - - - - Umfallig.
New York City's oldest Park, dating back to the early Dutch settlers. On this green, during the Revolutionary war, the Patriots pulled down a leaden statue of George III, and melted him into bullets.
45 feet. $6.75

PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY. Uncoach.
This picture shows the Hebrew quarter of New York City, which is so graphically described in the Zangwill play. 100 feet. $15.00

PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY.
Unclouded.
The scene starts at 19th Street and Fifth Avenue. The picture was taken from an automobile and shows the arch full in life size. During the approach of the camera the spectators imagine themselves passing under the arch and proceeding up Fifth Avenue. The automobile then turns suddenly into 26th Street, toward Broadway. The graceful arch and wonderful historical columns form a very attractive background. This picture also gives the spectators a glimpse of two of New York's greatest thoroughfares, as the arch is located at the junction of Broadway and Fifth Avenue, better known as Madison Square.
75 feet. $11.25

PANORAMA OF BROOKLYN BRIDGE, RIVER FRONT, AND TALL BUILDINGS FROM THE EAST RIVER. - - - Ungethuem.
This film, taken from the deck of the harbor police boat "Patrol," gives a splendid view of what is appropriately called "The American Venice." Beginning opposite Fulton ferry the "Patrol" swerved around in a circle, bringing into view first the great span of the Brooklyn Bridge from one end to the other, then the crowded masses of shipping along the river front, while in the distance the imposing array of sky-scrapers stands as so many magnificent monuments to the wealth and business enterprise of America's great metropolis. 125 feet. $18.75

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NEW YORK SKY-LINE FROM EAST RIVER AND BATTERY. Ungewohmt.

A nearer view of the docks and shipping, a splendid panorama of Battery Park, the "old Castle Garden," and the big buildings on lower Broadway. 100 feet. $15.00

NEW YORK SKY-LINE FROM THE NORTH RIVER. - Unghere.

Commencing at the Battery, this film gives a splendid view of the city and tall buildings fronting the North River, which, together with a close view of the well known ferry slips, presents a most comprehensive pictorial representation of our great city. 125 feet. $18.75

Police

NEW YORK POLICE PARADE. - - - - - - - - Unbuilding.

An excellent view of the "Finest," on their annual parade and inspection, June 1, 1899. The head of the column is just turning into 14th Street from Broadway, the Morton House forming part of the background. Crowds line both sides of the cable car tracks, falling back as the band heading the first division swings around Dead Man's Curve, and passes the camera. Chief Devery makes a fine showing; as also do his men, with their white gloves and helmets, shining buttons and spick and span appearance in general. 150 feet. $22.50

POLICE PATROL WAGON, - - - - - - - - - Turaglio.

It dashes up just in time to gather in the crowd of rowdies that are fighting. The policemen hustle the toughs off to the station house. 45 feet. $6.75

THE RUNAWAY IN THE PARK. - - - - - - Turbazdine.

A horse and carriage pursued by two mounted policemen. They approach at furious speed. Excellent action and very exciting. 45 feet. $6.75

Seaside.

SHOOT THE CHUTES SERIES. - - - - - - - - Unclassic.

This is positively the most wonderful series of pictures ever secured by an animated picture camera. The first scene is taken from the pond of the chutes, and shows a number of boats laden with gay Coney Island pleasure-seekers coming down into the water in rapid succession. The next scene is taken from the top of the incline, showing the boats being loaded, starting away, running down the chutes and dashing into the water. The next and most wonderful picture was secured by placing the camera in the boat, [illegible] a [illegible] view of the chutes while running down and dashing into the [illegible] 275 feet. $41.25

SHOOT THE CHUTES SERIES. - - - - - - - - - Uncle.

We also make an excellent 200-foot strip of above $30.00

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SHOOTING THE CHUTES AT PROVIDENCE, RHODE ISLAND.
- Ungeschick.

On Decoration Day, May 30th, 1901, there were some novel attractions at the Shoot the Chute grounds at Providence, R. I. We sent out photographers to Providence for the purpose of recording some of these scenes We secured a 150 film full of action from start to finish, embodying the following scenes.

We first showing a very thrilling act consisting of a roller-skater who starts at the top of the chute's incline and descends into the pond. When the skater strikes the water a huge splash occurs which sends spray into the air to a great height, churning the water of the pond into a foam.

We next show the boats descending the chutes and rushing into the pond at a greater speed than has ever been attained in this popular sport. The position of our camera when making this picture was exceptionally good and the boats rush by our apparatus at a very high rate of speed. The spray effects shown here are the best ever recorded in a chute picture.

The last thirty feet of this film shows a balloon ascension and parachute jump. 150 feet. $22.50

We also furnish a separate strip showing the balloon ascension and parachute jump, 30 feet. Ungesotten. $4.50

THE DIVING HORSE. - - - - - - - - - - - Unclean.

The only picture extant showing this wonderful performance of a horse diving from a staging 40 feet in height into the water. Scene secured at the Shoot the Chutes pond at Coney Island, and depicts a wonderful feat. 100 feet. $15.00

SEA WAVES. - - - - - - - - - - - - - - - Umlauern.

Shows the beach at Long Branch immediately after a heavy storm. The breaking waves dash over a row of spiles, throwing spray high into the air. 45 feet. $6.75

AFTER THE STORM. - - - - - - - - - - - Unbigoted.

In the foreground is the wreck of a pier, with the spiles broken and jagged. Far out toward the horizon is the angry sea, an unbroken expanse of surging billows. The surf runs high. Wave after wave rolls in grandly, flecked with floating foam. As each wave crest breaks over the pier it dashes high into the air, spouting through the spiles in a coruscading cascade of shining silver spray. It is a marvelous display of sunshine and wave effects. 45 feet. $6.75

MI[illegible] RAILWAY. - - - - - - - - - - Undersets-

[illegible] greatest attractions in parks and summer resorts during the past summer has been the miniature railway The film shows three different views of this novel attraction, first, the little engine and line of cars ready to start, passengers, including many children,

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scramble aboard, the engineer blows the tiny whistle, and they are off. The train is then seen rounding a long curve and coming head on at full spead. It passes with all the dash of a limited express. The camera is then turned and shows a receding view of the same train. 70 feet. $10.50

FLIP-FLAP RAILROAD. - - - - - - - - - - - Undull

Taken at Coney Island. A most novel picture showing the latest method of sensational seashore amusements. The pleasure seekers are seen going down a very steep incline in the car which is specially constructed to make a complete circle in the air from what is known as the "Flip Flap" or "Loop the Loop." The car and occupants turn a complete somersault in the air and finally pass out of sight. 75 feet. $11.25

We also furnish an excellent 50-foot strip (Underfoot.) $7.50

A WAGON LOAD OF BABIES. - - - - - - - Ungesucht.

This film will please all audiences, as pictures of children are invariably popular; and it is safe to say that nowhere could be found a finer collection of youngsters than these, who are just ariving from a May party in a large toy fire patrol wagon drawn by the colored nurse. In the background is seen the beautiful Coney Island Boulevard crowded with carriages, and as the children alight or are lifted out of the wagon by the ladies, they run forward until the happy smiling little faces entirely fill the field of the camera. 50 feet. $7.50

Soldiers

SIXTH U. S. CAVALRY, FORT MEYER, VA. - - - Tunales.

A picture full of action. A close view of the entire regiment as it passed by our camera. Every movement shows perfection of military discipline. 150 feet. $22.50

SIXTH U. S. CAVALRY, FORT MEYER, VA. - - - - Tuna.

50 foot strip. $7.50

BAREBACK HURDLE JUMPING. - - - - - - - Tumbilla.

Taken at Fort Meyer, Va. Each cavalryman is seen standing astride of three spirited horses, which gallop forward and jump a high hurdle. Very exciting. 50 feet. $7.50

HURDLE JUMPING AND SADDLE VAULTING. - - Tumeceuia.

One after another 30 cavalrymen perform these dextrous feats. The hurdle jumping alone makes this picture famous; but add to it the dangerous saddle vaulting, and you have a wonderful film.

50 feet. $7.50

GREAT CAVALRY CHARGE. - - - - - - - Unendeared.

This scene opens in one of the wide Parisian plazas at the Paris Exposition. Several troops of Lanciers and French Dragoons are mounted

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and drawn up in line ready to make an exhibition cavalry charge. They begin by charging away from the camera for a distance of about half a mile, when they halt, and facing toward the camera they make a most pleasing spectacle as they gallop back toward the audience at a furious rate of speed. There are about 500 men abreast in this most remarkable cavalry charge. Length 50 feet. $7.50

Trains

PANORAMIC VIEW. HORSESHOE CURVE, PENNA. R. R. Unburiable. On the right is the river, lost to view as the track curves toward the hills. Then a straightaway thousand yards, as the train approaches a cleft in the hills. On the left a giant excavator and scores of little gravel cars. Then into a rock cut; and out again with a slight curve. For a short moment the rails glisten like shining ribbons as the sun catches their polished surfaces. Past a puffing freight engine, a huge mogul pulling seemingly endless box cars. Another slight curve and a broad valley greets us. Kittaning Point on the right and far away up in the hills the Altoona reservoir. Under a bridge, past a signal tower, and a broad expanse of meadow and forest, bathed in sunshine. 135 feet. $20.25

RUNNING THROUGH GALLITZEN TUNNEL, PENNA R. R. Unburning. We overtake a freight train as we approach the tunnel. First we catch the caboose, then overhaul, car by car, the entire train, then pass the puffing, blustering camel-back. The track curves, and we see a cavern in the hillside, exhaling great breaths of smoke as if a lair of some fabled monster. An eye-wink and we're in the tunnel. The blackness is dense and cooling. As we become accustomed to the gloom, we see an EYE far ahead; a half-closed eye, growing larger and larger as we approach. It glistens on the converging rails; it grows larger; it grows brighter. We see a delicate picture outlined in that tiny space; a picture of a station, a tower, bright trees, shining meadows; and suddenly we're right in the midst of it all. The semaphore beckons us on; and we go on and through the heart of the mountains, those tree-clad slopes that make famous the scenery along the Pennsylvania railroad. 135 feet. $20.2[illegible]

PANORAMA OF SUSQUEHANNA RIVER TAKEN FROM THE BLACK DIAMOND EXPRESS, - - - - - - - - Unburthen[illegible] There is hardly a lovelier spot along the whole Lehigh Valley railro[illegible] than this stretch of road. We are on a gentle curving bit of tra[illegible] mountains on both sides. We glide beneath a slender bridge, pass [illegible]ossing and a wayside station, and run out on a steep embankm[illegible] Suddenly the road dips into hills, then out again, round a point, [illegible] the valley of the Susquehanna bursts upon our view. Far aw[illegible] the blue distance the river glistens like a silver thread. There [illegible]

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bridges and houses and barns and steeples. There are checker-board farms, and broad patches of virgin forest, all calm and serene in the glory of God's sunshine. 90 feet. $13.50

BLACK DIAMOND EXPRESS. - - - - - - - Tummelchen.
Train is first seen rounding a curve nearly a mile away. Approaches at the rate of 70 miles an hour, blowing a warning whistle to a gang of track repairers. 140 feet. $21.00

BLACK DIAMOND EXPRESS. - - - - - - - - Tummel.
50 feet. $7.50

NEW BLACK DIAMOND EXPRESS. - - - - - - Uncrown.
This picture was taken at one of the curves on the Lehigh Valley Railroad, along the beautiful Susquehanna River. The train is seen rapidly approaching in the distance, clearly outlined against the grey mountains. Smoke can be seen pouring in volumes from the stack of the locomotive, and as the train approaches closely, she sounds a whistle, warning some section men, who are working on the tracks in the foreground. As she rushes by the camera, the swing motion of the train gives a vivid idea of the lightning speed at which she is traveling. 60 feet. $9.00

A RIDE THROUGH PACK SADDLE MOUNTAINS. PENNA. R. R.
Unburdened.
The picture shows a beautiful panoramic view of ever changing interest. First a straight bit of track, fine roadbed, long vista of telegraph poles. Suddenly the road curves in toward the mountain side. On one hand a study in foliage; on the other a deep ravine, with a fringe of far off blue mountains in the background. A block signal tower comes into momentary sight, as the train whizzes along, past track walkers and a gang of section hands. Taken from the front platform of a "special" furnished through the courtesy of the Pennsylvania R. R. Co. 140 feet. $21.00

Many other train pictures are listed under different headings. See Denver & Rio Grande, Atchison, Topeka & Santa Fe, Southern Pacific Series, and NORTHERN PACIFIC SERIES.

Water Falls

WATERFALL IN THE CATSKILLS. - - - - - - - Tufoso.
Beautiful water effects at Haines' Falls, a most picturesque and charmming mountain cataract. The wild and rugged surroundings are very impressive. 50 feet. $7.50

PATERSON FALLS. - - - - - - - - - - - Tufoso.
Few people know what a picturesque waterfall is situated so near New York City, on the Passaic River. A great volume of water is flowing over the falls, and the foam and spray effects are very fine.
50 feet. $7.50

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FALLS OF MINNEHAHA. - - - - - - - - Tugenbund
The "Laughing Waters" of Longfellow's "Hiawatha." A beautiful view of this picturesque and celebrated waterfall. 50 feet. $7.50

RAPIDS BELOW SUSPENSION BRIDGE. - - - - Unblenched.
Shows the turbulent torrent dashing along; foaming, tumbling, rolling, seething—an ever changing picture of grand water effects.
50 feet. $7.50

RAPIDS AT CAVE OF THE WINDS. - - - - - Turbabais.
This view of the rapids is taken from the American side. The background of ice makes an interesting setting to the picture. 50 ft. $7.50

PANORAMIC VIEW OF THE GORGE RAILROAD. - Undumpish.
One of the most interesting places in the vicinity of Niagara Falls is the Whirlpool Rapids, where the immense volume of water which passes from the Falls, speeds along through its rocky and tortuous passage towards the ocean. The camera in securing this picture was placed at the front end of a train ascending the grade at a very rapid rate of speed. The combined motion of the train in one direction and the water in the opposite direction, the latter impeded and interrupted in its course by the rocky path through which it flows, sending beautiful masses of spray and foam many feet in the air, makes an impression on the audience long to be remembered. 110 feet. $16.50

HORSESHOE FALLS FROM LUNA ISLAND. - - - Turbabile.
A fine, clear picture of the cataract. The building in the background is the Catholic Convent. 50 feet. $7.50

WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE.
Turbacao.
Shows the exact spot where Captain Webb met his tragic death. This is the most angry spot in the Gorge. 50 feet. $7.50

AMERICAN FALLS FROM TOP OF CANADIAN SHORE. Turbacion.
With a background of glittering ice. A group of photographers is seen taking pictures. 45 feet. $6.75

HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE.
- - - - - - - - - - - - - - - - Turbamos.
Affords a fine general view of the Falls, together with the river above, with the restless, rushing rapids, foaming and whitecapped. 45 ft. $6.75

Winter Sports.

COASTING. - - - - - - - - - - - - - - Umfliessen.
Taken on the steep Court street hill, Newark, N. J., and shows a great number of school children enjoying this mid-winter sport.
50 feet. $7.50

SNOWBALLING THE COASTERS. - - - - - - - Umfloren.
As the children come sliding down the hill on their sleds, they run the

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gauntlet of volleys of snowballs thrown by the boys from both sides of the street. 50 feet. $7.50

HOCKEY MATCH ON THE ICE. - - - - - - Umfluthen.
The skaters dart to and fro, swinging their hockeys and trying to hit the disc toward the goal. 150 feet. $22.50

SLEIGHING SCENE. - - - - - - - - - - Unbehangen.
A view taken on the West Side drive in Central Park. Shows a continuous stream of handsome rigs and turnouts passing in both directions. Pedestrians watch the gay carnival. 45 feet. $6.75

SLEIGHING IN CENTRAL PARK. - - - - - - Tuptballen.
A rapid picture full of action. Fashionable turnouts in a never ending stream pass by. Fine looking women, stately coachmen and neat footmen. 45 feet. $6.75

SNOWBALLING SCENE IN HALIFAX. - - - - - Uncombined.
An interesting picture secured in Halifax, N. S., on the day of the embarkation of the Canadian contingent for South Africa. The picture shows about 300 small boys in front of the armory engaged in a lively snowballing contest, which finally develops into a fight. The two sides rush each other, and as the contest grows interesting a venturesome teamster passes down the road in a wagon drawn by a white horse. The boys immediately turn their attention to the daring driver and pelt him with snowballs, knock off his hat and disable him generally. This is a very humorous picture. 50 ft. $7.50

HOCKEY MATCH ON THE ICE AT MONTREAL, CANADA. Ungefasst.
A pond of solidly frozen ice in far away Canada, and about 200 boys vigorously engaged in a hockey match. Some of them exhibit remarkable skill in ice skating. One of the boys possesses only one leg, but by the use of a crutch skates about and plays very successfully with his more fortunate comrades. This is a very pleasing picture that will always meet with approval. Length 50 feet. $7.50

ICE BOAT RACING AT RED BANK, N. J. - - - Undutiful.
A most novel and exciting picture. An American flag acts as a stake in the race, and is placed in the center of the ice. The yachts with their great white sails are seen running toward and rounding the stake at a remarkably high rate of speed After passing the stake, they go through some very remarkable manœuvres, jockeying for a favorable place for the run on the home stretch. One yacht runs around the stake at such a high speed that it nearly capsizes. At this particular race it is estimated that some of the yachts made as high as forty miles an hour. The scene gives a remarkably good idea to anyone not acquainted with ice yachting as to just what the sport is. One of the picturesque Shrewsbury River residences forms a very perfect background to this picture. Length 100 feet. $15.00

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(*Concluded from back cover.*)

ONE PERSON CAN WORK THE WHOLE MACHI

Take up Device. The only successful attachment ever invented that wi the film automatically after it has been exhibited. A improvement over the old method of running the fi a bag or box, as it avoids kinks, snarls and the pos of fire.

ONE PERSON CAN WORK THE WHOLE MACHI

The Top Reel is clamped to the top of the cabinet and is equipp a winding crank and gears for the immediate rewin the film when the take up reel is to be emptied. Det for convenience in packing.

ONE PERSON CAN WORK THE WHOLE MACHI

Stereopticon Attachment. The Stereopticon lens is fastened to the front of the and is simplicity itself. It has a twelve inch focal ment. Weighs only two pounds. Is detachable f venience in packing.

ONE PERSON CAN WORK THE WHOLE MACHI

New Double Slide Carrier is a wonderful improvement, enabling the exhibi operate both slides and moving pictures from o of the machine.

ONE PERSON CAN WORK THE WHOLE MACHI

The Lamp House is the most complete device of its kind ever put market, and is planned to accomodate every illu known to exhibitors.

ONE PERSON CAN WORK THE WHOLE MACHI

Adjust[illegible] Rheostat. [illegible] sed, this device giv [illegible] regulation of the current

WRITE FOR CATALO[illegible] ING COMPLETE CRIPTION AND PRICES O[illegible] ALSO, DESCRIP OF THE DIFFERENT LIGHTS THAT MAY BE USED WHEN ELECTIC CURRENT IS NOT AVAILABLE.

Form No. 107.

INSTRUCTIONS

For setting up *and* operating *the*

Edison Projecting Kinetoscope

1901 Model

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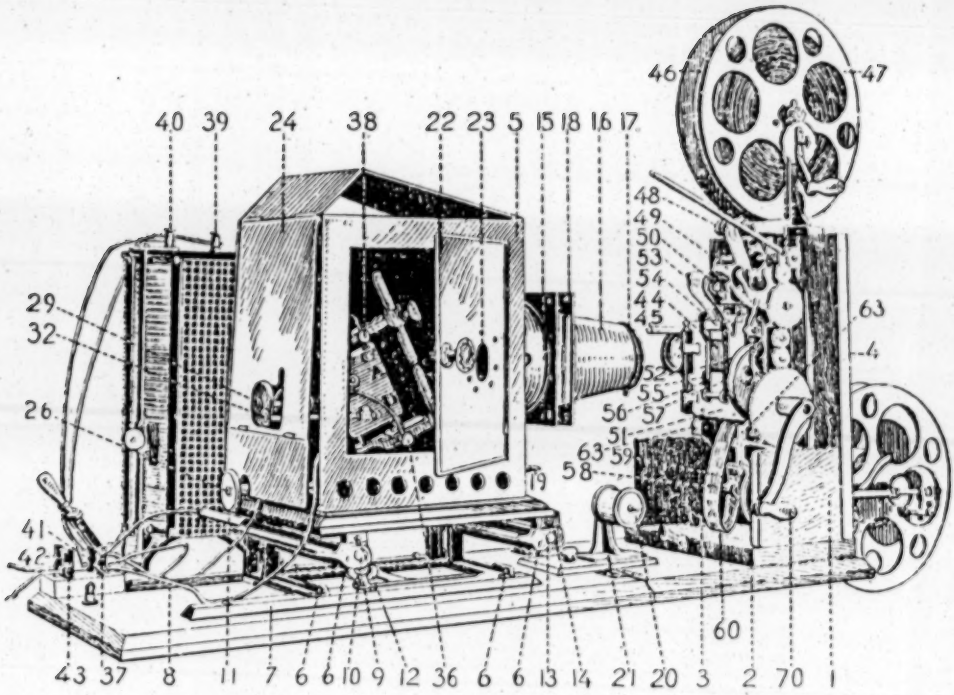

CUT No. K. 15.

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INSTRUCTIONS FOR SETTING UP THE EDISON PROJECTING KINETOSCOPE 1901 MODEL

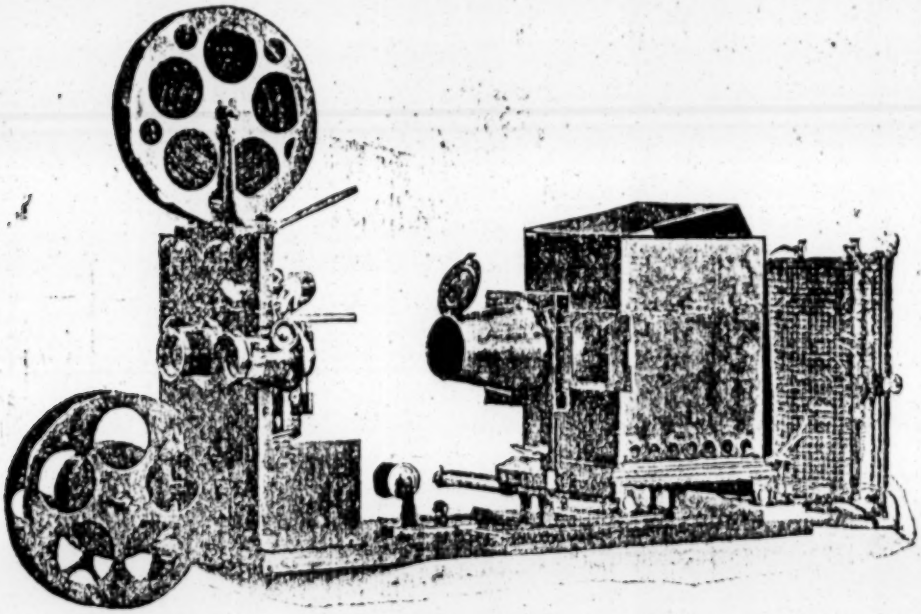
The Edison Projecting Kinetoscope comes packed in one case. The base board (2) is hinged in the middle for convenience in packing. Open the base board and place it on a firm table. The idler pulley (20) and casting (21) are next adjusted. Screw down the thumb bolt firmly. This makes the hinged base board as stiff as if it were one piece. This is important; as a perfectly rigid base board is necessary to keep the lenses in line after the adjustments are once made.

The Mechanism is all assembled in a quartered oak carrying case, (1). It is attached to the front end of the base board by inserting the two bolts from the under side of the base board and tightening with wing nuts (3).

The Objective Lens is then screwed into place on the front part of the cabinet (4). (As shown in cut K 10, page 4).

The Lamp House (5), is next assembled. The lamp house casting (6-6-6-6) comes adjusted on the base board. It slides forward and back on the base board between the two lamp-house-casting-guides (7-8), and may be clamped into any position by the bolt and wing nut (9). The top part of this casting (6) is drilled front and back for the insertion of the slide rods. Rear slide rod (10-11) is next put into place from the left side of lamp house casting. (That is, from the opposite side of machine from which the operator usually stands). The end (10) is held firmly in place by set screw (12). The lamp house is now adjusted as follows: note that there are castings on the under side of base of lamp house. The rear castings are hooked and the front castings are drilled. Place the lamp house in position so that the hook castings rest on the rear slide rod (10-11). Now put the front slide rod (13) into place from the left side of the lamp house casting. This front slide rod (13) goes through the holes on the front lamp house base castings and is fastened securely with set screw (14). The lamp house should now slide freely to the left and right. To the left AWAY from the operator, towards the stereopticon side of the machine,

and to the right, TOWARDS the operator and the moving picture side of the machine. The door (22) of the Lamp House has in it a ruby window (23), enabling the operator to see the light at all times without opening the door. The rear door (24) has apertures to permit all lamp adjusting knobs to be operated without opening it. While the lamp is being put into position, the door folds over the top of the Lamp House. The cut shows the Edison Projecting Arc Lamp in the Lamp House, with its adjusting knobs projecting through the rear door. The cut also shows the wiring for the electric current which will be taken up under the head of WIRING.



CUT NO. K. 10.

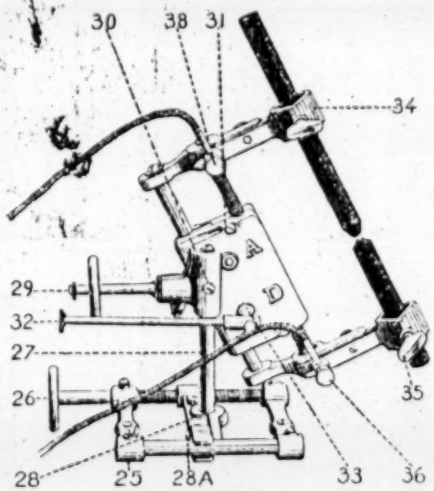
Giving front view of the Edison Projecting Kinetoscope, 1901 model, Rheostat on the right. Light centered on Stereopticon lens which is shown adjusted to its position on the left hand edge of the carrying case.

The Condensing Lens comes assembled in the holder (15), with the threaded ring OUT. This Russia iron holder combines also the hood (16), (with its mica lid (17) and the slide carrier frame (18). Cut K 15 shows slide carrier in position in the frame. The other end of slide carrier projects through the slide carrier frame as shown in cut K. 10.

CAUTION.—Should the condensing lens be removed from the holder, note particularly when it is put back, that the threaded ring must always be OUT. (NOT inside the holder).

To adjust the condensing lens in position in front of the Lamp House, slip the forked casting that projects from the Russia iron holder, over the bolt on the front of the Lamp House casting. The threaded ring on condenser comes into position INSIDE of the Lamp House. Now clamp firmly with thumb bolt (19). The lens and hood have now become a rigid part of the Lamp House, and slide with it to the left or right, opposite the stereopticon lens or the moving picture lens, according as the operator wishes to project stereopticon slides or moving pictures.

THE LIGHT



CUT NO. K. 17.

INDEX OF PARTS.

25 Arc Lamp Base.
26 Hand Wheel for Forward and Backward Adjustment.
27 Lamp Post.
28 Lamp Post Base Clamp.
28A Lamp Post Base Clamp Tightening Screw.
29 Hand Wheel for Lowering and Raising.
30 Lamp Post Friction Screw.
31 Lamp Body.
32 Carbon Feed Lever.
33 Carbon Feed Lever Bolt.
34-35 Carbon Adjusting Clamps.
36 Lamp Body lower Binding Post.
38 Lamp Body upper Binding Post.

The interior of the Lamp House is planned for all lights known to exhibitors, including the electric arc light (both direct and Alternating), Oxy-hydrogen or lime light burners, saturators or Methyl-Etho burners and Acetylene burners.

When electric current is available, the Edison Projecting Arc Lamp is used. (See cut K. 17). The Arc Lamp base (25), comes screwed into position on the floor of the Lamp House with the hand wheel (26), to the left. This hand wheel (26) provides the necessary forward and back ad-

justment. The lamp post (27) is inserted in clamp (28) of base. The clamp is then tightened by the screw (28a), but it must not be too tight. The post must be loose enough to allow the necessary swing of the light to the right or left when this adjustment is necessary to find the center of the condenser. The hand wheel (29) lowers and raises the lamp. The screw (30) prevents the lamp body (31) from dropping by its own weight. This screw (30) should not be too tight or the hand wheel (29) will not raise the lamp or lower it. The lever (32) feeds the carbons. The lever bolt (33) is detachable (by unscrewing wing nut on back of lamp body) and is adjusted at D and A according to the current used. When the 110-120 volt Direct Current is used, the bolt (33) is inserted in hole D. When in this position the lever (32) feeds the top carbon twice as fast as the bottom carbon.

When the 52-104 volt Alternating Current is used, the bolt (33) is inserted in hole A. When in this position the lever (32) feeds both carbons at equal speed. The carbons are adjusted by clamps (34-35). The clamp arms are capable of a slight forward and back adjustment, by loosening the screw on the back of the clamp arm. This adjustment is necessary for the following reasons: When the D current is used the top carbon should be adjusted so that its point is about one quarter of an inch back of the lower carbon point. When the A current is used, the points should meet exactly.

Wiring. The binding post (36) on the lamp body, connects with switch binding post (37), (*see cut K. 15*), and the binding post (38) on the lamp body connects with rheostat binding post (39), (*see cut K. 15 and also for the following numbered parts*) The rheostat binding post (40) connects with switch binding post (41). The switch binding posts (42-43) are to take the main circuit wires and should be the last connected.

The main line should be wired for 110 volts direct current, or 52 volt or 104 volt alternating current, 25 to 30 amperes, using a standard 30 ampere cut-out or double-pole switch with 30 ampere fuses in the main line.

If the operator has no electrical knowledge, we would suggest that he get an electrician to connect the line wire and lead same to the machine

in the first instance. Connect the line wire to the knife switch in binding posts (42-43), *always leaving the switch open.*

Note.—With the D Current, the top carbon should always be the positive pole. This is readily ascertained after the lamp is lighted, as the positive carbon becomes reddest, forms a crater and holds the red heat longest. Now if it happens that the lower carbon is the reddest, the wires at binding posts (42-43) should be reversed. This makes the top carbon the positive pole. With alternating current the lamp has no polarity.

Lamp Adjustment.—When the wires at posts (42-43) are connected the feed lever (32), (*see cut K. 15*) is either raised or lowered until the proper arc is obtained. Be sure that the Lamp House is brought to the right, (or towards the operator) as far as it will go. It is then in position to show the moving pictures. A perfect circle of white light should cover the film aperture (44). All this is done before the film is threaded into the mechanism. Should the circle of light on the aperture (44) be imperfect it may be remedied by either or all of the following adjustments: By swinging the lamp either to the left or to the right, (revolving on the lamp post) using the hand wheel (29) as a lever; or by raising or lowering the lamp by turning hand wheel (29); or by a forward and back adjustment by hand wheel (26).

Note.—The size of the circle covering the aperture (44) can be increased or diminished by sliding the entire Lamp House forward or back on the base board.

SIX GOOD RULES

First Rule. Adjust the height by raising or lowering the lamp on the lamp post (27) by the hand wheel (29), until the points of the carbons, when screwed together, are opposite the centre of the condensing lens.

Second Rule. Turn on the current by closing knife switch. Lift up mica lid (17). The revolving mica shutter behind the framing plate should be turned so as to leave the space between the framing plate and the objective lens entirely clear.

Third Rule. The lamp should then be adjusted by moving backward or forward until a bright, clear, round light just covers the square

hole in the framing plate. If the circle of light is too large, light is lost and the sharpness of the picture is impaired. When properly adjusted, the light on the screen will be bright and free from color.

FOURTH RULE. The operator should adjust the objective lens by turning the focusing screw until the square on the screen is sharply defined.

FIFTH RULE. *All* this should be done *before* the film is adjusted.

SIXTH RULE. *Never turn the light on the film until the film is in motion,* and if by accident or mistake the film should stop while the light is on, shut mica lid (17) at once, or the film will catch fire.

When Calcium (or oxy-hydrogen) light is used by the operator, the Arc Lamp base (25) remains in position on the floor of Lamp House. Into the clamp (28) is inserted the eccentric-holder-post with which every Projecting Kinetoscope is equipped. The post must not be clamped too tightly; it must be loose enough to permit the eccentric holder to move to the right or left and forward or back, as may be necessary in centering the light on the condenser. The clamp screw may be tightened after center is found. The eccentric holder will accommodate not only the Edison oxy-hydrogen burner, but also any other jet in the market.

Directions for Operating. Remove jet from lantern to place lime pencil in straight position into lime cup within ⅛ inch from point of jet. It is important to have leather washers in couplings to prevent escape of gas.

Turn on the hydrogen gas (Black Cylinder) first until the flame becomes the size of a light from an ordinary gas burner. Then turn the oxygen gas (Red Cylinder) slowly until the light gets bright and dazzling. Too much oxygen dulls the light and may extinguish it; little red painted flames of hydrogen should always be noticed around the lime pencil. If not intense enough, add small portions of the gases until the light is nearly hissing. Turn off oxygen first and then hydrogen.

Do not have the lime pencil extend more than ½ inch above point of jet. Turn lime pencil about every few mi ıtes, to prevent cracking of condensers and see that no draught strikes the lantern.

If light snaps out, shut off both gases and relight as above stated.

Observe Rules 3, 4, 5 and 6 on pages 7 and 8.

When Acetylene Gas is used the eccentric holder post will be found convenient in the adjustment of the burner. The use of this illuminant is recommended, only when the operator is thoroughly familiar with its generation. It will not be necessary to go into details in these pages as to its operation and burner adjustments, as these will be thoroughly understood by any one who already owns an Acetylene Outfit. Rules 3, 4, 5 and 6, on pages 7 and 8, must be carefully observed.

The Saturator or Methyl-Etho Burner is specially adapted for traveling exhibition purposes, and also for home use. The burner stands on the floor of the Lamp house, (the arc-light base being removed for this purpose). It stands between two rails, that are separated by just the width of the burner; thus holding it rigidly, but permitting a forward and back adjustment. A complete description of the Methyl-Etho Outfit, together with directions for generating the gas and adjusting the burner will be found under the heading Methyl-Etho Outfit, (*see page 15*). Rules 3, 4, 5 and 6, on pages 7 and 8, must be carefully observed.

THREADING THE FILM

(*See cut K. 15*).

The film (46), is wound on the upper reel (47), by placing the end in the spring clip on the core of the reel. The emulsion side should be out. This operation is also described under the heading Film Winder. When the reel is wound direct from the take up device it should pass over the idler pulley (20). When the reel (46) is full the end of the film is brought over the lower front side of reel (*as shown in cut K. 15*). It passes over top idler (48), under top sprocket (49), over upper spring idler (50). Now open film gate (51). Be sure the mica shutter between the framing plate and the objective lens is so turned as to leave the space between the hole in the framing plate and the objective lens perfectly clear.

Engage the film on the intermittent sprocket (55), (the teeth of which just show through the slot in the film gate (51), leaving about 3½ inches of the film slack. The gate (51), is then closed and latched, (52).

This forces the slack film into a loop (53), as shown. The lower part of loop (53), passes behind the upper gate idler (54), as shown. The film is now between the framing plate and the film gate (51). As it passes the aperture (44), the film is held against the framing plate by the springs (56-57). This checks the momentum of the film and prevents the center of film from touching the gate, thus avoiding possibility of scratching.

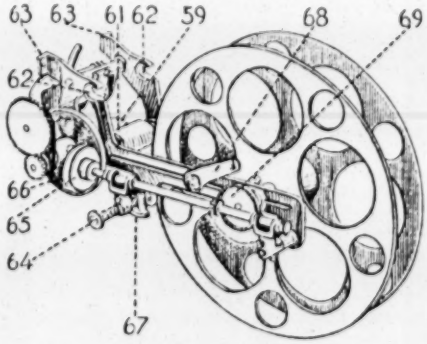
NOTE.—The emulsion side of the film should be always towards the light and the picture should show in the aperture upside down.

The film is now passed under the lower spring idler (58), and over the lower sprocket (59), leaving about eight inches of slack film which forms the lower loop (60), as shown. The purpose of these loops is to do away with pull on the film and consequent wear and tear and friction. The film is then passed under the last idler (61), (*see cut K. 16*), and under the take up reel core where it is slipped into the spring clip on the core. The film is now ready to run.

The mechanism is operated by the hand crank (70). The crank is turned up and away from the operator, and down and towards the operator, with a regular motion at a slow speed. Experience will very quickly determine this speed which will vary somewhat for different pictures.

Framing Device. As noted in instructions Threading the Film, there is no setting or adjusting of the film as it passes over the frame plate. This is rendered unnecessary by the framing device. After the picture appears on the screen, if it is not framed exactly, it is very easily accomplished by raising or lowering the lever (71), until the proper effect is obtained.

TAKE UP DEVICE



CUT NO. K. 16.

INDEX OF PARTS.

59 Lower Sprocket.
61 Last Idler Pulley.
62 Take-up Frame Hooks.
63 Take-up Frame Lugs.
64 Take-up Friction Adjusting Nut.
65 Take-up Friction Wheel.
66 Take-up Friction Disc.
67 Disengaging Lever.
68 Momentum Friction Spring.
69 Crown Gear.

This comes detached from the head piece mechanism, and is adjusted as follows: Insert the left hand part of the take up device, (*see cut K. 16*), through the hole in the lower part of the cabinet. The hooks (62) on the frame casting of the take up device hang on the half inch stud in the lower part of the head piece mechanism. The lugs (63) come into position (*as shown, in cut K. 15*). They are fastened into position with the two 8-32 machine screws. When the film has been threaded, as described, and fastened to the spring clip of the core of the take up reel, and the crank handle (70) is turned, the film will be wound on the reel as fast as it comes through the machine. If the reel does not revolve fast enough, the friction adjusting nut (64) should be screwed in, thus causing the friction wheel (65) to engage friction disc (66), causing the reel to revolve faster and taking up all the slack. The lever (67) is used to disengage the friction wheel (65), from the friction disc (66), and is only used when the film is re-wound from the take up reel to the top reel. When the film is rewinding, this lever (67) should be thrown back towards the reel. At all other times the handle of the lever should point outward. When the film is rewinding, use the friction spring (68), to check its momentum if it turns too fast. This is accomplished by pressing down the spring (68) until the end rubs against the inside of the crown gear (69). This spring (68) is only used when the film is rewinding. At all other times it should stand in position as indicated on cut K. 16.

STEREOPTICON ATTACHMENT

The Stereopticon objective lens comes mounted in a ring casting, on one side of which is a drilled lug which slides on the rod (45), of the adjustable rod device. The lens may be clamped in position on the rod by means of the thumb screw on the lug. The adjustable rod device is fastened to the cabinet, in the position shown in cut K. 10, by means of the thumb screw, which is inserted from the front. The slotted arm of the rod device goes inside the cabinet and is clamped firmly by the round jamb nut on the end of thumb screw. The slotted arm has a wide adjustment up and down, or to the right and left. The drilled lug on the lens ring casting fits over the slide rod (45). The brass cap of the objective lens should always point towards the screen.

Now Center the Light and make all lamp adjustments for the Projecting Kinetoscope as described on page 7; this done, do not touch these adjustments again, but slide the lamp carefully to its new position in line with the stereopticon objective.

To Adjust the Stereopticon, raise or lower it by means of the slotted arm on the adjustable rod device. When in line with the condensing lens, clamp firmly into position with thumb bolt and round jamb nut. Now slide the objective lens on the slide rod (45) toward or from the light as may be necessary. Then focus with focusing screw.

SPECIAL POINTS TO REMEMBER

Don't change lamp adjustment after once centering the light as described in the six rules under the heading, The Light.

Always slide Lamp House *carefully* on sliding bars.

All adjustments on the stereopticon must be made with the stereopticon objective and its fixtures, *not* with the lamp.

ADJUSTABLE RHEOSTAT

o connect the rheostat for use on 110 volt direct or 52 or 104 volt alternating current circuits, proceed as follows:

The two main wires are connected on switch binding posts (42-43) as shown in cut K. 15. One wire is then run from switch binding post (41) to binding post (40) on top of the rheostat. Another wire is then run from the other binding post (39) on top of the rheostat to binding post (38) on the lamp. Then a wire is run from the lamp binding post (36) to the switch binding post No. (37). This completes the circuit; simply running one side of the line through the rheostat. It matters not which side. The different currents are then controlled by the white sliding knob on the rheostat, the amperage being increased by raising the knob and decreased by lowering the knob. For instance, if the 52 volt alternating current is used, the exhibitor requires less resistance than when the 110 volt direct or 104 volt alternating currents are used, and he would simply slide the knob nearer the top of the rheostat, throwing out of circuit the major portion of the German Silver wire with which the resistance is wound. If

the 104 volt alternating current is used; a little more resistance would be required. The sliding knob ordinarily would be about in the middle of the rheostat. If the 110 volt direct current is used it is often found necessary to use more resistance and the knob should ordinarily stand about one-third distance from the bottom of the rheostat. This may be determined by the amount of light the exhibitor wishes to procure upon the screen. In using any of the three above mentioned currents, more than forty amperes should not be used as it is liable to overheat the lamp and resistance. If the exhibitor is not using an ammeter he can usually determine when he is using too much current by the German Silver wire on the rheostat becoming red hot.

GENERAL INSTRUCTIONS

See that all set screws are kept tight, and the machine well oiled so that it runs smoothly and regularly at all times. Be careful not to use too much oil, as surplus oil is liable to spatter on the film, which is very ruinous.

Films should be handled carefully and kept clean and free from dust. They should be kept in their tin cases when not in use, and in a dry, cool place.

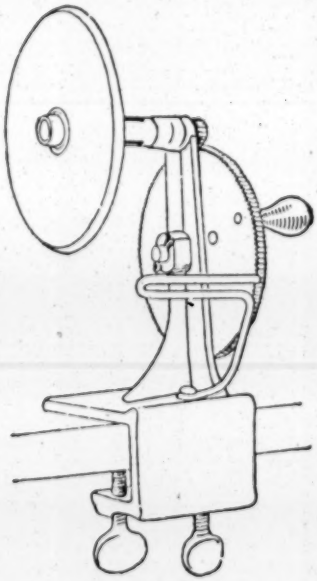
The films should be kept in perfect condition, any broken places being mended at once.

INSTRUCTIONS FOR USING EDISON FILM MENDER

First open all gates. Place one end of the film on left-hand side of repairer, emulsion side up, with the bottom line of picture as near the center of the glass as possible, then close and clamp left-hand gate over the film. Place the widest part of the gauge, which forms part of the repairing outfit, against the closed door, and holding it firmly on the film, take a sharp knife and cut off that portion of the film which projects beyond the gauge. Next, reverse the gauge, place it with the narrowest part over the film and close against the locked door, moistening that portion of the film which projects beyond the gauge, and scrape off the emulsion. For this use a moderately sharp knife. Be careful not to scrape away the celluloid. After this is done, open the gate and move back the

film so that it will be entirely covered by the gate, and re-lock the gate. Next, take the other end of the film, place it on the right-hand end of the repairer in the same manner as was done before, with the picture line as near the center of the glass as possible. Use the gauge in the same manner as before, that is, use the widest side and cut off that portion of the film which projects. This end of the film should not be moistened, nor should the emulsion be scraped away. After this is done, release the left-hand gate and place that end of the film in the same position as it was after the first operation had been performed. You will then note that the ends will overlap about ⅛ of an inch. Moisten both ends of the film with film cement where they overlap, cement the two ends together carefully and smoothly (the one with the emulsion scraped off underneath), close down the center door or gate and lock same securely. Leave the film in this position for from 20 to 30 seconds, when same will be thoroughly cemented together. When about to take the film from the repairer, open the centre gate first and if the film is found to adhere to same, there is a little side play. By working same carefully to the right and left the film will be released from the gate without breaking the joint.

FILM WINDER



Cut No. K. 20.

This ingenious little apparatus, (*as shown in cut K. 20*), is a great labor saver. It is small and compact and can be placed on any table or shelf that may be near the projecting machine, being provided with thumb screw for instantly adjusting it to a table. If a Kinetoscope is not equipped with a Take-up Reel, this Film Winder is an absolute necessity.

After the film has been run through the projecting machine the end is placed in the groove of the winding shaft with the emulsion side OUT; and by turning the crank of the winder slowly, a 100-foot film can be properly wound in less than ten seconds of time. There

is an attachment on the winder for removing the film from the shaft after it has been wound, in perfect safety and in a perfect roll.

This attachment consists of a nickel plated disc of about the diameter of a 150-foot film when rolled up. This disc slides from front to back of the shaft. After the film is wound, the exhibitor slides the disc from back to front carrying the roll of film with it, thus freeing it from the shaft.

THE METHYL-ETHO LIGHT

The Methyl-Etho Light consists of a jet of oxygen, mixed with Methylated Ether, burning against a lime pencil. The operation of the light is very simple and in order to make it perfectly clear, the directions are given under three headings, as follows:

THE CHEMICALS.
THE OXYGEN GENERATOR.
THE METHYL-ETHO BURNER.

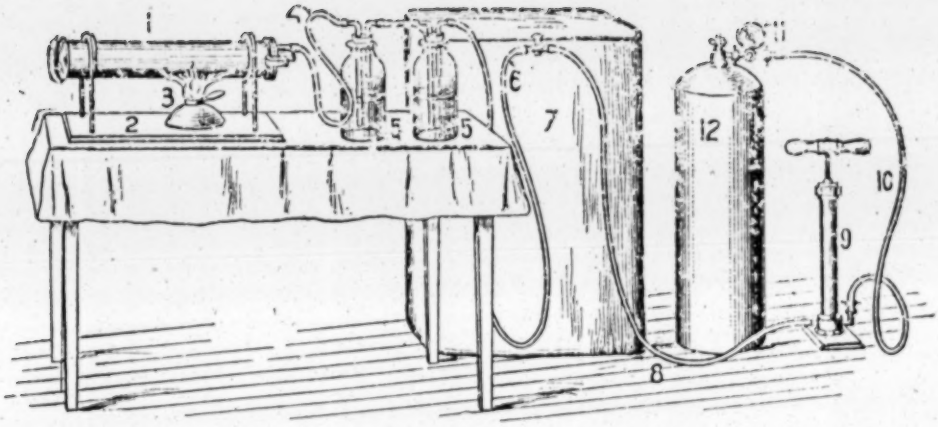
THE NECESSARY CHEMICALS

The necessary chemicals can be obtained in almost any large town if the supply purchased from us becomes exhausted. Buy the chemicals from a reliable druggist, and see that there are no chips or other combustibles mixed with the Chlorate of Potash or the Black Manganese. The following chemicals will suffice for 2 hours continuous running: 2 lbs. chlorate of potash, and ½ lb. black manganese, (in the retort (1), *see cut K. 21*), ¼ lb methylated ether (in the burner, *cut K. 20*), and 1 lime. (*See L. cut K. 19*).

Mix 4 parts of chlorate of potash and 1 part of black manganese thoroughly and distribute it equally along the entire length of the retort (1). Turn the retort so that the seam comes on top.

THE OXYGEN GENERATOR

The oxygen generator. Fill the retort (1) as above. Connect the purifiers as shown in cut K. 21. The purifiers (5) should be half filled with pure water and ¼ oz. of caustic soda, placed in bottle nearest the retort. Be careful that the ends of tubes AA are BELOW the surface of the water and the ends of tubes BB ABOVE the water.



CUT NO. K. 21.

Outfit No. 25.

For generating Oxygen Gas **into Gas Bag only.**

1 1 Russia iron retort and cleaner 3½ x 18.....

2 1 Retort Stand.....

3 1 Burner (Gas or Spirit).....

4 16 inch lined Tubing from Retort to Purifier.....

5 2 Purifiers complete with rubber stoppers, glass and metal tubes....

6 6 ft. rubber tubing ⅜ x 3/16 connecting purifiers and gas bag.....

7 1 55 gal. gas bag, stopcocks and regulator.....

8 5 ft. rubber tubing ¼ x ⅛ from gas bag to light..... .....

Outfit No. 26.

For Generating and **Compressing** Oxygen Gas.

1 Russia iron retort and cleaner 3½x18

2 1 Retort Stand.....

3 1 Burner (Gas or Spirit).....

4 16 inch lined Tubing from Retort to Purifier.....

5 2 complete Purifiers with rubber stoppers, glass and metal tubes.....

6 6 ft. rubber tubing ⅜ x 3/16 connecting purifiers and gas bag.....

7 1 55 gal. gas bag & double stopcock

8 5 ft. rubber tubing ⅜ x 3/16 from gas bag to pump.....

9 1 compressor.....

10 5 ft. lined tubing and couplings from compressor to cylinder.....

11 1 guage attachment, regulator and 5 ft tubing to light.....

12 1 25 ft cylinder and key.....

The Gas Bag (7) should be rolled before connecting to eject all air. Place the burner (3) on retort stand (2) at one end of the retort (1). Gas will generate as soon as heat is applied. Allow a little oxygen to be given off, before finally connecting the retort (1) with the tubing (4) to the first purifier (5). To ascertain when the gas is pure, light a piece of brown paper, *then blow it out,* and hold the *smouldering* portion in front of the arm of the retort (1). When the gas is pure, the paper will burst into flame; then connect with tube (4) and see that all the tubes are straight. Now open the tap of the gas bag (7). Scores of people forget to do this. The gas bag (7) is now filling with pure oxygen gas. Move

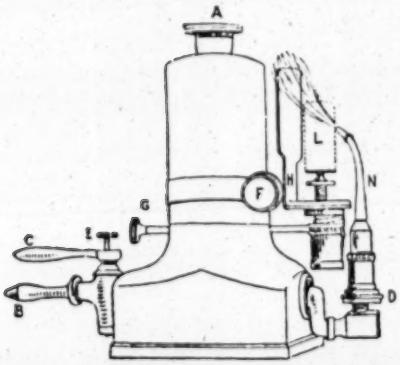
the burner (3) along under the retort (1) inch by inch until the chemicals are exhausted. As soon as the bag is quite full, remove the burner from the retort, turn off the tap at gas bag and disconnect the tubing.

When using the gas bag a pressure of 150 to 200 pounds is required to procure best results, which is obtained by means of press boards and weights. The capacity of the gas bag is 55 gallons, and about 2 lbs. of chemicals must be used to fill it completely.

The gas bag should be kept in a warm place when not in use. Wash out the retort with hot water as soon as possible, and do not attempt to pick out the baked residue with a chisel or other sharp instrument, as this spoils the retort. Don't leave mixture to harden; unless the retort is cleaned at once, it is almost impossible to remove the hardened residue.

When outfit No. 26, is used, the oxygen gas is compressed into cylinder (12) with compressor (9) until about 100 lbs. pressure is reached in cylinder (12).

THE METHYL-ETHO BURNER



CUT No. K. 19.

INDEX OF PARTS.

A.—Brass cap over Methyl-Etho feeding cap.
B.—Oxygen inlet nozzle.
C.—Tap regulating supply of oxygen.
D.—Nipple check nut.
E.—Oxygen regulating valve.
F.—Clamp band tightener.
G.—Lime adjuster.
H.—Light shield.
L.—Lime.
N.—Nipple.

To charge the Apparatus. This must not be done in close proximity to gas or lamp light. See that the tap (C) is in line with the inlet nozzle (B), as in illustration. Unscrew the brass cap (A), which is fixed in the feeding cup. Put in very gently, to avoid spilling on the burner, about 4 ozs. of Methylated Ether °730 or °735. Screw the cap tightly on again. The apparatus may then be lighted up, but it is preferable to allow the charge to stand an hour or two before using.

To light up. Attach the rubber tube from the bag to the inlet nozzle (B), with the handle in line with the nozzle, as in illustration. See that the small regulating valve (E), which is in the tap (C), is unscrewed a few turns. Fix the lime (L), on the pin as shown. To obtain the best results, the lime should almost touch the nipple of the jet. Then turn on the gas at the bag gradually to a good pressure, so as to insure the liquid being forced through the passages of the burner, and out of the nipple.

Apply your hand to the nipple (N), and when there are no indications of moisture it is ready for lighting.

Adjust the pressure from the bag so as to give a small light. When the light is obtained, increase the pressure from the bag until the flame rises above the shield, somewhat as shown in the illustration, and just on the hissing point. Do not be afraid of a large flame. Now turn the tap (C) gently to the right (never to the left). This admits pure oxygen to the nipple, and the flame will subside to a bright incandescent spot, with no trace of yellowness.

Charge running out. A 4 oz. charge will last on an average of at least two hours, but if by any chance it appears to be getting exhausted, bring back the tap (C) gradually a little way towards the inlet nozzle and watch for any improvement of the light. As a rule an extra half hour can be gained in this way.

Spitting, flickering or uneveness of the light is a sure indication that the apparatus has been overcharged. This would work off in time; but oxygen blown through at a high pressure, or a large flame allowed to burn for a few minutes, will clear off the surplus.

Popping is a sure indication either that the oxygen is nearly exhausted, or that the charge is running low, but it may also be caused by low pressure at the cylinder. Keep up as good a pressure of oxygen as the jet will stand without hissing. (Attention to these two points will obviate all difficulties).

Re-charging. If the apparatus has been formerly charged with 4 ozs. and used only (say) an hour, it should not be fully charged on the next occasion, as this would cause flickering (see preceding page). Calculate 2 ozs. of ether per hour burnt.

To Adjust the Lime. The lime arrangement is made so that it can be easily adjusted to any lantern, by simply unscrewing the clamp band (F), you can raise or lower it at will; and to adjust the nipple (N) unscrew the check nut (D) at foot, turn around the nipple—it will rise or fall as desired; when you have found the proper position you may lock it again with the same check nut, and it will remain fixed as long as required. Remember! Once the light is centered, it is right for almost all future occasions.

To turn out the Light. Move the tap (C) very gently to the right, until it is parallel with the body of the burner, at the same time turning the hot spot on the lime away from the nipple. Finally close the valve at the cylinder. The tap (C) should be left against the body of the Saturator.

General Remarks. Ether often loses strength by exposure, and in order to secure the best results, it may be sometimes found necessary to clean out the old liquid; this can easily be done by adding fresh liquid and then thoroughly blowing it through. Afterwards re-charge as at first directed.

All burners are tested and charged when sent out. Try the light without re-charging the first time.

No. 135. Sept. 1902.

EDISON FILMS

Patented Aug. 31st 1891

TRADE

Thomas A Edison

MARK

These Films have been copyrighted and are fully protected by law. They are made from original negatives, and the expense to us has been great. We will prosecute any one who copies or uses copies of these films.

PASSION PLAY OF OBERAMMERGAU.

The complete Play, 2,125 feet in length . . . . . Unbefangen

We have again reduced the price of The Passion Play.

Class A. Price $318.75 (reduced from $400.00).

To exhibitors desiring single subjects, or **parts** of the play, the price is 15 cents per foot.

Tableaux.

1	Shepherds watching their flocks in the night...48 feet.	Underspend
2	First scene in the temple..... 86 feet.	Underspore
3	Attempted assassination..... 86 feet.	Understair
4	The flight to Egypt...69 feet.	Understate
5	Herodius pleads for John the Baptist's head.....75 feet.	Undertide
6	Salome's dance before Herod 110 feet.	Undertook
7	Death of John the Baptist.... 75 feet.	Undervalue
8	The Brook of Cedron 90 feet.	Underwear
9	The Messiah's entry into Jerusalem.....30 feet.	Underwood
10	Suffer the Little Children to Come unto Me.....51 feet.	Underwork
11	Raising of Lazarus... 74 feet.	Underscried
12	The Last Supper.....120 feet.	Undersigned
13	Second Scene-Judas' Betrayal 65 feet.	Underserved
14	Third Scene—The Messiah's Arrest.....93 feet.	Undesiring
15	The Jews and Pilate in the Temple.....80 feet.	Undev
16	Christ before Pilate...91 feet.	Undevised
17	Condemnation.....91 feet.	Undevoted
18	Carrying the cross..155 feet.	Undevout
19	The Crucifixion.....152 feet.	Undiamed
20	Taken down from the cross 130 feet.	Undigested
21	The Resurrection.....93 feet.	Undimia
22	The Ascension.....60 feet.	Undirected
23	Train loaded with tourists arriving at Oberammergau 50 feet.	Undisclosed
24	Opening of the Great Amphitheatre doors for the intermission.....50 feet	Undismayed
25	Street Scene in Oberammergau.....50 feet	Undisono
26	Anton Lang's House. This is the man who plays the part of Christ in the Passion Play.....50 feet	Undispose

OPERA OF MARTHA.

The Second Act of this beautiful opera . . . . . Unbeflecht.

Class A. Price reduced to 15 Cents per foot.
Complete Set $195.00 (reduced from $320.00).

Consists of five scenes, length 1,300 ft.

1. Duet outside the Inn. **2.** Quartette inside the Inn. **3.** Spinning Wheel Chorus. **4.** Martha singing "Last Rose of Summer." **5.** Good Night Quartette. This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company.

Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides given a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

Other operas and plays in preparation.

Special Notice. These films *are taken under license of Thomas A. Edison*, whose patents cover moving photographic films.

Titles and Films Copyrighted by Thomas A. Edison.

Picture Songs.

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and songs, which have been especially composed for these pictures.

LOVE AND WAR, ... Uncholeric.

An illustrated song telling the story of a hero who leaves for the war as a private, is promoted to the rank of captain for bravery in service, meets the girl of his choice, who is a Red Cross nurse on the field, and finally returns home triumphantly as an officer to the father and mother to whom he bade good-by as a private. The film presents this beautiful song picture in six scenes, each of which has a separate song, making the entire series a complete and effective novelty.

PARTING.—"Our hero boy to the war has gone." Words and music.

CAMPING.—"What! A letter from home." Words and music.

FIGHTING.—The battle prayer. "Father, on Thee I Call." Words and music.

CONVALESCING—"Weeping, Sad and Lonely." Words and music.

SORROWING.—The mother's lament. "Come back, my dear boy, to me." Words and music.

RETURNING.—When our hero boy comes back again. Hurrah! Hurrah! "Star Spangled Banner." Words and music.

The above scene can be illustrated either by a soloist, quartette or with an orchestra, and with or without stereopticon slides. This series of animated pictures, when properly illustrated or announced by stereopticon reading matter, should make a great success. Length 200 feet, complete with words of song and music. Class A $45.00

THE ASTOR TRAMP. . . . . Unchurn.

A side-splitting subject, showing the mistaken tramp's arrival at the famous New York hotel, the Waldorf-Astoria. The tramp inquires as to changing his nationality and asks also as to the results of this prospective change. The music and words accompanying are explanatory and can be either sung or spoken. The tramp calls to ask Waldorf's opinion as to whether he should become an English citizen, and finding no flunky at the door, he climbs upstairs. He sees an inviting bed and says he will lie down and wait for Waldorf. A lady discovers the tramp asleep. He was arrested, but is discharged. He is extremely humorous, as he uses a puff box and powder, standing very vainly before a mirror as he makes himself up. Length 100 feet, complete with words of song and music. Class A $20.00

Without words and music. . . . . Class A Unitige. $15.00

Titles and Films Copyrighted by Thomas A. Edison.

The Great Bull Fight.

This must not be confused with incomplete and more or less imperfect bull fight pictures which have been sold in short lengths from time to time. Remember, that we here show in 1,000 feet, a complete bull fight from start to finish. By the aid of a specially designed panoramic camera, and by special arrangements with Sr. Antonio Fuentes and Sr. Luis Mazzantini, we are able to keep the bull within the field of our lens during the entire fight. The bull and the fighters are also very close to our camera and at all times are full life size. This is a complete performance in itself and can be billed as a special feature or a headline, the complete series, 1,000 feet in all, lasting 25 to 30 minutes.

THE GREAT BULL FIGHT. . . . . Unitissimo.

This fight, by the greatest bull fighters in the world (the only Antonio Fuentes and his companion, Luis Mazzantini), was fought in the City of Mexico before President Diaz and his entire cabinet, on February 2nd, 1902. Its features are many. Only pure blooded Spanish bulls are used. First comes the Grand Herald with his elegant costume, black velvet trappings, and beautiful plumes, his elegant charger prancing up to the Judge's stand. After bowing to the Judges and the audience, he rides out of the ring, and again returns, followed by the entire cuadrilla of bull fighters, including Matadores (Killers), Banderilleros and Picadores (Stickers) and several mule teams (six to each team). At a signal given from the Judges' stand by a bugler, a wild bull rushes frantically into the ring, tail up and eyes darting fire. The Capadores flourish their capes in the bull's face, as he charges at them. The Picadores ride in front of the animal, holding their picks ready to stick him when he charges the horses. In this fight, horses and riders are upset and thrown in every direction. The Picadores pick the bull many times, although five horses are killed before the bull is finally dispatched. The bull, now more furious than ever, charges at the Banderilleros, who have been waiting to thrust the wounded animal. They succeed in placing four pairs of Banderillos in the bull's back and shoulders. At last the bugler gives the signal to kill, and the Matador walks proudly up to the bull, shaking his red cloth in his face. The bull rushes madly at the cloth, but the Matador nimbly steps to one side. The Matador sees his opportunity, and thrusts his sword up to the hilt in the bull's neck. Mortally wounded, he staggers around blindly, tearing around the ring, and trying to pierce his enemies with his horns. He repeatedly charges the Matador, Antonio Fuentes, rushing at him with his head lowered. Here one realizes how helpless is this magnificent animal pitted against science and agility. The Matador is obliged to place another sword before the powerful animal succumbs. This time the sword enters between the shoulder blades as the bull is making one of his fiercest charges, and he drops dead. A team of mules now drags the dead bull from the ring. This picture is most exciting, and gives one a perfect idea of the sport which is indulged in by the Spanish and Mexican people. Class A 1,000 ft. $150.00

We also sell the separate subjects of the bull fight as follows:

The Grand Entrance of the bull fighters,	Class A	(Unisonante)	75 ft.	$11.25
Picadores, ...	"	(Unisonous)	215 ft.	32.00
Banderilleros, ...	"	(Unisperme)	270 ft.	40.00
Killing the bull, ...	"	(Unispigado)	410 ft.	61.50
Dragging the dead bull from the ring, .	"	(Unispire)	30 ft.	4.50
Also sold in 100 foot strips . .	"	(Unisonoton)		15.00

When ordering 100 foot strips, customers will please state what subject they wish.

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Charleston Exposition, Charleston, S. C., April, 1902.

PRESIDENT ROOSEVELT REVIEWING THE TROOPS AT THE CHARLESTON EXPOSITION. . . . . Unjealous.

The President is seen standing in front of the Auditorium on a small platform which was built for the occasion. Mrs. Roosevelt is standing at his left, holding the Harvard bunch of carnations in her right hand. Beside the President and Mrs. Roosevelt were Capt. F. W. Wagener; Mayor Smyth, of Charleston, S. C., Governor McSweeney, of South Carolina, Governor Aycock and many other prominent people. Class B 125 ft. $15.00

CHARLESTON CHAIN GANG. . . . . Unjoins

This picture shows the prisoners after completing their day's work of cleaning up the grounds of the Charleston Exposition, taking their positions along the long chain which secures the whole band of prisoners. They are marched past our camera to the prison, accompanied by the guards, who carry shotguns to prevent any from escaping. Class B 45 ft. $5.40

MIDWAY OF THE CHARLESTON EXPOSITION. . . . . Unjoyful.

This picture shows a merry laughing mass of humanity enjoying the sights of the amusement section of the Exposition on President's Day, which so happily terminated in a manner fitting to such a momentous occasion. This picture is perfect photographically, and shows one of the greatest crowds of people ever seen in a motion picture. Class B 50 feet. $6.00

CIRCULAR PANORAMA OF THE CHARLESTON EXPOSITION. . Unjoyous.

In this picture we see the South Carolina Building, the Cotton Palace, the Palace of Commerce and the great Auditorium. It also shows the beautiful and artistic arrangement of the grounds and buildings. It is a magnificent piece of architecture and landscape work which is almost impossible to conceive without the aid of the picture, which fully portrays every portion of the grand sweep of our camera from start to finish. Class B 185 ft. $22.20

Also sold in lengths as follows: 50 ft. (Unjudged) $6.00. 75 ft. (Unjust) $9.00. 100 ft. (Unjustly) $12.00. 150 ft. (Unkaufbar) $18.00.

THE GOLDEN CHARIOTS. . . . . Unkemmed

This is a beautiful picture of the new style of Carrousal which gives a sort of ocean wave movement in addition to the circular motion of the chariots. They are sometimes called Venetian Gondolas. A beautiful picture, full of life.

Class B 50 ft. $6.00

MINIATURE RAILWAY AT THE CHARLESTON EXPOSITION. . Unkempt.

This picture shows two trains drawn by two of the smallest engines in the world. They are operated universally by Cagney Brothers, and the cars are all filled with people from the time the Exposition is opened in the morning until the last moment in the evening. This picture shows both trains crowded with merry children, and is full of life, and an excellent piece of photography. Class B 45 ft. $5.40

LOADING A VESSEL AT CHARLESTON, S. C. . . . Unkennel.

Showing the steamship Edgar loading a portion of two million feet of yellow pine lumber by the Anderson Lumber Company, of Charleston, S. C. The lumber is floated alongside the vessel and picked up by the cranes on the vessel. A great gang of colored men are shown chopping and pushing the lumber alongside the vessel. Class B 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

The VISIT OF PRINCE HENRY *of* PRUSSIA

ILLUSTRATING THE GREATEST INTERNATIONAL EVENT OF THE TWENTIETH CENTURY. EVERY FILM OF PRINCE HENRY IS A HEADLINER.

We beg to advise our patrons that owing to the fact that we were granted exclusive concessions by the Townsend & Downey Ship Building Company of Shooters Island, N. Y., to make motion pictures of the launching and christening of Kaiser Wilhelm's yacht "Meteor," which ceremony took place on February, 25th, 1902, and having been granted exclusive permission from the government (which permission was signed by Dr. D. J. Hill, Assistant Secretary of State), allowing one of our operators to accompany Prince Henry's special train, which permit carries with it the entree to all ceremonies connected with the entertainment of Prince Henry, we are able to furnish a marvellous set of pictures, showing the chief occurences and the leading officials and civilians taking part in them. REMEMBER we have the ONLY GENUINE pictures of Prince Henry ceremonies. All others must be either fakes or copies. The Prince Henry pictures will positively not be sold in shorter lengths than those given in this catalogue. The ceremonies are described in separate subjects as follows; but customers desiring the entire series will secure them connected together with dissolving effects introduced.

KRONPRINZ WILHELM WITH PRINCE HENRY ON BOARD ARRIVING IN NEW YORK. . . . . Unillumed.

In this most wonderful picture we show the Kronprinz Wilhelm steaming into the New York harbor, surrounded by United States Naval ships and tugs, newspaper tugs, and various pleasure craft, all of which are saluting and blowing their whistles. Our panoramic device is then set in motion, and the Royal yacht Hohenzollern is brought into view as a climax to the film.

Class B 200 ft. $24.00

PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING THE GERMAN EMBASSY. . . . . Unillusory.

Here we show Prince Henry's first visit to the Capital of the United States. The scene opens by the Prince arriving at the Pennsylvania R. R. Station at Washington, accompanied by his suite and escorts in the following manner.

A shrill blast of the bugle announces the arrival of the train. The crowd is cleared away and the open carriages that are to convey the Prince and his party to the White House draw up to the canopy, and the members of the party seat themselves in the following manner:

Commander Cowles (brother-in-law of President Roosevelt).

Adjutant General Corbin.

Carriages containing Count Quadt in the uniform of a Knight of St. George, accompanied by Colonel Bingham, of the U. S. Army. Then follow members of the diplomatic corps and officers of the United States and German Armies and navies. The German Ambassador, Count von Holleben, finally appears as the Prince's carriage draws up. He awaits the Prince at the end of the carpeted aisle and under the canopy. Prince Henry appears, accompanied by Secretary Hay and Rear Admiral Robley D. Evans, and enters the last carriage. Here we secured a fine life size likeness of the Prince and his American escorts. The

Titles and Films Copyrighted by Thomas A. Edison.

Prince is dressed in the uniform of an Admiral of the Imperial German Navy, dark blue in color with white facings, and rich in gold embroidery. The next scene on this film shows Prince Henry and Admiral Evans leaving the White House, escorted by Troops F and G of the Second U. S. Cavalry, and the film ends by showing the arrival of Prince Henry and escort at the German Embassy. Class A 200 ft. $30.00

ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT AT SHOOTERS ISLAND, N. Y. - - - - - - - - - - Unilobe.

He we show Prince Henry and President Roosevelt walking together up the gangway on Shooters Island, N. Y., on their way to the stand on which Miss Alice Roosevelt christens the German Emperor's yacht Meteor. Following Prince Henry and the President are Mr. Wallace Downey, of the ship building firm of Townsend & Downey, the sailors and marines from the Hohenzollern, officers from the United States Army and Navy, and the President's invited guests. A most brilliant and interesting picture. Class A 100 ft. $15.00

CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR." . . . . . Unilocular.

At the christening and launching, our cameras occupied a most enviable position, being within ten feet of Miss Alice Roosevelt and Prince Henry at the time the bottle was broken. The scene opens by the band of the Royal Yacht "Hohenzollern" marching up the platform. Next a close view is shown of the arrival of President Roosevelt, who shakes hands with Mayor Seth Low, of New York City. Next come Prince Henry and Miss Alice Roosevelt, accompanied by Colonel Bingham, of the U. S. Army, and Ambassador Count von Holleben, followed closely by Admiral Count Baudissin, of the Hohenzollern, Adjutant General Corbin and representative officers of the United States and German armies and navies. The party immediately proceed to the launching stand, followed by our panoramic cameras, Miss Alice Roosevelt leaning on the arm of Prince Henry of Prussia. A short wait taken up by conversation between Prince Henry, President Roosevelt and his daughter here ensues. Miss Roosevelt is instructed by Mr. Downey, of the ship building firm of Townsend & Downey, regarding the breaking of the bottle and cutting of the rope which is to free the "Meteor" and send her from her wooden cradle to embrace the welcoming sea. Miss Roosevelt then siezes the bottle and with the words "In the name of Emperor Wilhelm I christen thee "Meteor" dashes it against the port bow of the yacht. She then siezes the silver hatchet prepared for the occasion and severs the rope which releases the "Meteor." A shiver seems to pass over the graceful yacht as if in anticipation of the cold plunge before her, but the baptism of wine gave her vigor. Swiftly and gracefully she glides to her resting place on the waters of the Newark Bay. President Roosevelt and Prince Henry lift their hats and the launching party cheers. At the moment of the yacht striking the water, by a clever adjustment of weights, a set of temporary masts arise from the decks of the "Meteor" and she rides the water in a full dress of bunting. Enthusiasm could now no longer be restrained. Prince Henry of Prussia siezes and kisses the hand of Miss Alice Roosevelt and the cheering by representative officials of the United States and Germany becomes wild and fr[illegible] the halyards of the yacht are countless flags of the international code. The German flag is on the main pole and the Stars and Stripes at the bow and stern. The launching is followed by Prince Henry proposing three cheers for Miss Alice Roosevelt, which are given with vigor. The President then proposes three

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cheers for Kaiser Wilhelm, which are as generously given. There is then general congratulating and hand shaking and Miss Roosevelt is presented with a magnificent bouquet of flowers. During this entire great historic event, President and Mrs. Roosevelt, Miss Alice Roosevelt and Prince Henry of Prussia are in view of our camera, and the pictures obtained of them are realistic and perfect.

Class A 300 ft. $45.00

KAISER WILHELM'S YACHT "METEOR" ENTERING THE WATER. Uniloque.
Another of our cameras was stationed on a special tug lying just at the rear of the temporary shed which sheltered the "Meteor," and from this an excellent view was obtained of the boat as she glided into the water of the Newark Bay, gaily decked in her international bunting and German and American flags.

Class B 50 ft. $6.00

THE GERMAN-AMERICAN TABLEAU. . . . . Unimacule.
We have made a picture treating upon Prince Henry's visit to America in the following manner: A tablet is arranged showing the United States Capital at Washington in the centre and on either side, the bow and stern of Kaiser Wilhelm's yacht the "Hohenzollern." On the right, there mysteriously appears the likeness of Prince Bismark and the late President McKinley. This fades away and there appears the picture of Admiral Dewey and Prince Henry of Prussia. This mysteriously fades away and there then appear in their places the pictures of Kaiser Wilhelm, the Emperor of Germany, and Theodore Roosevelt, President of the United States. An American and German sailor stand on either side during the entire tableau and they cover the faces of Kaiser Wilhelm and President Roosevelt with the German and American flags. A most beautiful and artistic film and an appropriate show closer. Class A 75 ft. $11.25

PRINCE HENRY AT LINCOLN'S MONUMENT, CHICAGO, ILLS. Uniparous.
Here we show the visit of Prince Henry at Lincoln's monument, Chicago, Ills., which visit was made for the purpose of laying a wreath on the monument erected to our great martyred President, Abraham Lincoln. Prince Henry arrives in a carriage accompanied by Robert Lincoln, a prominent attorney of Chicago, Ills., and son of the Illustrious Abraham Lincoln. They alight from the carriage and start immediately for the monument. We regret to state that the great crowd which surrounded Lincoln's monument and which surged in front of our cameras, due to the fact that the police were totally unable to control them, prevented our securing a picture of the actual laying on of the wreath, but the arrival of the Prince, accompanied by Robert Lincoln, will undoubtedly prove of sufficient interest to warrant our listing the same. The ending of the picture shows the wreath lying on the monument.

Class A 65 ft. $9.75

PRINCE HENRY AT NIAGARA FALLS. . . . . Unionista.
Here the Prince is shown surrounded by his suite amid a great crowd of spectators, standing viewing the falls from the Canadian side, and also the Rapids from the American side. Class A 50 ft. $7.50

PRINCE HENRY'S ARRIVAL AT HARVARD UNIVERSITY, CAMBRIDGE, MASS. . . . . .
Picture No. 1 shows Prince Henry escorted by a Troop of Cavalry arriving at the City Hall, Cambridge, Mass., where he is greeted by the Mayor, and where 2,000 school children sing German and American songs for him. A remarkable and brilliant piece of photography, giving a clear and well defined

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view of probably the greatest crowd that assembled on a small area to greet the German Prince during his stay in America. Class A (Unipedal.) 115 ft. $17.25

Picture No. 2 shows Prince Henry leaving Memorial Hall at Harvard University. Here we present probably the best view obtained during Prince Henry's entire tour. He leaves Memorial Hall at the Harvard University accompanied by Prof. Muensterberg, the German Consul, Count Von Holleben, officers of the Prince's suite and representatives of the United States Army and Navy. As the Prince takes his seat in his carriage he is within ten feet of our camera, and an absolutely life like picture is secured. Class A (Unipetalas.) 50 ft. $7.50

Picture No. 3 shows the Prince leaving the Harvard Club, Harvard University. Another remarkably fine view. Chief Wilkie of the U. S. Secret Service is observed standing on the high stone steps of the Harvard Club and signalling for the Prince's carriage. The carriage draws up and the Prince marches from the club house accompanied as usual by his suite and officers of the United States Army and Navy. After touching his hat respectively to the crowd, who cheer him, he immediately steps into his carriage and drives away.

Class A (Unipetalo.) 75 ft. $11.25

PRINCE HENRY REVIEWING THE CADETS AT WEST POINT, N. Y.

. . . . . Unipare.

Probably one of the most significant pictures obtained during the tour of Prince Henry of Prussia. The entire complement of cadets at West Point Academy are drawn up in line, and standing in parade rest. Prince Henry and his suite leave the platform on which they are standing for the review and walk out to the line of cadets. After making a close examination, they return to the platform, and as they walk across the field, our camera commands a splendid view of them. They pass close to the lens and a life size picture is obtained of the Prince and his suite, accompanied by Assistant Secretary of State, David J. Hill, Colonel Bingham and General Corbin. They are also accompanied by Superintendent Mills of the West Point Academy. After taking their places upon the reviewing stand, the cadets march in review. During the entire review, Prince Henry and his suite stand watching the parade, and Prince Henry is seen to salute as each platoon passes the reviewing platform. A most excellent and historical picture. Class A 200 ft. $30.00

Also sold in 100 foot strip. Class A (Uniparite.) $15.00

SAILING OF THE DEUTSCHLAND WITH PRINCE HENRY ON BOARD.

. . . . . Unipaleole.

Here our camera was stationed on the roof of the pier shed of the Hamburg American Line at Hoboken, N. J., and shows the Deutschland, the finest Ocean Greyhound afloat, backing away from her pier, carrying the Royal visitor, Prince Henry. As the steamer leaves the wharf a great crowd of people congregated on the promenade deck and bow of the steamer, and they are seen to be waving farewell to the great crowd on the wharf assembled to bid Prince Henry a God-speed. As the steamer backs out into the stream, she presents a most perfect and stirring marine view, with dense clouds of smoke pouring from her four funnels. Numerous tugs are also seen pulling and pulling at the hausers in their endeavor to place the big steamer in position to begin her run to Europe. Class A [illegible] $12.00

DEUTSCHLAND LEAVING NEW YORK AT FULL SPEED WITH PRINCE HENRY ON BOARD. . . . . Uniplicate.

A fine view of the great ocean liner leaving New York Harbor under full speed,

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accompanied by a fleet of tugs and excursion craft. We regret that at the late hour of the day on which this picture was taken, and the murky condition of the atmosphere, prevented our getting a perfect picture photographically, but the historical significance of the subject prompts us to list the picture.

Class B 85 ft. $10.20

The Great Paterson Fire

Complete and realistic pictures of the great Paterson fire, Sunday February, 9th, 1902.

FIREMEN FIGHTING THE FIRE AT PATERSON. . - Uninfected.
This picture shows the fire at its height and the firemen busy playing water on the buildings, and the walls of one of the large stores as they fall. It is a very interesting picture, bringing back some vivid recollections of scenes during the progress of this disastrous fire. Class B 110 ft. $13.20

GENERAL PANORAMIC VIEW OF THE PATERSON FIRE. . Unenglisle.
A circular panoramic picture of the Paterson fire, showing the great havoc of a few hours destruction in the business centre of the city. The picture also shows the ruins along Main, Washington and Van Houten streets to Broadway.

Class B 50 ft. $6.00

PANORAMIC VIEW OF THE PATERSON FIRE, SHOWING RUINS OF THE Y. M. C. A. AND LIBRARY. . . . . Unexpected.
This picture shows the ruins of the First National Bank, Y. M. C. A. and Public Library, which was one of the most complete libraries in the country. This building contained many volumes which will probably never be replaced. A fine picture photographically and otherwise. Class B 85 ft. $10.20

PANORAMIC VIEW OF THE RUINS OF CITY HALL, PATERSON. Unenjoyed.
Circular panorama showing the City Hall and ruins along Market street, while the city was under martial law. This picture shows the soldiers on guard on Market street to hold back the crowds which were bent on depredation.

Class B 40 ft. $4.80

Quebec Winter Carnival Series.

COASTING AT MONTMORENCY FALLS. . . . . Unimitable.
A most amusing winter scene. A steep incline is erected for the special purpose of swift coasting. A large number of boys, girls, men and women are seen on the top of the incline with their sleds and toboggans. They coast down the incline at a very high rate of speed and pass our camera. Class B 50 ft. $6.00

CROSS-COUNTRY RUNNING ON SNOW SHOES. . . . Unimitte.
One of the typical exhibitions at the winter carnival in Canada. It is a fine piece of photography and an amusing and educating subject, showing a large number of people on snow shoes racing across the fields. A piece of comedy is introduced on the end by twelve men tossing one of their companions high in the air. On account of his being unable to keep up with the rest he was awarded the bouncing as a punishment. Class B 100 ft. $12.00

ARRIVAL OF GOVERNOR GENERAL LORD MINTO AT QUEBEC. Unimmortal.
This picture shows the Governor General, the Earl of Minto, accompanied by the Countess of Minto and their household, crossing the river in ice canoes. On the Quebec side the canoes find a solid ledge of ice projecting about 200 yards from the wharf, and over this the blanket clad snow shoers haul the Governor, his wife and guests. A very excellent picture of the Governor General of Canada clad in his winter travelling costume. Class B 100 ft. $12.00

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SKIING AT QUEBEC. . . . . Unimpaired

A wonderful piece of photography and a perfect picture of a great winter sport in Canada. A number of skiers are seen going down the hill at a terrific rate of speed. A hurdle of snow is erected in the middle of the path, which they must jump on their way to the foot of the incline. An excellent piece of comedy is here brought out, due to the fact that nearly all of the jumpers fall to the ground in a heap after taking the hurdle. Class B 60 ft. $7.20

TOBOGGANNING IN MONTREAL, CANADA. . . . . Unimplored.

Here we show a great Canadian Winter sport, tobogganning. Our camera is stationed at the foot of a toboggan chute which is nearly one mile long. The toboggans are seen coming from over the top of the chute, appearing as if a mere speck on the screen. As they come closer to the camera, they grow in size and finally appear clear, distinct and life size upon the screen. They pass our camera in rapid succession and it is estimated that they sometimes attain a speed of forty miles an hour. Class A 200 ft. $30.00

We also sell a 100 foot strip of the above film, Class A (Unimposed), $15.00

SKIING AT MONTREAL, CANADA. . . . . Unimposing

A very fine and wonderful picture of a large number of skiers going down a steep hill in Montreal Class B 60 ft. $7.20

Ice Harvesting Series.

This wonderful series of pictures, showing just how ice is harvested, transported and stored, is described in separate scenes as follows:

CUTTING AND CANALING ICE AT GROTON ICE FIELDS. Unimproved.

This shows the ice plows in operation, drawn by horses and guided by men on skates. The plows are first operated in one direction and then crosswise, cutting to within four inches of the bottom, after which there are men who go along with saws and cut the ice entirely off in about twelve foot squares, which are then drawn along the canal by horses to a point where they are picked up by the ice carriers and run into the ice houses or on the cars.

Class A 90 ft. $13.50

CIRCULAR PANORAMIC VIEW OF HOUSING ICE AT GROTON ICE FIELDS. . . . . Unincensed.

This is one of the most interesting pictures in the series, it showing how the ice is taken up from the canal by machinery and run into the ice houses, the capacity of each house being 50,000 tons. Class B 50 ft. $6.00

LOADING ICE ON CARS AT GROTON ICE FIELDS. . . Unindented

This picture portrays the way the ice is picked up from the canal and run to the cars where it is packed for running across the mountain by cable. After letting the cars down on the opposite side of the mountain it is unloaded from the cars and stored in the ice boats ready to be transported to the various cities.

Class B 100 ft. $12.00

ROTARY SNOW PLOWS WORKING ON THE LEHIGH VALLEY RAILROAD. . . . . Uninervado.

This is one of the most realistic train pictures ever offered to the public. It was secured on the Auburn division of the Lehigh Valley Railroad, and shows one of that company's largest rotary snow plows, propelled by three powerful engines, plowing through an immense drift of snow. The immense volume of smoke which pours from the engines and is blown away by a fierce gale which is prevailing, and the white snow which is thrown from the funnels of the

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plow, taking the same direction as the black smoke, forms a very entrancing contrast. The plow cuts through the great snow drift by sheer force of the immense engines, and volumes of snow and smoke are carried hundreds of feet in the air. Class A 175 ft. $26.25

ROTARY SNOW PLOW WORKING ON THE LEHIGH VALLEY RAILROAD. No. 2. Class A (Uninerve) 100 ft. $15.00

President McKinley at the Exposition.

Our cameras were at work at the Pan-American Exposition during President McKinley's entire visit, and we recorded many scenes incidental to the coming and going of the Presidential party. We were also fortunate enough to have our camera in position while President McKinley was making his speech at the Pan-American Exposition, on Thursday, September 5th, 1901, and thus secured a picture of our Executive while making the last address before the cowardly assault upon his life. On Friday, September 6th, 1901, we also had our cameras in position to photograph the President as he left the Temple of Music, but the deplorable assassination, of course, prevented our getting this picture. We did, however, secure an excellent panoramic view of the mob surging in front of the Temple of Music attempting to get at the assassin. These pictures have created intense excitement and interest. In addition to being the best and easiest recognized views of the President and Mrs. McKinley, they depict the last acts of our beloved ruler before he was shot. Our cameras were the only ones at work at the Pan-American Exposition on the day of President McKinley's speech, Thursday, September 5th, and on Friday, September 6th, the day of the shooting. We secured the only animated pictures incidental to these events.

We give herewith titles and brief descriptions of three of the subjects which are connected most directly with the President's visit to the Pan-American Exposition and the assassination.

THE PRESIDENT'S SPEECH AT THE PAN-AMERICAN EXPOSITION. . . . . Unheedful

In this picture we present a wonderful and life-like likeness of President McKinley. He first walks upon the platform, escorting Mrs. McKinley, whom he very reverently shows to a seat. The President is next introduced to the audience by President Milburn, of the Pan-American Exposition, and, amid hand-clapping, cheering and waving of hats, he at once begins his memorable speech. He is close to our camera and we secured an absolutely perfect photograph.

Class A 75 ft. $11.25

PRESIDENT McKINLEY REVIEWING THE TROOPS AT THE PAN-AMERICAN EXPOSITION. . . . . Ungloomed.

The President is seen on the reviewing stand at the Stadium, escorted by President Milburn, of the Pan-American Exposition, Secretary Cortelyou, and other noted persons. He removes his silk hat as the troops march by and politely bows to the great audience as they cheer and encore. President McKinley and party form the left foreground of our picture while the troops march by in the right foreground. From this excellent position we thus secured perfect pictures of both the Executive and his troops. Class A 85 ft. $12.75

THE MOB OUTSIDE THE TEMPLE OF MUSIC AT THE PAN-AMERICAN EXPOSITION. . . . . Unglorify.

This picture was photographed immediately after the shooting, and shows the intense excitement of the people. The Pan-American Exposition guards are plainly seen in the background trying to check the frantic multitude as they sway backward and forward in their mad endeavor to reach the assassin.

Class A 75 ft. $11.25

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PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE WHERE PRESIDENT McKINLEY WAS SHOT) . . . Ungekocht.

This excellent view of the Temple of Music at the Pan-American Exposition, which, by the recent cowardly assault upon the life of our President, has been suddenly transformed into an historical point, was secured by us on May 20th, 1901, which was the dedication day at the Pan-American Exposition. This excellent panorama shows the Temple of Music with correct detail and affords the American public and the entire world an opportunity to view the building in which President McKinley was shot, and also the grounds and edifices which surround it. Class A 65 ft. $9.75

The perfection of the above pictures is demonstrated in the morning issue of the New York World of Tuesday, September 10th, 1901, which contains a complete series of pictures made from our kinetographic views enlarged to three by four inches. We furnished the only authentic newspaper pictures of the above occurences.

President McKinley Funeral Ceremonies—Buffalo, Washington, Canton.

The following series of pictures shows the complete movements of the funeral cortege from President Milburn's house on Delaware avenue, Buffalo, N. Y., to the City Hall. The series is 400 feet in length. Each separate scene as enumerated below dissolves one into the other. The pictures will be sold as a complete series with dissolving effects or the separate parts will be sold as described below.

PRESIDENT McKINLEY'S FUNERAL CORTEGE AT BUFFALO, N. Y. . . . . Unglimps.

This starts with the funeral procession leaving the Milburn house on Delaware avenue, Buffalo, N. Y., headed by the mounted police of Buffalo, followed by Companies I and F, of the 14th U. S. Infantry, under personal command of Major General John R. Brooke. Following them come a company of the 73d Coast Artillery, which was then on duty at the Pan-American Exposition. The National Guard of the State of New York, consisting of picked companies from the 74th and 65th Regiments, were also in line. These march to the music of the 14th United States Infantry Band. The Military Escort was followed by the Naval Contingent given below.

Fifty sailors from the United States Gunboat Michigan, under command of Lieut. Minix. After them come the blue jackets with open throat shirts showing their bronze breasts, their loose black neck scarfs and sailor knots, with yellow leggings and jackey hats. Immediately following the sailors come the carriages containing President Roosevelt, U. S. Senator Mark Hanna, Senator Chauncey Depew, President Milburn, of the Pan-American Exposition. and Secretary Cortelyou, and following these is the hearse containing the body of the President drawn by four black horses and escorted by sixteen sailors and marines from the U. S. Gunboat Michigan. President McKinley's hearse is followed by many carriages containing officials and mourners, Immediately the funeral cortege passed out of view, our circular panoramic device was put into motion and a panoramic view of the Milburn house, where President McKinley died, was secured. The vast crowds are also shown in the picture, with the press and military tents in the background.

Class A 250 ft. $37.50

125 foot strip of the above, Class A (Unglued), $18.75

50 foot strip panoramic view of Milburn's house, Class A (Ungluing), $7.50

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ARRIVAL OF FUNERAL CORTEGE AT THE CITY HALL, BUFFALO, N. Y. . . . . Unglutted.

The carriage containing President Roosevelt draws up at the door and the new President alights and passes into the City Hall. Next comes the hearse containing the body of President McKinley escorted by the sailors and marines. It stops immediately in the foreground of the field of our lens. The casket is carefully and reverently removed from the hearse and carried on the shoulders of the sixteen stalwart sailors and marines into the City Hall, where it lay in state during the afternoon of Sunday, September 15. The casket was beautifully decorated with flags and flowers and was within twenty feet of our camera. Class A 70 ft. $10.50

PANORAMIC VIEW OF THE CROWD RUSHING FOR THE CITY HALL, BUFFALO, TO VIEW THE BODY OF PRESIDENT McKINLEY. Ungnade.

The picture shows immense crowds in the background held in check by soldiers and policemen. Immediately the President's body rests upon the catafalque in the rotunda of the City Hall, the ropes which held the crowd in check are removed and a great rush is made for the City Hall entrance. The profound respect and reverence in which the President is held is here demonstrated, as the police check the entire multitude by simply raising their hands to them, and they immediately form in an orderly procession four abreast and quietly await their turn to pass in and view their beloved ruler.

Class A 50 ft. $7.50

With the exception of the portion of the film where the President's body was carried into the City Hall, a pouring rain was falling during the exposure of the pictures. While the President's body was being transferred from the hearse to the City Hall a singular occurrence took place. The rain ceased falling almost simultaneously with the body being lifted from the hearse and the sun burst forth during the brief interval that was necessary to carry the casket to its resting place. Immediately the body had passed into the City Hall the sky became clouded and the rain again began falling. Notwithstanding the fact of the heavy rainstorm, however, this series of pictures is remarkably good, and the view which we present of the President's body being taken into the City Hall is rendered perfect by the sudden bursting forth of the sun as described above.

From this scene our picture dissolves into a view of (see next film.)

THE MULTITUDE PASSING INTO THE CITY HALL. . . Ungnaedig.

Here again the great respect for the President is shown, for even though a heavy rain is falling, every man in the crowd is seen to respectfully remove his hat before going into the shelter of the City Hall. Class A 30 ft. $4.50.

PRESIDENT McKINLEY'S FUNERAL CORTEGE AT WASHINGTON, D. C. . . . . Ungodding.

When photographing the funeral of President McKinley we secured an excellent position at the foot of Pennsylvania Avenue in Washington, D. C., having had the exclusive right for animated picture apparatus inside the lines. Our camera is focused looking up Pennsylvania Avenue and shows countless thousands of mourning people who line the streets along the way. As the funeral procession which accompanies the body of our martyred President approaches, our camera is set in motion and pictures of the marching multitude who pay the last tribute to President McKinley at our National Capitol are recorded in the following order.

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The line is headed by a troop of U. S. Cavalry, followed by detachments of heavy artillery; then comes the Loyal Legion, followed by G. A. R. detachments, made up of both Federal and Confederate veterans. Next in order comes the Guard of Honor, who are in turn followed by the hearse, which is drawn by six black plumed and black netted black horses. Inside the hearse can be seen the flag covered casket. The light and color of the procession is suddenly gone; spectators silently bow and bare their heads. The pageant has suddenly been transformed into a funeral cortege. Our position was so excellent that as the hearse passed our camera a distinct and life size view was procured, showing this vehicle of sadness in all its detail. The hearse is closely followed by the Admirals of the Navy and the Generals of the Army. Next in order come the carriages of the family and the relatives, and then the carriage of President Roosevelt, which is drawn by four black horses. Next come the carriages which contain the President's Cabinet, the Diplomatic Corps, Chief Justice Fuller and Associate Justices, Senators, Congressmen, Governors of States and Government Officials. These carriages are followed by the United States Marine Band, which forms a most imposing spectacle as it marches slowly and solemnly to the strains of "Nearer, My God, to Thee." Following the United States Marine Band and in step with the slow funeral march comes the National Guard of the District of Columbia and sailors from United States Battleships, clad in their natty uniforms and jackey hats. The sailors and soldiers are marching sixteen abreast and make a very imposing spectacle as they pass our camera. The procession having passed, the crowd immediately surges toward the Capitol, intent on securing a place in the line that they may enter the rotunda and look upon the face of the illustrious President McKinley. Our panoramic device is then set in motion and a most perfect and interesting picture is secured as an ending to the Washington film. This picture shows the immense crowds surging toward the Capitol, and as rain begins falling at that moment tens of thousands of umbrellas are raised for protection. Our camera having been above the heads of the people, a most novel effect is secured. As the camera rotates, the base and steps of the Capitol are brought into view and the crowd is shown crushing and struggling for entrance to the rotunda. One of the most perfect of the McKinley funeral pictures. Class A 350 ft. $52.50.

We also furnish a 75 foot strip of the above, showing the crowds at the Capitol. Class A Ungodlily. $11.25

COMPLETE FUNERAL CORTEGE AT CANTON, OHIO. . . Ungodly.

Our staff of photographers was at hand at Canton, Ohio, on September 18th and 19th to secure the pictures of the funeral ceremonies at that city. We list below seven films, all of which are absolutely perfect photographically and of a highly interesting nature. Each film is described and listed separately, but the negative is so arranged that when the entire series is purchased the dissolving effects are secured; that is to say, the first scene in the series dissolves into the second and so on until the entire series of Canton pictures is shown. Class A 675 ft. $101.25

FUNERAL TRAIN ARRIVING AT CANTON STATION. . . Ungored.

In recording this scene the position of our camera was an excellent one, and we present to the public a most perfect picture of the train's arrival. The engine is decorated with crepe to mark the solemnity of this great historical event. As the train stops at the platform great respect for the dead Presi-

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dent is shown by the waiting diplomats and reception committee baring their heads and standing respectfully on one side as the mourners leave the train.

Class A 40 ft. $6.00

BODY LEAVING THE TRAIN AT CANTON, OHIO. - . Ungorgeous.

Here, as in the other pictures, we secured a most advantageous location, and we present a life size view of the casket containing the body of President McKinley as it is slowly and carefully taken from the window of the car which bore it from the Capitol to Canton. The casket is placed upon the shoulders of ten stalwart sailors and soldiers and borne to the waiting hearse, followed by President Roosevelt and Cabinet. Class A 60 ft. $9.00

PRESIDENT ROOSEVELT AT CANTON STATION. . . Ungoverned.

In this picture we show President Roosevelt and Cabinet standing at the station with bare heads, while the casket of President McKinley is being placed in the hearse. As the hearse leaves the station the President and his Cabinet start for their carriages. Our panoramic device is here started and this picture finishes with a circular panorama of the Canton station and Public Square. The picture here presented of President Roosevelt is the best one ever recorded. He is very close to the camera and shown life size and can be instantly recognized. Class A 90 ft. $13.50

CIRCULAR PANORAMA OF PRESIDENT McKINLEY'S HOUSE. Ungowned.

Here we present probably the most interesting and valuable picture of the McKinley funeral series. Our camera is located opposite the McKinley home on Market street, Canton, at 9 A. M. on the day of the funeral, September 19th, 1901. As the camera revolves immense crowds of people who are slowly passing the house come into view. The soldiers of the National Guard of the State of Ohio are everywhere visible. In the center of the film we present an absolutely perfect view of the McKinley home and at the front door can be seen a soldier and a sailor on guard. The camera continues revolving until the McKinley house passes out of view and the strip ends with the camera looking down Market street toward the Court House.

Class A 80 ft. $12.00

PRESIDENT McKINLEY'S BODY LEAVING THE HOUSE AND CHURCH. . . . . Ungowning.

In this picture we show a most perfect view of the front entrance of the McKinley home in the background. The hearse which is to bear the President's body to its last resting place drives into view. President Roosevelt's Cabinet forms in line on either side of the walk. The Admirals of the Navy and Generals of the Army form lines in their rear. President Roosevelt takes his place at the head of the Cabinet and immediately the body emerges from the front door, borne on the shoulders of the soldiers and sailors. As it passes through the lines of Diplomats, Admirals and Generals, all heads are uncovered. The sailors and soldiers descend the steps slowly to the sidewalk and then the body is placed in the hearse. Here we secured another life size view. The hearse starts slowly away and President Roosevelt and his Cabinet walk toward their carriages. Then with the aid of our panoramic device we followed the hearse until it passed out of view down Market street. This scene dissolves into a picture of the body leaving the church at Canton, borne on the shoulders of the sailors and soldiers and placed again in the hearse. From the time the casket appears at the church door it does not pass out of the view of our camera until the doors of the hearse are closed upon

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it. We follow it constantly with our panoramic device, and the views are perfect and life size. The hearse finally starts away for the cemetery, followed by the famous Black Horse Cavalry, Troop A, of Ohio.

Class A 200 ft. $30.00

FUNERAL CORTEGE ENTERING WESTLAWN CEMETERY AT CANTON, OHIO. . . . . Ungraceful.

Another of our cameras is in an excellent position at the entrance to the Westlawn Cemetery, Canton, Ohio, and as the funeral procession approaches, it is set in motion. The first to appear in this scene is the Black Horse Cavalry, Troop A, of Cleveland, Ohio, followed by the G. A. R. escort, the members of which make an impressiv picture as they march with bared heads. Then comes the hearse, on either side of which march the Admirals of the Navy and the Generals of the Army. The hearse is followed by the carriages of the family and friends, then comes the National Guard of Ohio, including the famous First Regiment of Cincinnati. Following them come the sailors of the United States Navy and the heavy artillery. Our picture was taken at such a point that it shows the troops executing a right wheel as they turn into the cemetery gate, and everything is life size as it passes in front of our camera. Class B 200 ft. $24.00

THE MARTYRED PRESIDENTS—LINCOLN, GARFIELD, McKINLEY. . . . . Ungueltig.

We have just finished and now offer to exhibitors a picture which we consider most valuable as an ending to the series of McKinley funeral pictures. The scene opens with a beautiful woman who represents Columbia seated at the altar of Justice. As if from out of space there slowly appears a perfect and lifelike picture of Abraham Lincoln. The forming of the picture is first noticed by the appearance of what seems to be a mere spot on the front of the altar. This spot slowly enlarges and is focused into shape, until, to the amazement of the audience, the face of the great emancipator is clearly shown. President Lincoln's likeness is allowed to remain upon the altar just long enough for recognition, when, in the same mysterious manner that it appeared, it slowly fades and in its place their grows the picture of President Garfield. This in a like manner fades away, and again as out of the dim distance comes the picture of our great martyred President, William McKinley. The tableau is then dissolved into a picture of an assassin kneeling before the throne of Justice. Here the tableau ends, leaving an impression of mingled sorrow and sublimity upon the audience.

We predict for this picture a remarkable success, and particularly where it is shown in connection with the funeral ceremonies of the illustrious McKinley.

Class B 75 ft. $11.25

Special Announcement.

Letters and telegrams from the leading exhibitors throughout the world advise us that the series of pictures of President McKinley at the Pan-American, and the President McKinley funeral ceremonies at Buffalo, Washington and Canton, have drawn crowds [illegible] fore equalled since the invention of motion photography by Thomas A. Edison, and [illegible] who are featuring these pictures and also those who are adding them as show strengthener, tell us they are playing to packed houses.

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Pan-American Exposition.

We are largely indebted to the facilities furnished by and the co-operation of the officials of the Lehigh Valley R. R. (the most direct and convenient line to Buffalo and the Pan-American Exposition) for the excellent results obtained in the pictures of the Pan-American Exposition.

OPENING OF THE PAN-AMERICAN EXPOSITION ON MAY 20th, 1901. . . . . Ungehofft.

This is a great historical event. Our cameras were stationed in the center of the Esplanade looking toward the Main Approach to the Pan-American Exposition, with the Triumphal Bridge, and the entrance in the foreground. The procession, headed by Vice-President Roosevelt, enters the main approach, passes over the Triumphal Bridge, down to the center of the Esplanade directly in front of our camera, then it wheels to the left and passes into the Temple of Music. The participants in the head of the parade are made up of distinguished people, such as Senator Hanna, of Ohio, Senator Gallinger, of New Hampshire, Governor Odell, of New York, and Mr. Conrad Biehl, Mayor of Buffalo. The military division of the parade is headed by Louis L. Babcock, Grand Marshal of the Exposition parade, followed by his aides, Lyman M. Bass, Dr. John A. Smith, Sherman R. Hall, Dr. Harry Meade, Evan Hollister, Frederick DeP. Townsend, Robert W. Pomeroy, Henry Robbas, Captain H. A. Bull, James McC. Mitchell, Roland Crangle, George W. Gillette, Edward M. Mills. These are followed by the first division, consisting of the 71st Regiment Band, Brigadier General S. L. Welch, commanding the 4th Brigade, N. G. N. Y., and staff. This picture was taken on the official opening day, May 20th, when there were 106,000 people on the grounds, and the picture is greatly enhanced by the great crowds passing to and fro. Class B 125 ft. $15.00

CIRCULAR PANORAMA OF THE ESPLANADE WITH THE ELECTRIC TOWER IN THE BACKGROUND. . . . . Ungehobelt.

The camera is stationed in the center of the Pan-American Esplanade near the west fountain band stand, and looking toward the Horticultural Building. The film was put in motion and the camera slowly revolved from west to east, taking in the Temple of Music, the Graphic Arts Building, the Court of Fountains with the Cascades and Statuary in the foreground. While the camera is passing the Cascades, the Grand Basin and Electric Tower are plainly visible in the background. The picture finishes with the camera looking directly east with the east Esplanade fountain in the foreground, and the U. S. Government Building in the background. Class B 175 ft. $21.00

CIRCULAR PANORAMA OF THE BASE OF THE ELECTRIC TOWER, ENDING LOOKING DOWN THE MALL. . . . . Ungehorsam.

In recording this picture, the camera was stationed in the centre of the Court of Fountains, which is between the Cascades and the Grand Basin. The scene begins with the lens looking toward the West Mall with the West Amherst gate in the background. The camera is slowly revolved from left to right, taking in the Electricity Building, the base of the Electric Tower, with its exquisite statuary and spouting fountains, passing the Agricultural Building, at the same time showing the Stadium and Canadian Buildings in the background, and finally resting, looking down the East Mall with the East Amherst gate in the extreme background. This picture makes a complete semi-circle and gives as complete a view as one would see it while standing in the center of the Court of Fountains. The picture is greatly enhanced by the immense crowds of people promenading to and fro. Class B 125 ft. $15.00

Titles and Films Copyrighted by Thomas A. Edison.

A TRIP AROUND THE PAN-AMERICAN EXPOSITION. Ungeprueft.

The Pan-American Exposition is encircled by an especially constructed canal, which was put in for the purpose of allowing the tourist to view the exterior of the buildings of the Pan-American Exposition with as little fatigue as possible. It is called the Grand Canal, is over a mile in length and extends around the central group of large buildings. Winding lagoons connecting with the canal branch off in all directions. The Mirror Lakes in the Southern portion of the canal form a picturesque feature and add ten fold interest to this picture. The electric launches which make the trip around the Exposition, and which are controlled by the Venice in America Co., represent the climax of comfort and elegance. The ride is a refreshing one with charming views at every turn. Romantic bridges span the waterway at convenient points, statuary placed everywhere contributes to the picturesque effect. The above named picture was secured by special permission of Mr. Burgee, of the Venice in America Co., and our picture was made from the bow of an especially chartered electric launch which made the trip for us at a high rate of speed. We give below as near as possible a detailed description of the different points of interest as they are recorded by the camera, and just as they are viewed by the visitor himself in making the trip in one of these exquisite launches. The launch in which our camera was placed started from the landing place in the Streets of Venice, which is situated on the west side of the Exposition grounds facing the Midway. The canal makes a quarter circle eastward, and our boat passes under the West Mall bridge, making an abrupt turn northward and continuing on its course past the Bazaar Building and to the African Village, when it swings suddenly to the eastward and makes a complete circle of the electric tower, turning its many corners and passing under a number of beautiful constructed bridges, over which multitudes of people are seen wending their way. In the trip from the Streets of Venice to the Electric Tower we pass many electric launches, and gondolas laden with tourists who are making merry as our camera passes them. Three of the gondolas contain the Venetian Band and many of the pretty girls of the Streets of Venice, all of which attend to make the picture highly interesting. Having encircled and passed the Electric Tower, our boat takes an eastward course until it reaches the Stadium, when it passes under another of the exquisite bridges and turns abruptly to the south. Continuing its southern course it passes under the East Mall bridge, and takes in the Manufacturers' and Liberal Arts Buildings, passes the east entrance of the U. S. Government Building and the U. S. Ordnance Exhibit, where the heavy artillery and large disappearing guns are observed mounted in their respective places. Our launch then swings to the eastward and continues a short distance when it again takes a southerly course and passes the south entrance of the U. S. Government Building, approaches and passes the Forestry and the grounds of the Six Nations of the American Indians, where their camps, log huts, wigwams, etc., are observed. We then turn to the eastward passing under a series of bridges with sculptural decorations that are unexcelled, and merging into the east end of Mirror Lake. Now comes the most interesting portion of this wonderful film. We follow in an easterly direction through Mirror Lake, skirting the north bank and taking in the pergola, and bearing steadily toward the main entrance and Fore Court of the Exposition grounds. Here we pass directly under the Colonnades into the submarine water channel and through what is known as the Grotto. The effect of running from an open lake into a

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beautiful tunnel decorated with tropical foliage of all descriptions, is most novel. After passing through this grotto, which consumes about one minute of time, the west end of Mirror Lake suddenly comes into view, and we pass out on to the open waters of the lake where we are presented with an entirely new and enchanting panorama of the west side of the Exposition. The launch continues on this course taking in the north bank of the West Mirror Lake with the west pergola in the background, and passing the Mines Building, the Esplanade Fountains, the Horticultural Exhibits, the Southwest Midway, under the beautiful bridge which forms the main approach to the West Midway from the Esplanade, and turning suddenly to the northward runs under a bridge of Venetian architecture, and finally merges into the Streets of Old Venice. This is the end of the trip around the Exposition and the climax of the picture. Great crowds are assembled in the Streets of Old Venice and one can imagine himself to be in reality floating through the Old European city of canals. In this entire picture we present a most diversified panorama. The constant turns of the canal and the many bridges which span it furnish the audience with something new to look at during almost every second of the trip.

Class A 625 ft. $93.75

We also furnish this picture	Class A 200 ft.	Ungewalkt.	30.00
	Class A 300 ft.	Ungewandt.	45.00
	Class A 400 ft.	Ungeweicht.	60.00
	Class A 500 ft.	Ungewitter.	75.00

CIRCULAR PANORAMA OF THE ELECTRIC TOWER AND POND.

. . . . . Ungekannt.

Here we show a close view of the Electric Tower with its statuary and fountains. Class B 90 feet. $10.80

PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE.

. . . . . Ungekocht.

This picture was taken especially to give a detailed view of the Temple of Music, the Esplanade and exquisite statuary which is clustered directly in front of the cascades. As the camera swings from left to right we also take in the Ethnology Building and end with the U. S. Government exhibit in the background. This picture is made realistic and interesting by the immense crowds who are promenading about the exquisite statuary.

Class B 65 ft. $7.80

CIRCULAR PANORAMA OF THE MIDWAY. . . . . Ungern.

Here we show another strip of the west Midway, the camera having been stationed directly in front of the Japanese village and looking north, taking in the Midway's west side. It then revolves from left to right, the lens just passing over the heads of the great crowd assembled; brings into view many interesting features, including the Indian Congress arena, Scenic Railway, Japanese Village, Streets of Venice, and finally resting, looking south toward the canal, which encircles the Exposition. Class B 90 ft. $10.80

CIRCULAR PANORAMA OF THE ESPLANADE AND FORECOURT.

. . . . . Ungerade.

This picture was taken from the Court of Fountains. Here we present a view of the Exposition grounds as the visitor would see them while standing at the base of the electric tower and looking south. The camera was put in motion while the lens was looking eastward toward the Manufacturers' and

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Liberal Arts Buildings. The camera is slowly revolved from left to right, making a semi-circle and bringing within its field the following points of interest in their respective order: The Court of Cypresses, the Ethnology Buildings, the Cascades, the Esplanade Fountains, the east and west Esplanade band stands, the Triumphal Bridge and Fore Court, the east and west Piers, which mark the official entrance to the Fair grounds. These piers, we may add, are the master-pieces of architecture at the Pan-American Exposition, representing Peace and War, and containing numerous pieces of small statuary, each expressing some phase of American greatness. They are surmounted by four immense pieces of statuary. Having passed the piers at the main entrance, the rose gardens, the bridge cascades, the Mines Building, the East Esplanade Fountains and the Court of Lilies come into view. The Court of Lilies being on the east side of the Exposition grounds directly opposite the Court of Cypresses, our scene here ends, the Court of Lilies and the Court of Cypresses being the east and west objective points of this semi-circular picture. Class B 50 ft. $6.00

THE ESQUIMAUX VILLAGE. . . . . Unguineux.

One of the principal features at the Pan-American Exposition is the Alaskan or Esquimaux Village. In this most interesting exhibit, scenes are enacted just as they take place in the far away frozen North. In this subject we depict a large number of Esquimaux clothed in their native costumes and seated on their sleds, which are drawn by spans of four Esquimaux dogs. They are engaged in a race and are to be seen running over the ice and snow at a high rate of speed. There is a pond in the foreground of the picture, on the shores of which the home stretch of the race takes place. The picture is perfect photographically, and the figures stand out clear and sharp, throwing a most perfect reflection on the pond. Class B 50 ft. $6.00

SCENE IN THE ESQUIMAUX VILLAGE. . . . . Ungulado

Showing Esquimaux game of leap frog and the Esquimaux game of snap the whip. This shows several Esquimaux at the game of "Misheetak," or leap frog, which differs somewhat from the civilized game, and is quite amusing, the photography of which is perfect. The picture ends by showing a number of Esquimaux picking nickels from cracks in a board with their dog whips, in which sport they are very expert. In the background will be seen one of their "Topeks," a sealskin tent in which they live during their short summer.

Class B 75 ft. $9.00

THE JAPANESE VILLAGE. . . . . Unguinoso.

One of the most fascinating exhibits on the Midway at the Pan-American Exposition is the Japanese Village. This space occupies about one and one-half acres of ground. It is dotted with pretty miniature lakes, the famous Japanese circle bridges, groves, tea houses, etc. We secured an excellent picture of this village while a troupe of Japanese acrobats were performing. The acrobats themselves are in the foreground of the picture and form the principal feature. The entire length of the film is replete with difficult acrobatic tricks, performed by one of the most skilled troupes in the world.

Class B 150 ft. $18.00

CIRCULAR PANORAMA OF THE ELECTRIC TOWER Ungulata.

A most interesting picture at the Pan-American Exposition. [illegible] ture was taken from the north side of the Electric Tower. It presen[illegible] [illegible]st perfect

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and diversified views of the Transportation Building, Mexican Plaza, the Stadium and the north side of the Electric Tower. Class B 100 ft. $12.00

PANORAMIC VIEW OF THE ELECTRIC TOWER FROM A BALLOON. . . . . Unhabile.

Here we have recorded a very novel scene, the camera having been placed in the basket of the captive balloon at the Pan-American Exposition. It was then slowly elevated to the top of the Tower, a distance of 465 feet, and slowly lowered until it reached the ground, keeping the Tower in view all the time during the ascent and descent, ending with a very interesting view of the base of the Tower, with crowds of people passing to and fro.

Class B 75 ft. $9.00

PAN-AMERICAN EXPOSITION BY NIGHT. . . . . Unhagata.

A great feature of the Pan-American Exposition, as unanimously conceded by all visitors, was the electric illumination of the Exposition grounds at night. After a great deal of experimenting and patience, we succeeded in securing an excellent picture of the buildings at the Pan-American as they appeared when lighted up at night. All the buildings from the Temple of Music to the Electric Tower are shown, including the Electric Tower itself. The emotional and sensational effects were also secured by starting the panoramic view by daylight and revolving the camera until the Electric Tower forms the center of the field of the lens. Our camera was then stopped and the position held until night, when we photographed the coming up of the lights, an event which was deemed by all to be a great emotional climax at the Pan-American Exposition. Immediately the lights are burning to their fullest brilliancy, the camera is again set in motion and revolved until the Temple of Music is reached. The motion is then reversed and the camera goes back until it rests on the Electric Tower, thus supplying the climax to the picture. The great searchlights of the Tower are being worked during the entire time the picture is being exposed, and the effect is startling. This picture is pronounced by the photographic profession to be a marvel in photography, and by theatrical people to be the greatest winner in panoramic views ever placed before the public. Class A 75 ft. $11.25

PANORAMIC VIEW OF THE ESPLANADE BY NIGHT. . . Unhairing.

A most perfect picture of the Pan-American Exposition buildings, including the Electric Tower and Temple of Music, as they appear at night.

Class B 50 ft. $6.00

WORKING THE BREECHES BUOY. . . . . Unhallow.

The U. S. Life Saving Service had an exhibit at the Pan-American Exposition demonstrating the use of the breeches buoy in saving the lives of shipwrecked mariners. A mast is erected in the middle of the lake at the Pan-American Exposition, and by means of a mortar, a line is thrown over the mast head. The breeches buoy rigging is hauled out by the sailor on the mast and the rigging made fast to the shore. The line is then stretched and the buoy rapidly run out by the life savers, and the man is safely hauled in and landed. A remarkable and life-like demonstration of this wonderful invention.

Class B 80 ft. $9.60

GYPSY DANCE AT THE PAN-AMERICAN EXPOSITION. . . Unhaltbar.

The picture was taken in the Gypsy tent at the Pan-American Exposition and shows ten beautiful Gypsy girls executing the famous Gypsy dance that

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created such a furore at the Exposition. Features of the well known couchee couchee are introduced by some of the dancers. The scene is both artistic and entrancing. Class B 75 ft. $9.00

SHAM BATTLE AT THE PAN-AMERICAN EXPOSITION. Unhamento.
On the closing day of the Pan-American Exposition, Saturday, November 2d, 1901, a sham battle took place at the Stadium on the Pan-American Exposition grounds, between the six tribes of American Indians and the United States Infantry stationed at Buffalo. The battle was most exciting and realistic, there being about 250 American Indians clad in their picturesque dress and fully decorated in their war paint. About half the Indians were mounted upon spirited horses. The attack was begun by the Infantry rushing the Indians who made a firm stand and succeeded in repulsing the soldiers. The scene is replete with charges and many hand to hand encounters. Most of the action took place close to our camera and the picture which we secured is excellent. The scene opens with a parade of the American Indians, which in itself is of great interest, the parade portion of the film consuming about 25 feet.
Class B 275 ft. $33.00

We also sell this subject in the following lengths: Class B 100 ft., Unhampered, $12.00. Class B 200 ft., Unhanded, $24.00.

HORSE PARADE AT THE PAN-AMERICAN EXPOSITION. Unhallowed.
An excellent picture secured on the Esplanade of the Pan-American Exposition, showing the live stock exhibitor's exhibition of prize winners at the Pan-American. Here we show some of the most beautiful horses ever presented, the animals having been gathered from all sections of North America. The exhibition begins with Kentucky thoroughbreds, who prance by the camera and form a decided contrast with the great broad chested Canadian draft horses. The horses pass our camera in parade form, being led or driven by their owners, and the entire parade is headed by a full band.
Class B 140 ft. $16.80

AN EDUCATED CHIMPANZEE. . . . . Unguinal.
This Chimpanzee was brought here from Western Africa, and is the most man-like animal of the ape family. In disposition it is lively and intelligent, and has always been considered as the missing link. The picture starts in with the Chimpanzee ringing a call bell for something to eat, and then in the act of eating, next changing to an Irishman smoking a pipe, then taking a drink from a bottle, after which Carrie Nation and her little hatchet is portrayed to perfection; he then represents an Irish sport, and is without doubt one of the most expert typewriters in the country. He then takes a turn at reading, and takes the part of a judge, with a wise look that would be a credit to a person who has held that position for a quarter of a cen[illegible] and ends his little exhibition by representing Paderewski to perfection. A gen[illegible] photography and action. Class B 14[illegible] $13.80

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McKinley's Inauguration.

PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITAL. . . . . Unedging.

This most excellent picture was secured at the junction of Pennsylvania Avenue and Fifteenth Street. The parade is headed by a platoon of mounted police; next comes the Grand Marshal, Major-General Francis V. Green, and staff as follows:

A. Noel Blakeman, Lieut. Col. John S. Johnson, Major-General N. E. Thompson, U. S. A., Brigadier-General U. S. W. Day, U. S. V., Lieut. Winfield S. Overton, U. S. A., all mounted on splendid horses. Next come the famous Troop A, of Cleveland, Ohio, who act as the personal escort of the President. They present a most striking appearance as they go down the incline on Fifteenth Street, Washington. Next comes President McKinley in his carriage drawn by four of his own horses, the pair of blacks in the lead and the favorite bays on the wheel. The President is seated on the right of the carriage with Senator Hanna on the left beside him, and facing them, with their backs to the driver, are seated Representatives Cannon and McRae.

Owing to the special permits granted us by the United States Government, we were able to have our camera within twenty feet of the President's carriage when it passed, and an absolutely perfect photograph was secured.

The President's carriage is followed by Secretaries Hay and Gage. The third carriage contains Secretary Root, Attorney-General Griggs and the President's Private Secretary Cortelyou. The fourth carriage contains Secretaries Long Wilson, Hitchcock and Postmaster-General Smith., The fifth carriage contains Lieutenant-General Miles and Admiral Dewey. We also present excellent pictures of the Admiral of the Navy and the General commanding the United States Army as they pass. This picture closes up by showing a detachment of Veterans of the Twenty-third Ohio Volunteers, followed closely by the West Point Cadets, who present a remarkable spectacle as they execute left wheel turning from Fifteenth Street into Pennsylvania Avenue. Class B 125 ft. $15.00

Columbia—Shamrock II.

COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN FIRST RACE. . . . . Ungrate.

Here we present a most remarkable view of the plucky challenger Shamrock and the defender Columbia. The yachts both pass and re-pass our camera in jockeying for the start, and we present a very close view and a most perfect photograph. The yachts finally make the start upon the firing of the gun and cross the line so close to our camera that we could have "tossed a biscuit" on the decks of either boat. Class A 125 ft $18.75

COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN SECOND RACE. . . . . Ungravely.

This picture is the most dramatic of any of the series. It shows the complete maneuvers before starting and while crossing the line. The Columbia is seen putting about and executing the wonderful movement of Captain Barr to get into the shamrock's wind. The Shamrock crosses the line a few seconds ahead of the Columbia, the Columbia having the leeward position. The boats were

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so close and so equally placed as to suggest one great composite single stiker, and Captain Barr cleverly comes about under the Shamrock's stern and gets across the line just a few seconds before of the handicap gun, one minute and thirty-four seconds after the challenger. In going about the Columbia tacks a distance of about 300 yards from our camera and sails straight at us under a fifteen-knot breeze. The full height of the great mast and sails is shown, and as she bears down upon us the foam and spray is seen dashing over her deck. When she passes our camera she is not more than twenty-five feet away and the movements of the sailors as they scamper over the decks, pulling on the ropes and adjusting the great sails, make a most dramatic finish to the picture.

Class A 80 ft. $12.00

FINISH OF THE SECOND RACE BETWEEN COLUMBIA AND SHAMROCK. . . . . Ungreable.

In this race the yachts cross the finishing line, as every one knows, under a nineteen-knot breeze. Our cameras are started while they are at a distance of about one-half mile and keep running until they cross the line. Both boats cross within twenty-five feet of our camera and the effect is most stirring and interesting.

Class A 100 ft. $15.00

COLUMBIA AND SHAMROCK STARTING IN THIRD RACE. Ungreifbar.

This is the banner picture of them all and it almost defies description. The yachts crossing the line in this race follow tactics heretofore unknown in cup races. As both boats went over the line the balloon topsails were shaken out and the spinnaker sails were set. The yachts were close to our camera when these sails were given to the winds, and the effect is most beautiful and adds one hundred per cent. to the picture. Immediately the spinnakers and balloon topsails catch the wind the yachts are seen to leap forward in the water as though propelled by steam. Our panoramic camera is here set in motion and the yachts are followed until they have almost passed out of sight.

Class A 175 ft. $26.25

COLUMBIA AND SHAMROCK TURNING THE OUTER STAKE IN THE THIRD RACE. . . . . Ungrounded.

Here the yachts are both sailing under a twenty-knot breeze, and the effect is most beautiful as they turn the stake, the Shamrock leading by one-eighth of a mile. The sailors working at the ropes make a most beautiful effect as the yachts put about for home and begin the great struggle which ended in the awarding of the cup to the Columbia.

Class A 70 ft. $10.50

COLUMBIA CROSSING THE LINE IN THE THIRD RACE AND WINNING THE CUP. . . . . Ungrudging.

Here we show the Columbia and Shamrock crossing the line with the Sandy Hook lightship in the background. The yachts were so close together that for some time it was hard to ascertain which crossed the line first, but the official figures proved that the Shamrock led the Columbia by only two seconds. This, however, gave the cup to the Columbia as she had a time allowance of 43 seconds.

Class A 50 ft. $7.50

PANORAMIC VIEW OF THE YACHT RACE FLEET AFTER THE FIRST RACE. . . . . Unground.

In this picture we secured a most perfect panorama of the war vessels, official tugs and excursion steamers starting for home immediately after the race. The boats were all under full speed and passed close to our Committee

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boat for the purpose of reading the official figures. We were thus enabled to secure a most perfect and realistic marine view. The revenue cutters "Gresham" and "Seminole," followed by the revenue cutter tender "Scout," the steam yachts "Niagara" and "Corsair," the Yacht Club Committee tugs, five in number, each churn the water into a seething mass of foam. They are closely followed by the excursion fleet. Class A 100 ft. $15.00

THE YACHT RACE FLEET FOLLOWING THE COMMITTEE BOAT "NAVIGATOR" AFTER THE THIRD RACE. . . . . Unguarding.
This is a most wonderful picture. The entire fleet which was off Sandy Hook for the purpose of witnessing the yacht races, is following the Committee boat "Navigator," and the great cloud of smoke which arises from the many craft adds interest to the picture. One by one the boats come by the "Navigator" for the purpose of reading the official figures, thus enabling us to secure close views of each one as it passes. Class A 75 ft. $11.25

ENTIRE SERIES OF YACHT RACE PICTURES WITH DISSOLVING EFFECTS. . . . . Unguentano.
Class A 775 ft. $116.25

SIR THOMAS LIPTON ON BOARD THE ERIN. . . . . Unguilty.
We were fortunate enough to secure a most perfect and lifelike motion picture of Sir Thomas Lipton on board his steam yacht Erin. The picture was taken while the races were on. Sir Thomas comes from the bow of the ship, and leaning over the rail, raises his glasses to his eyes and looks out over the course. Several guests on board the yacht are passing and his Sheik servants are seen walking about the deck, busy with their duties. As the great yachtsman lowers his glasses he looks straight at our camera and we secured a most perfect portrait of the greatest yachting sport that ever crossed the Atlantic Ocean in an attempt to *lift* the America's cup. Class B 50 ft. $6.00

Sampson-Schley Controversy.

SAMPSON-SCHLEY CONTROVERSY. . . . . Ungleiches.
This subject is in three scenes, showing beautiful dissolving effects. Scene 1, shows Admiral Schley upon the bridge of the Brooklyn commanding the American Fleet in Santiago Harbor. The Spanish fleet is seen to emerge from Santiago Harbor. Simultaneously ships and forts open fire on the American fleet.

Scene 2. The Man Behind the Gun. The gun crews are seen manipulating a 13-inch gun repeatedly with terror to Cervera's fleet; one of Cervera's fleet is seen to sink directly from the results of the Brooklyn's firing. A shell is seen to burst among the crew, wounding one of its members.

Scene 3. The Man Behind the Teacup shows Admiral Sampson the centre of attraction of a group of old maids at an afternoon tea party.
Class A 200 ft. $30.00

Duke and Duchess of York in Canada.

THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN.
. . . . . Unhoard.
We here present what we believe to be one of the most perfect pieces of animated photography ever made. The steamer Corona is seen approaching for a distance of about one-half mile down the St. Lawrence River. Smoke

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is pouring from her funnels and she comes up to the wharf under full steam, approaching our camera within a distance of about 25 feet. The gangplank is then run out and the Duke and Duchess of York step ashore, followed by hundreds of tourists and passengers of all descriptions. An immense crowd is congregated on the wharf to await the arrival of the Duke and Duchess, and they depart amid cheering and waving of hats and handkerchiefs. The scene ends by showing the special trolley car which conveyed the Duke and Duchess to Niagara Falls departing from the wharf. The car is followed by an immense crowd of men and boys. This picture is so perfect photographically that the heavy clouds which invariably hang over Niagara Falls are plainly discernable as they move against the sky. Class B 150 ft. $18.00

THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEBEC. . Unhoarded.
The wharf at Quebec is here shown with a regiment of Canadian Infantry drawn up in line. The Duke and Duchess of York walk straight toward our camera accompanied by a corps of Military Officers and Canadian notables. The picture ends by showing the Duke and Duchess leaving the wharf in their carriage. Class B 100 ft. $12.00

DUKE AND DUCHESS OF YORK LEAVING THE RAILROAD STATION AT MONTREAL, CANADA. . . . . Unhoarding.
They are seen walking across the street to their carriage.
Class B 40 ft. $4.80

THE DUKE AND DUCHESS OF YORK PRESENTING MEDALS TO BOER WAR VETERANS AT THE UNVEILING OF THE QUEEN'S STATUE.
. . . . . Unholily.
Class B 75 ft. $9.00

GARDEN PARTY IN HONOR OF THE DUKE AND DUCHESS OF YORK.
. . . . . Unholiness.
Class B 75 ft. $9.00

DUKE AND DUCHESS OF YORK MARCHING THROUGH THE STREETS OF MONTREAL. . . . . Unhonest.
A regiment of Canadian soldiers are drawn up in line along the line of march to salute them. Class B 60 ft. $7.20

Jeffries-Ruhlin Sparring Contest.

On the night of November 15, 1901, James J. Jeffries, of Los Angeles, California, and Gus Ruhlin, of Akron, Ohio, engaged in a sparring contest in the ring of the Twentieth Century Athletic Club, at Mechanic's Pavilion, San Francisco. By special arrangements with the promotors of the contest, Messrs. J. C. Kennedy, Wm. Madden and Wm. Delaney, our cameras were on hand, and we secured authentic pictures of the contest. In order to record these pictures, it was necessary to specially equip the building with a large number of arc lights. To this end no expense was spared, and when the fighters entered the ring it was illuminated with 300,000 candle-power of light. Thus we are able to present to our customers, not imitation or fake pictures of the contest, but the actual exhibition just as it took place, with the audience assembled. The pictures that were secured show every movement in the contest, from the time Jeffries entered the ring until he left it a victor, in the 5th round. We give herewith an outline of the salient points of the exhibition by rounds. When Jeffries came through the throng and clambered into the ring there was great cheering. Ruhlin also received his share of encouragement when he arrived a moment later. Once in the ring the opposing factions showed the best of good nature. The preliminaries were arranged, Jeffries and Ruhlin shook hands pleasantly as they passed from one corner to the other across the canvas. The fighters were then introduced by Billy Jordan, the introduction causing a sensational shout. Captain Wittman, of the San Francisco police, then appeared to examine the gloves. Immediately he had left the ring the fighters shook hands and "went at it."

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ROUND 1. . . . . Unicostat e

Ruhlin led with a left and they clinched. Ruhlin put in a good solid heart blow. Jeffries gasped and laughed. Jeffries tried feinting and Ruhlin stepped in quickly and drove a right to the ribs. Ruhlin was breathing heavily as he went to his corner. The round was very lively, with particularly clever ducking and hitting on both sides. Class A 265 ft.

ROUND 2. . . . . Unicultor.

Both men crouched as they came together to the center of the ring and the fighting began in earnest. Jeffries was trying hard to land a left hand swing on Ruhlin's jaw, when Ruhlin struck Jeffries a blow under the heart which could be heard all over the house. The fighting was then particularly fast to the finish of the round. Class A 200 ft.

ROUND 3. . . . . Unicuffide.

Jeffries rushes in and forces the fighting, but Ruhlin lands several "good ones." Toward the finish of the round, however, the fight takes on a decidedly Jeffries aspect, and Jeffries has his opponent travelling all over the ring. Class A 200 ft.

ROUND 4. . . . . Unida

Ruhlin dips his head and throws in a right in the ribs as he goes forward. They clinched, with Jeffries cool and collected. Jeffries was doing most of the forcing and the fight was terrific when the round closed. Class A 220 ft.

ROUND 5. . . . . Unidade.

Ruhlin's face is perceptibly bruised as he steps to the center of the ring, but before he could lead Jeffries caught him with a straight left hand blow fair in the face. Ruhlin clinches. Ruhlin is now ducking, and Jeffries forces him back to the ropes. As Ruhlin steps out, Jeffries hits him with the left upon the chin. Ruhlin's eyes closing, he went to his knees. He was up at the count of four and went into a clinch. Jeffries strikes him hard on the jaw with his left. Ruhlin's eyes are rolling and he seems all but out. Jeffries had him against the ropes. As the gong sounded Ruhlin bent down and walked wearily to his corner while Jeffries strolled strongly to his chair. At this point the fight was finished by the sponge being thrown up by Madden. The crowd jumps into the ring and makes a very exciting finish to the contest. Class A 215 ft.

THE COMPLETE FIGHT IS 1,100 FEET IN LENGTH. . . Uniclinal.
Class A $275.00

Jeffries-Ruhlin Training.

We also have complete pictures of Jeffries and Ruhlin in their training quarters, showing the big fighters going through their various training maneuvers, such as horseback riding, bicycle riding, running, boxing, wrestling, dumbbell exercise, heavy weight lifting, skipping the rope, etc.

JEFFRIES THROWING THE MEDICINE BALL. . . . Unenjoying.

An absolutely perfect picture of the champion heavyweight of the world, James J. Jeffries, throwing the medicine ball. Class A 50 ft. $7.50

JEFFRIES SIDE STEPPING AND WRESTLING. . . . Unenlarged.

Here we present another fine picture of the champion going through his side-stepping tactics which have made him famous. The picture ends with a wrestling bout with his brother Jack Jeffries. Class A 75 ft. $11.25

Titles and Films Copyrighted by Thomas A. Edison.

JEFFRIES SPARRING WITH HIS BROTHER. . . . Unenslaved.

Here we present a fine picture of the champion and his brother in a very lively one round sparring bout. The muscles of the champion are here shown to excellent advantage, and aside from being a very lively and interesting sparring exhibition the film presents an absolutely perfect photograph of the champion and his brother. Class A 185 ft. $27.75

JEFFRIES SKIPPING THE ROPE. . . . . Unentangle.

A splendid subject showing the champion heavyweight of the world exercising in his training quarters. After showing his skill in side stepping and fancy steps, while skipping the rope at a phenomenal speed, the champion's trainers peel off his sweater and administer a rub-down, during which application the mighty muscles on the champion's chest and back are seen to perfection.

Class A 85 ft. $12.75

JEFFRIES EXERCISING IN HIS GYMNASIUM. - . . Unentombed.

This is undoubtedly the best picture of the world's heavyweight champion, James J. Jeffries, ever exhibited. Jeffries walks into the gymnasium at his quarters in Oakland, Cal., accompanied by Billy Delaney, and stepping to the wall begins exercising with the heavy weights. The view was taken with the champion close to the camera and a life-size picture was secured. He begins the weight lifting, facing the camera, and during the exercises his back is turned to the audience, when his great muscles stand out in bold relief, and, as he strains and tugs at the weights, they give one the impression of huge bands of knotted cords. So clear and well defined is the picture that one can easily imagine the champion himself is standing before them exhibiting his marvellous physique. Class A 70 ft. $10.50

RUHLIN AT HIS TRAINING QUARTERS. . . . . Unentwegt.

Here we present fine pictures or the candidate for the heavyweight championship honors going through a course of sprouts, consisting of sprinting, bicycle racing, horseback riding, throwing the medicine ball and side stepping.

Class A 110 ft. $16.50

RUHLIN SPARRING IN HIS TRAINING QUARTERS. . . Unenviable.

This makes a most interesting subject and gives one an idea of the hard work to which a fighter is subjected while training for a battle.

Class A 50 ft. $7.50

RUHLIN BOXING WITH "DENVER" ED. MARTIN. . . Unenvied.

Here we present Ruhlin in a lively bout with the dusky well known "Denver" Ed. Martin. The bout is very lively from start to finish and is ended up with a little piece of comedy by Ruhlin presenting Martin with a live chicken, which he receives in a joyful manner. Class A 120 ft. $18.00

The Galveston Cyclone.

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, Sept. 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over that city, our party succeeded, at the risk of life and limb, in taking about a thousand feet of moving pictures. In spite of the fact that Galveston was under martial law and that photographers were shot down on sight by the excited guards, a very wide range of subject has been secured.

Titles and Films Copyrighted by Thomas A. Edison.

The series, taken as a whole, will give the entire world a definite idea of the terrible disaster, unequaled since the Johnstown flood of 1889. The following pictures are all copyrighted and fully protected by law. They are made from the original negatives, taken at a great expense, and expressed to us immediately after they were taken. We will prosecute anyone who copies or uses copies of these films.

These films drew immense crowds at Eden Musee and Proctor's vaudeville houses in New York City.

Procure these films and increase the receipts of your exhibitions. This great disaster which startled the entire world, has made an indelible impression on the minds of the public, and everyone will be interested in seeing authentic moving pictures of a representative American city almost entirely wiped out by the combined power of water and wind. The films we list below are genuine, and ours are positively the only animated picture films secured while the city of Galveston was in a state of chaos.

PANORAMA OF EAST GALVESTON, TEXAS. . . . . Underjaw.
The cyclone struck the city from this end, which was the most densely populated portion. The houses for blocks around are completely wiped out, while the lumber, furnishings, etc., are piled up in an immense mass to the west and south of the picture. The foreground is strewn with sewing machines, hundreds of which were scattered all over the city. Class B 100 ft. $12.00

SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES. . . . . Underlayer.
This shows the heart of one of the tremendous drifts in the east end of Galveston. Hundreds of bodies are concealed in these immense masses, and at the time the picture was taken the odor given out could be detected for miles. The subject shows a gang of laborers clearing away the debris in the search for corpses, one of which was discovered while the picture was being taken. Class B 50 ft. $6.00

PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON. . . . . Underleaf.
This picture shows the remains of one of the docks, several freight cars being piled one upon the other, while the most interesting part of the picture shows two schooners literally smashed one into the other, forming a most picturesque mass of wreckage. Class B 40 ft. $4.80

PANORAMA OF GALVESTON POWER HOUSE. . . . . Underlock.
This building and machinery supplied the electric power and electric light for the entire city of Galveston, including the car system. The building, which is of solid masonry, is a complete wreck, and together with the twisted iron work of the machinery, shows the tremendous power of the cyclone. Class B 50 ft. $6.00

PANORAMA OF ORPHANS' HOME, GALVESTON. . . . Undermatch.
This is the building in which so many of the poor orphans met their death. The place is completely dismantled. In addition to the orphanage is shown one of the principal streets in Galveston blocked with overturned houses and other materials. Class B 50 ft. $6.00

PANORAMA OF TREMONT HOTEL, GALVESTON. . . . Undermost.
This picture shows several buildings which were wrecked and also shows a rear view of this hotel, which is on the highest point of land in Galveston, and in which several thousand people were saved. Class B 50 ft. $6.00

LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON, ... Undermeal.
During the terrific storm all of the light craft along the dock front was lifted

Titles and Films Copyrighted by Thomas A. Edison.

out of the water and washed up into the streets, many of them being carried for miles inland. This subject shows a number of boatmen who have banded together to get their craft back into the water, a panoramic view being taken of the schooner as she glided sideways down the improvised ways, forming a very interesting subject. Class B 60 ft. $7.20

BIRDS-EYE PANORAMA OF THE DOCK FRONT, GALVESTON. Undermirth. Showing dismantled cars, wrecked warehouses, schooners and tugs that had been stranded on the docks; also the tents that had been rigged up for the poor people who had been left entirely homeless. Class B 75 ft. $9.00

China.

The Boxer Massacres in Pekin, May, 1900,

Turned the eyes of the civilized world towards China. Public interest was intensely aroused, and people eagerly appreciate any pictures that relate to the localities in which the war in China was prosecuted.

A Complete List of Chinese Picture Films is found under the heading "Occidental and Oriental Series."

BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS. Undig. The scene opens by showing the battle-ships maneuvering for a position. They finally draw up in line of battle and commence firing on the shore batteries. Immense volumes of smoke arise from the fleet and from the distant shore. Shots are seen to fall thickly among the vessels and immense bodies of water are thrown up by the explosion of mines. A very exciting naval battle. Class A 100 ft. $15.00

STREET SCENE IN PEKIN. . . . . Undignity. Scene taken on the ground in front of the Legation, showing British police dispersing a crowd of unruly Chinamen.. Class A 50 ft. $7.50

SCENE IN LEGATION STREET, SHANGHAI. . . . Undigress. Shows a number of Europeans and Americans being driven down the thoroughfare in native rickshaws and wheelbarrows. Class A 50 ft. $7.50

Storms at Sea

A STORM AT SEA. . . . . Undike. While our photographers were crossing the Atlantic Ocean a most wonderful and sensational picture was secured, showing a storm at sea. The picture was secured by lashing the camera to the after bridge of the Kaiserine Maria Theresa, of the North German Lloyd Line, during one of its roughest voyages. The most wonderful storm picture ever photographed. Taken at great risk. Class A 100 ft. $15.00

S. S. MARIA THERESA IN A STORM. . . . . Uniformeis. Here we present one of the finest storm scenes ever made upon the ocean. Our photographer, while crossing the Atlantic Ocean on board the Steamship Maria Theresa of the North German Lloyd S. S. Co., encountered a terrific gale. The camera was placed on the after-deck of the ship and focused on the forward deck and bow. As the ship tosses and plunges into the huge waves, the spray is plainly seen dashing on and over the decks. Several passengers who are clinging to the safety ropes on board the ship are thrown violently from side to side as the vessel rolls and tosses in the trough of the heavy sea. A most beautiful and perfect ocean scene. Class A 70 ft. $10.50

For other pictures showing Storms at Sea, see "Occidental and Oriental Series."

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Paris Exposition.

PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING. . . . . Undecide.

A marvelously clear picture taken from the top of the elevator of the Eiffel Tower during going up and coming down of the car. This wonderful tower is 1,000 feet in height, and the picture produces a most sensational effect. As the camera leaves the ground and rises to the top of the tower, the enormous white city opens out to the view of the astonished spectator. Arriving at the top of the tower, a bird's eye view of the Exposition looking toward the Trocadero, and also toward the Palace of Electricity, is made, and the camera begins its descent. The entire trip is shown on a 200-foot film. Class A. $30.00

We furnish the ascent Class A (Undeaf) in 125-foot film. $18.75

PANORAMIC VIEW OF THE MOVING SIDEWALK AT THE PARIS EXPOSITION. . . . . Undecaying.

This picture was taking from the stationary platform, showing the rapidly moving board walk on the outer edge, which has a speed of five miles per hour; also shows the middle platform moving two and a-half miles per hour, the third platform being stationary. At intervals there are upright posts to steady passengers passing from one platform to the other. By watching these uprights passing by the camera and passing each other, a good idea of the speed is obtained. The structure is crowded with passengers, some gliding by, standing still, others walking and running and stepping from one platform to the other.

Class B 100 ft. $12.00

PANORAMIC VIEW FROM THE MOVING SIDEWALK. . Undeceive.

The camera is stationed on the middle walk of the Platform Mobile, as the French call it, and gives further views and incidents of this Paris Exposition novelty. Class B 100 ft. $12.00

PANORAMIC VIEW OF THE EIFFEL TOWER TAKEN FROM THE OUTSIDE. . . . . Undeciding.

Showing the entire height of this wonderful structure from the base of the dome and return, with the great Paris Exposition in the background, looking down Champs de Mars. A most realistic picture. Class B 90 ft. $10.80

CIRCULAR PANORAMIC VIEW OF THE ESPLANADE DES INVALIDES. . . . . Undecisive.

Beginning with the camera pointing toward the Invalides entrance, with the tomb of Napoleon in the background. The camera is slowly revolved until it rests upon the new and beautiful bridge of Alexander III, showing the immense crowds entering the Exposition. Class B 100 ft. $12.00

CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS Undeck.

In the Exposition grounds with a close view of the Palace of Electricity.

Class B 50 ft. $6.00

CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS. No. 2. . . . . Undulatory.

Shows all the prominent buildings on this thoroughfare, ending with a close view of the base of the Eiffel Tower, with the Trocadero Palace in the background. Class B 135 ft. $16.20

DRIVING SCENE ON THE CHAMPS ELYSEES. . . . Undecking.

Near the main entrance. Hundreds of carriages and characteristic Parisian busses are passing. Class B 75 ft. $9.00

Titles and Films Copyrighted by Thomas A. Edison.

ANORAMIC VIEW OF THE PLACE DE LA CONCORDE. . Undefiling.
Taken from an automobile. This picture was taken during the fashionable driving hour, making a complete circle of the Place de la Concorde, passing hundreds of carriages and busses. The beginning of the picture shows the historical church of the Madeleine in the background, the picture ending by approaching and running under the main entrance to the Paris Exposition.
Class B 100 ft. $12.00

CENE ON THE BOIS DE BOULOGNE. . . . . Unblessing.
The passing crowds on this great boulevard are always interesting to watch. Bicyclists, pedestrians, carriages and cabs whirl by in kaleidoscopic profusion. A steam tram enters the picture and disappears in the distance, marking its route with light puffs of steam. An interesting feature of the picture is the pool of water on the crossing in the foreground, which causes temporary embarrassment to some of the ladies who are obliged to take long strides to step over same. Class A 50 ft. $7.50

ARIS EXPOSITION VIEWED FROM THE SEINE. . . Undeniably.
This panoramic scene is taken from a Seine steamboat and gives a rapid view of the banks of the river. The launch steams under six bridges and past the Street of Nations. The United States Building is a prominent white domed structure, gay with national flags. The picture ends at the famous three million dollar bridge, the Pont Alexander III. Class B 375 ft. $45.00
We supply an excellent strip from the above film, Showing the Street of Nations. Class B (Undeplored) 75 ft. $9.00

CENES IN THE SWISS VILLAGE AT THE PARIS EXPOSITION. Undefy.
The picture opens with a crowd of Swiss boys and girls dressed in native costumes, marching down the street in this very unique and picturesque village. Each happy and smiling face is clearly shown as they pass the camera. The scene ends by the boys and girls congregating in the square and dancing to the strains of an accordion played by one of the happy villagers.
Class B 75 ft. $9.00

WISS VILLAGE No. 2. . . . . Undefying.
The scene opens by showing the village girls driving home a herd of cows, and shows the native peasantry of Switzerland returning from their daily occupation—watching the herds. After driving the cattle to their shelter, the boys and girls congregate in front of the old barn and go through a native dance, to the amusement of the spectators. These pictures are marvelously clear and distinct, showing every feature of the participants.
Class B 100 ft. $12.00
We can also furnish a 50 ft. strip showing the dance, Class B (Undeluded), $6.00, or 50 ft., girls driving the cattle Class B (Undelved) $6.00.

TUG-O-WAR ON BOARD AN OCEAN STEAMER. . . . Undice.
This picture shows a tug-o-war between the male and female passengers of the S. S. New York of the American Line. It was taken during the trip from Southampton to New York on July 28th, 1900. After hard tugging for a while, the female passengers are seen to pull the male passengers half the length of the ship. A very exciting picture. Class B 75 ft. $9.00

BREAKING UP OF THE CROWDS AT THE MILITARY REVIEW AT LONG CHAMPS. . . . . Undiction.
This picture shows thousands of people leaving their seats [illegible] and stand

Titles and Films Copyrighted by Thomas A. Edison.

and going across the parade grounds toward Paris. A very sharp and c picture. Class B 50 ft. $6

SCENE ON THE BOULEVARD DeCAPUCINES. . . . Underg Class B 50 ft. $6

STREET SCENE AT PLACE DE LA CONCORDE, PARIS, FRANCE. . . . . Underg

Shows a troop of French Infantry marching down the street, followed numbers of carriages and busses, with Tuilleries in the background. Class B 75 ft. $9

ARRIVAL OF TRAIN AT PARIS EXPOSITION. . . . Undergro

The scene opens at the Gare de Parre at the Paris Exposition grounds, shows a long stream of cars drawn by a typical French engine steaming i the station. The train comes to a stop and hundreds of doors of the Eu pean compartment cars are opened. The multitudes of people of all nati alities pour out and start with a rush for the main gate of the Expositi This picture was secured on one of the big days at the great Paris show an immense crowd is clearly depicted leaving the cars, some of which are dou deckers and very unique in construction. This is a typical European tr scene, and was secured under the most advantageous circumstances. Class B 50 ft. $6

Queen Victoria's Funeral.

THE FUNERAL ARRIVING AT HYDE PARK. . . . Unearth

No more notable film has ever been shown in moving pictures. It depi clearly all the crowned heads and titled personages taking part in the gr pageant, together with the military notables and attaches. Also the gun c riage bearing the royal casket, surrounded by the escort and guard of t Household Cavalry. The gun carriage is drawn by the eight cream colo Flemish horses with crimson trappings and scarlet clad grooms, that w last seen in London when they drew the Queen through the streets on the d of the Diamond Jubilee. This is a fine film and taken in connection with t other films makes a complete pictorial illustration of the obsequies of Que Victoria. Class B 235 ft. $28.

THE COMPLETE FUNERAL CORTEGE PASSING THROUGH WINDSOR. . . . . Unebenhe

A magnificent film, different in many ways from those secured in Lond The Royal Personages are here shown, following the coffin on foot, whilst the rear of the procession will be noticed the Gentlemen at Arms and t Yeomen of the Guard, in their quaint but picturesque costume. A very int esting view is also obtained of the distinguished representatives of forei nations. Altogether a most unique view of this historical procession. Ma of the distinguished personages represented in this film are not shown those taken of the London procession, owing to their having been driven dire from Victoria to Paddington without taking any part in the pageant. This is the only complete view of the Queen's Funeral Pageant taken, and photographically perfect. Class B 375 ft. $45.0

THE FUNERAL CORTEGE ARRIVING AT TRINITY PIER. . Unebbin

This subject was secured from a position of exceptional importance, and is a most pathetic interest. In it the scene of the removal of the remains

Titles and Films Copyrighted by Thomas A. Edison.

Her Majesty, Queen Victoria, from the shore of her Island Home, is faithfully portrayed. An excellent view of the gun carriage carrying the coffin, covered with the pall, surmounted by the crown and sceptre, is obtained. Also the removal of the coffin to the "Alberta," by the picked group of bluejackets. The King, Kaiser, Duke of Connaught and Royal Princesses following in a sorrowing, mourning procession, is also of sad interest. The background of Her Majesty's Grenadiers, with bowed heads and reversed rifles, served to accentuate the solemnity of the funeral, whilst beyond is shown the "silent highway" upon which all that was mortal of our beloved Queen was borne to its final resting place. Class B 150 ft. $18.00

OYAL ARTILLERY AND ENGLISH SAILORS MARCHING THROUGH HYDE PARK. . . . . Uneben

This film is taken from the same point of view as the preceding subject, and shows a number of the guns of the Royal Horse Artillery passing on the way to Paddington. They are followed by file after file of our "Bluejackets," who go marching past the camera with the swing and precision for which they are noted. A very interesting view of the crowds lining both sides of the road is also obtained, also a view of a number of individuals, who, at imminent risk to themselves, have clambered up the trees growing by the roadside and turned them for the time being into veritable human "rookeries."

Class B 90 ft. $10.80

RRIVAL OF FUNERAL CORTEGE AT ST. GEORGE'S CHAPEL. . Uneinig.

The Horseshoe Cloisters at the foot of the steps up to the west door of St. George's Chapel is literally the journey's end. With the arrival of the gun carriage the open-air pageant that began so quietly at Osborne, closes in the same note of peace. A very picture of human life seems that procession of the dead—so restful in the surroundings whence it started, to pass by and by through packed streets, then this deserted cloister, empty of all sound till we seem to hear the murmur of the myriad London surging up from over the gray plains. Policemen guard either archways; the distant battlements are lined with spectators; occasionally a quaint old singing man flits on his way to take his place in the choir—beyond that, no whisper, no stir. Then a flag company of foot guards enter the cloisters to occupy the semicircle of grass facing the steps, and the police are withdrawn. Worn out, and with the dry eyes of those who have no more tears to shed—that was the picture of the principal mourners—the King and Duke of Connaught—as they stood surrounded by their royal kinsmen at the foot of the steps, while pall and crown were lifted away and the plain oaken coffin was reverently hoisted on the shoulders of faithful Guardsmen. Thus the bier was borne up the steps, the steepness of which, coupled with the tremendous weight of the coffin, made the last few yards of the progress very difficult. Very slowly the mourners mounted the wreath-lined way to the iron doors—first the King and his only brother; then the German Emperor, the King of the Belgians, and the Kings of Greece and Portugal, the Crown Prince of Prussia, whose face bears the bright tokens of a vigorous mind; the Czarewitch, young too and kindly; and many more from many kingly houses. Thus very, very slowly, did they follow their kinswoman on her journey from the servitude of earth and pomp and kingship, through the iron gates she passes, a soul set free.

This Film is the final and most impressive scene of all the many photographs we have secured of this historical pageant, and is the only animated photo

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secured within the walls of Windsor Castle, by special permission of the high authorities. It is unique, and of great historical value, inasmuch as this p of the ceremony was entirely private, none but the very highest persona being admitted within the cloisters. Photographically perfect.

Class B 150 ft. $18.

EDWARD VII., KING OF ENGLAND. . . . . Undulem

This film was taken at the time of the arrival of King Edward and the Ro party at Kensington. The film shows the arrival of His Majesty in compa with Lord Provost of Edenburgh, Duke and Duchess of Buccleuch, L Balfour of Burleigh, Earl and Countess Mar, Countess of Hopetown, Lord and Lady Scott, Victor and Lady Cavendish, the Earl of Roseberry, Duke Montrose, General Chapman, Captain Anderson and the Earl of Leven. M excellent portraits were procured of all the Royal party, and His Majes King Edward, as they passed within twenty feet of the camera. This is ab lutely the best moving picture procured of King Edward.

Class B 50 ft. $6.

Scenes in England.

PICCADILLY CIRCUS, LONDON, ENGLAND. . . . . Underdos

A typical London street scene full of action from start to finish, showing t famous Piccadilly Circus at one of its busiest hours, crowded with carriag omnibuses and pedestrians. A most interesting subject. Class B 60 ft. $7.

ROYAL EXCHANGE, LONDON, ENGLAND. . . . . Underfe

With statue of Wellington in the background, looking toward old Bro Street. This is positively the busiest crosswalk in the world.

Class B 50 ft. 6.

Scenes in Germany.

RED CROSS OF THE GERMAN ARMY ON THE BATTLEFIELD. Ungegess

This is an exact reproduction of the work of the Red Cross Society during engagement. Here we see these brave men rushing around on the field battle with stretchers, picking up the wounded and hurrying them off to place of safety where their wounds may be treated. Officers on horseback a seen to be giving instructions as to the handling of the unfortunates wh have fallen in the fight. A very pathetic scene in this picture is where an of cer falls from his horse with a bullet wound and is picked up, placed on stretcher and carried off, the horse following behind with bowed head.

Class B 100 ft. $12.0

THE GREAT CORPUS CHRISTI PROCESSION IN BRESLAU. Ungehaltu

A large number of Bishops, Priests and laymen are seen in this processio which is headed by his Eminence, Cardinal Kopp, of Germany. The Cardina who is the highest Catholic official throughout the German Empire, is see walking under a great canopy which is mounted with gold and supported b two dozen men. Along the line of march, which is around a small park are erected small alters at which the Cardinal stops to pray. A very pretty scene, and the only one of its kind extant. Class B 75 ft. $9.0

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BRESLAU FIRE DEPARTMENT IN ACTION. . . . Ungehemmt.
First is seen a wonderful bicycle motor apparatus dashing down one of the principal streets of the city. It is closely followed by a number of engines, hook and ladder and hose trucks. All sweep by the camera in rapid succession. The scene now changes to the front of an engine house. The horses rush out to their places in the apparatus, the large doors are swung open and out they dash in a wild rush for the scene of disaster. Next is the scene of the fire. The engines take the positions and the life saving crew hurry with their nets to the rescue of the unfortunate inmates of the burning building, who are seen at the top windows. The nets are spread by the firemen and the people are seen at the top windows. The nets are spread by the firemen and the people are seen to jump into them and to safety. This is a very exciting fire scene and is sure to make a hit. Class A 200 ft. $30.00

AMMUNITION WAGONS ARRIVING ON THE BATTLEFIELD. Undulated.
This picture shows the arrival on the battlefield of a host of ammunition wagons, each drawn by four horses, with a soldier for each pair of horses.
Class B 100 ft. $12.00

A GERMAN CUIRASSIER REGIMENT. . . . . Undulation.
This picture shows a column of 1,500 men, one of the finest bodies of men in all Europe ever collected together in one regiment. Their striking uniforms and helmets, the steel-tipped lances they carry, the magnificent horses they ride, their elegant trappings, the majestic manner in which they ride, make this picture one of the most desirable and valuable of our military series. The column is led by a military band on horseback. Class A 100 ft. $15.00

GREAT WATERFALL OF THE RHEIN AT SCHAFFHAUSEN, SWITZERLAND. Underhand.
This picture is a perfect representation of the greatest waterfall in all Europe. A small row boat passes through the rapids approaching the falls. One large rock divides the river, and the water rushing on each side of it makes the falls as large as they are. A little way up the rapids is a railroad bridge which crosses the river Rhein, and to add interest to the picture a train is seen crossing the bridge at full speed. A very interesting subject taken in a beautiful country. Class B 75 ft. $9.00
We can also furnish a 50 ft. length, Class B (Underhew) $6.00

Newport Pictures.

SHAM BATTLE ON LAND BY CADETS AT NEWPORT NAVAL TRAINING SCHOOL. . . . . Undrooping.
Showing the attacking forces in the distance, led by Commander Hacker. They immediately advance on the enemy and take their position by storm. This is one of the best battle pictures yet produced. The cannon fire is executed directly in front of the camera, and the smoke effects make this one of the most realistic pictures ever taken. Photographically perfect.
Class B 75 ft. $9.00

NAVAL APPRENTICES AT SAIL DRILL ON HISTORIC SHIP "CONSTELLATION." . . . . . Undreamt.
This picture opens with the young cadets climbing the rigging and going through the sail drill on board the famous historic ship "Constellation."

Titles and Films Copyrighted by Thomas A. Edison.

Loosing sail to buntline, making sail, shortening sail and furling; also loos sail to bowline. This picture is absolutely perfect photographically; also ver thrilling, and makes a most interesting subject. Class B 125 ft. $15.0

NAVAL SHAM BATTLE AT NEWPORT NAVAL TRAINING SCHOOL. Undreaded

Showing the attacking forces firing on the shore batteries, which return th fire, but are at last silenced by the enemy. In the distance can be seen th ruins of a bridge. The smoke thickens as the firing becomes general, and th effect is superb. This picture is full of action, also thrilling and very exciting Class B 100 ft. $12.0

GYMNASIUM EXERCISES AND DRILL AT NEWPORT NAVAL TRAINING SCHOOL. . . . . Undriven

This picture shows the young cadets going through their daily exercises an drill, and is full of life. Class B 75 ft. $9.00

GUN DRILL BY NAVAL CADETS AT NEWPORT TRAINING SCHOOL. Undressed

Shows the Cadets going through the gun drill, also loading, firing and charging. This is also a very stirring picture. Class B 50 ft. $6.00

DRILL OF NAVAL CADETS AT NEWPORT. . . . Unclothing

This picture shows the Cadets marching, countermarching and a great man interesting manœuvres. Class B 75 ft. 9.0

MILITARY SCENES AT NEWPORT, R. I. . . . . Uncloud

These pictures were taken at the Newport Naval Training Station and show the Cadets in the act training and discharging pieces of heavy artillery. Class B 50 ft. $6.00

Many other films showing soldiers are listed under different headings. See Britain and Boer, Filipinos, Dewey Doings, etc.

U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED. Uncrafty

This scene was taken at Newport, R. I., and shows this wonderful torpedo boat running at the rate of thirty miles an hour. When the boat came in front of the camera it discharged a gigantic Whitehead torpedo, which is seen to dive into the water like an enormous fish. Class B 75 ft. $9.0

DISCHARGING A TORPEDO. . . . . Uncreating

Taken on board the U. S. torpedo boat "Morris." It shows the crew loading a Whitehead torpedo into the tube and then discharging it. The torpedo can be seen running along the surface of the water for a distance of over hal a mile. Class B 75 ft. $9.0

EXPLODING A WHITEHEAD TORPEDO. . . . . Uncredible

The torpedo was exploded in fifteen fathoms of water. The picture shows the water, mud and rocks being thrown high up in the air, and will give an idea of the destructiveness of one of these missiles. Class B 25 ft. $3.00

Briton *and* Boer.

Our Transvaal War Pictures attracted immense crowds wherever they were exhibited.

ENGLISH TRANSPORT "ARUNDEL CASTLE" LEAVING FOR THE TRANSVAAL WITH BRITISH TROOPS. . . . . Unctuous.

Her decks are crowded with an enthusiastic assembly of British soldiers, waving adieus to friends and dear ones they are leaving behind. The nation's

Titles and Films Copyrighted by Thomas A. Edison.

colors at the stern show in whose cause these brave fellows are risking their lives and limbs. This picture never fails to deeply impress any observer with any loyalty in his veins. Class B 75 ft. $9.00

ENGLISH ARMY IN THE BATTLEFIELD. . . . . Unipustule.
A fine picture showing the work of the English Army in South Africa after a battle. A detachment is shown striking out to gather in the wounded. The detachment spreads out over the whole field. Upon finding a wounded soldier, they proceed to extend first aid to the injured and bind up their wounds, and with the help of the stretcher party, carry them to the dressing station, which consists of a number of tents flying the red cross flag. Here the wounded are brought in wagons and carefully removed and laid out in front of the tents, awaiting the inspection of the doctor. The whole film is full of life and pathos.
Class B 100 ft. $12.00

ENGLISH LANCERS CHARGING. . . . . Uncoupling.
The stubborn resistance of the Boers is shown by the activity and persistency with which they fire the two large field pieces immediately in the foreground. It seems, indeed, a hopeless matter to attempt to capture and overthrow such an invulnerable position. The British Lancers are seen advancing, urged on by their officers, with the Royal colors flying in the air. They press the battery of Boers with such vigor that before the position is surrendered, there is scarcely a handful left to retreat, the remainder lying dead and wounded on the battle field. This picture is full of action and very exciting.
Class A 75 ft. $11.25

BOERS BRINGING IN BRITISH PRISONERS. . . . . Uncouple.
Here we have a mixed Company of Gordon Highlanders, Irish Fusilliers and English Lancers, as a group of prisoners taken to the rear by a troop of Boer Cavalry. The expression of their faces shows who is the victor, and who the vanquished. You can read in the dust and smoke-begrimed countenances of the prisoners, the story of their stubborn resistance to superior numbers before they surrender: while the Boers give expression to their feelings, by cheering and waving their hats in triumph as they pass by. Class B 75 ft. $9.00

RED CROSS AMBULANCE ON THE BATTLEFIELD. . . . Uncouth.
Near the center of this scene we see the regimental surgeon directing the movements of the Ambulance Corps. Tenderly they pick up the unfortunates and place them in the ambulance. The numbers disabled show that the battle has been a hot one, and many a poor fellow, if he survives his injuries, will carry to his grave the scars honorably acquired in his country's cause.
Class B 100 ft. $12.00

BATTLE OF MAFEKING. . . . . Uncouthly.
A company of Highlanders are preparing for a charge on the Boer entrenchments seen in the distance. Just in advance of the Highlanders, two pieces of artillery open fire upon the enemy. After several volleys from the battery, the Highlanders charge. The Boers close with the Highlanders and a hand to hand fight is waged, in which the smoke becomes so thick that it is difficult to distinguish Boer from Briton. A Cavalryman is seen to fall mortally wounded from his horse, which walks off the field with an empty saddle. This is a very exciting picture. Class A 75 ft. $11.25

Titles and Films Copyrighted by Thomas A. Edison.

Filipinos.

ADVANCE OF KANSAS VOLUNTEERS AT CALOOCAN. . . Unbroache
From the thick underbrush where the Filipinos are massed comes volley aft volley. Suddenly, with impetuous rush, Funston's men appear. They pau but a moment, to fire, reload and fire. The color bearer falls, but the standa is caught up by brave Sergeant Squire and waves undaunted in the smoke a din of the receding battle. This is one of the best battle pictures ever mad The first firing is done directly toward the front of the picture, and the a vance of the U. S. troops apparently through the screen is very exciting; t gradual disappearance of the fighters sustaining the interest to the end.
Class A 65 ft. $9.7

ROUT OF THE FILIPINOS. . . . . Unbucklin
A dense thicket at Caloocan showing tropical foliage and large trees. Fir one straggler, then another, then a whole body of flying Filipinos, retreatin in disorder, firing occasionally, falling in the brush, and finally disappearin A smoky haze hangs over the scene like a pall. Then comes the U. S. Infantr crouching in the underbrush, firing and advancing steadily around the wavin flag. Just as the advance is in full swing the officer in command is sho Down drops his upraised sword and he falls forward. The scene is well chose and from a photographic standpoint, as well as dramatically, the picture an excellent one. Class A 75 ft. $11.2

U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE CALOOCAN. . . . . Unbridlin
Our troops have driven the Filipinos out of the trenches, and, after firing o or two volleys, press on in pursuit. The enemy returns the fire and t forward rush is marked by a trail of dead and wounded. Following clo behind is the hospital corps. Stretchers are quickly brought out and t nurses tenderly care for the fallen and carry them to the rear.
Class A 65 ft. $9.7

FILIPINOS RETREAT FROM THE TRENCHES. . . . Unbroke
An incident of the Battle of the Trenches at Candabar. The enemy threw u a high earth embankment during the night, and are defending it with gre stubbornness. The pits are crowded with Filipinos, who fire volley after volle The artillery of the Americans plays havoc with their ranks and they fa back, leaving many dead. Their retreat is hotly covered by a company of U. Infantry, with mounted officer. They tumble over the embankment into t trench, fire a volley and advance. The officer carefully examines the eart works, his horse picking his way cautiously over the bodies of the fallen foe
Class A 75 ft. $11.2

CAPTURE OF THE TRENCHES AT CANDABAR. . . . Unbruise
The Filipinos execute a flank movement and re-occupy the trenches, cutting o the advance guard of Americans. The rebel flag waves over the ditch and th defend their position bravely. A fierce charge by our soldiers makes them giv way and they scatter in all directions. The officer in command pays dear for his desperate sortie. Just as his horse clears the embankment the offic throws up his hands and falls backward with a crash; while the riderless hors dashes off toward the Americans lines. Full of exciting action and excellen detail.
Class A 75 ft. $11.25

Titles and Films Copyrighted by Thomas A. Edison.

International Yacht Races—Columbia-Shamrock I.

The films mentioned below created a great sensation in New York City where they were thrown on the screen by our apparatus the same night of the happening of each event.

We secured many pictures of these races, but we only list below those which are perfect in every detail and which shows the yachts clear and distinct.

TRIAL RACE COLUMBIA AND DEFENDER. . . . . Columbia.
Taken off Larchmont, July 8, 1899. Boats are shown one after the other, rounding the south-east stake boat, the Columbia leading. As they approach the Judge's boat the wonderful spread of canvas is shown, three jibs, sheet, topsail and spinnaker set. The Defender's boom dips into the water every now and then, throwing the spray high into the air. Close views of both yachts are also shown, giving details of crews and rigging. The nearby view of the Defender shows her swinging off on another tack. Class A 125 ft. $18.75

TRIAL RACE COLUMBIA AND DEFENDER No. 2. . . . . Defender.
The Columbia leads the Defender the second time over the course. Both yachts are shown in different positions and on different tacks. The picture also shows the Columbia crossing the line at the finish, with the judges taking time and making notes. Class A 125 ft. $18.75

SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKEBOAT.
. . . . . Unchaste.
This picture shows the two yachts racing at 20 miles an hour, the crew manipulating the sails as they round the outer mark, Columbia leading the Shamrock by thirteen seconds. Class A 100 ft. $15.00

COLUMBIA WINNING THE CUP. . . . . Unchastely.
The decisive moment in the great International Yacht Races is shown in this picture. Against a background of well defined clouds, the Light Boat is seen marking the finishing line in this great aquatic struggle. As the Columbia crosses the line, followed closely by the Shamrock, we see the steam from the whistle of the Light Ship announcing the well earned victory of the American yacht. Class A 65 ft. $9.75

Dewey Doings.

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent moving pictures of the stirring events of Dewey Days, Sept. 29th (Naval Parade) and Sept. 30th (Land-Parade). Ours was the only camera on board the U. S. Cruiser Olympia on this memorable occasion. The Admiral posed especially for us.

ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES. . . . . Uncalled.
Class A 100 ft. $15.00

ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUISER OLYMPIA. . . . . Uncalm.
Class A 75 ft. $11.25

ADMIRAL DEWEY LEADING LAND PARADE. . . . . Uncaptious.
Class B 200 ft. $24.00
Same subject (Uncapital) Class B 100 ft. $12.00

Titles and Films Copyrighted by Thomas A. Edison.

PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY. Uncarnated
Class B 175 ft. $21.0
(Uncastle) 100 ft. $12.0

WEST POINT CADETS . . . . . Uncastling
In Dewey land parade. Class B 75 ft. $9.0

DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS. . . Uncaused
Class B 50 ft. $6.0

BATTERY K SIEGE GUNS. . . . . Uncensured
In Dewey land parade. Class B 50 ft. $6.0

GOVERNOR ROOSEVELT AND STAFF. . . . . Uncontrite
In Dewey land parade. Class B 50 ft. $6.0

U. S. MARINES IN DEWEY LAND PARADE. . . . Unchaplain
Class B 100 ft. $12.0

FLAGSHIP OLYMPIA AND CRUISER NEW YORK IN NAVAL PARADE.
. . . . . Uncharity. Class B 150 ft. $18.0

PANORAMIC VIEW OF CRUISER OLYMPIA. . . . . Uncharnel
Entire White Squadron in background. Class B 150 ft. $18.0

The Campaign in Cuba.

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results, as shown in the excellent films we are now offering to the public.

U. S. TROOPS LANDING AT BAIQUIRI, CUBA. . . . . Umtaufen
First U. S. Troops to land, June 22, 1898. Transports in the distance. Soldiers clamber up from boats on the long railroad pier and come forward.
Class A 50 ft. $7.5

SAILORS LANDING UNDER FIRE. . . . . Unbewebar
A long boat dashes up to the shore, oars up. Out jump the men, a score or more, knee deep into the water. They line up and fire volley after volley, advancing meanwhile up the beach. Class A 50 ft. $7.50

ARMY MULES SWIMMING ASHORE AT BAIQUIRI, CUBA. . Umtausch
Novel way of discharging four-footed passengers. Surf is running high, giving fine water effects. Class A 50 ft. $7.5

PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL. Umthun
A great pack train approaches rapidly, following the gray bell-mule. Cowboys dash to and fro, keeping them bunched. Clouds of dust arise as they pass.
Class A 50 ft. $7.5

TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO.
. . . . . Umtraumen
Shows 34th Michigan boys hard at work with pick and shovel.
Class B 50 ft. $6.00

SHOOTING CAPTURED INSURGENTS. . . . . Umtriebe
A file of Spanish soldiers line up the Cubans against a blank wall and fire a volley. The flash of rifles and drifting smoke make a very striking picture.
Class B 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

CUBAN AMBUSH. . . . . Umtriebler.
From the upper windows of a ruined mill the Cubans fire at a scouting party of Spaniards, who return the volley. Fine smoke effects. Class B 50 ft. $6.00

BATTLE OF SAN JUAN HILL. . . . . Unbelebt.
Soldiers are scouting through the thick underbrush. "Forward by rushes," comes the order, and up the hill they go, rushing, firing and throwing themselves behind each sheltering clump of bushes. Answering shots come from the block-house and the ranks wither, A struggle on the hill-top, and victory! Our flag is there to stay! Has created greatest enthusiasm.
Class B 100 ft. $12.00

RED CROSS AT THE FRONT. . . . . Unbelaubt.
Wounded soldiers are lying around, watching the arrival of a poor fellow on a stretcher from the front. The nurse and attendants all wear the Red Cross.
Class B 50 ft. $6.00

Return of Troops.

RETURN OF TROOP C, BROOKLYN. . . . . Unanimar.
The finest cavalry picture we have. They present a grand appearance as they approach, sixteen abreast, with drawn sabres. The background shows the Plaza Circle, Prospect Park. Class B 50 ft. $6.00

PARADE OF MARINES, U. S. CRUISER "BROOKLYN." . . Unanime.
First comes the famous Marine Band of the "Brooklyn," with the mascot goat alongside the bass drum. The 300 marines follow in rapid marching order, a sixteen file front in each company. Class B 150 ft. $18.00

New York's Welcome to the War Ships.

On Saturday morning, August 20, 1898, six grim black battleships of Admiral Sampson's Squadron sailed into New York Harbor and up the Hudson to receive a welcome from the people and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war. We present the following films to the public as our share in the celebration, by means of which we not only satisfy the curiosity of people living too far distant to be present, but also perpetuate forever the glory of the occasion.

THE FLEET STEAMING UP NORTH RIVER. . . . . Umwallung.
Shows the "Brooklyn," flying Schley's twin-stared blue flag. Every detail brought out with wonderful clearness. Excursion craft in the distance. Bow of the "Indiana" appears toward end of film. Class B 150 ft. $18.00

VICTORIOUS SQUADRON FIRING SALUTE. . . . . Umwaudel.
A grand view of the National salute at Grant's tomb. The flagship "New York" is followed by the "Massachusetts" and "Oregon." The smoke thickens as the firing becomes general. One of the finest films ever taken.
Class B 150 ft. $18.00

Flagship "New York,"	Class B 50 ft.	(Umwand). $6.00
"Massachusetts,"	Class B 50 ft.	(Umwarren). $6.00
"Oregon,"	Class B 50 ft.	(Umwax). $6.00

U. S. CRUISER "BROOKLYN," NAVAL PARADE. . . . . Umweben.
The bright sunshine throws a shadow from every gun and turret.
Class B 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

U. S. BATTLESHIP "OREGON." . . . . . Umwechsel
The wonderful war vessel that was built on the Pacific. Her commander, t brave Captain Barker, is on the bridge with his navigating officer. Crew a strung along her decks in picturesque fashion. Every detail is brought o clearly and distinctly. Class B 150 ft. $18.0

U. S. BATTLESHIP "OREGON." . . . . . Umwec
Class B 50 ft. $6.0

THE "MASSACHUSETTS," NAVAL PARADE. . . . . Umwickel
The only vessel of the seven that *looks* as if she had been fighting. Rus looking patches on her water line. Good, clear, close view.
Class B 50 ft. $6.0

CLOSE VIEW OF THE "BROOKLYN," NAVAL PARADE. . Umwindel
Schley's flagship at close range, showing shot hole in the middle of funn near deck. She flies a frayed and tattered battle flag. Class B 50 ft. $6.0

LAUNCHING OF THE BATTLESHIP "OHIO." . . . . Ungestil
The U. S. Battleship "Ohio" was launched from the wharfs of the Union Ir Works at San Francisco, Cal. Our photographers were sent to San Francis and were on hand to catch a picture of this event. We secured a marvelous clear and life-like picture of the big battleship as she slid from the stocks a glided with ease and grace into the tranquil waters of San Francisco Harb
Class B 50 ft. $6.0

Camp Incidents.

The following are pictures of stirring camp life, transportation of troops and gene bustle of military preparations. They are sure to satisfy the craving of the general pub for absolutely true and accurate details regarding the movement of the United States Arm getting ready for the invasion of Cuba.

10th U. S. INFANTRY DISEMBARKING FROM CARS. . . Umloche
They march up the platform in fours, and left wheel just in front of t camera, passing out of sight in a cloud of dust. Train leaves station.
Class B 90 ft. $10.8

10th U. S. INFANTRY, 2d BATTALION, LEAVING CARS. . Ummahe
Hurrah! Here they come! Real soldiers every inch of them. Up the platfor in fours, through the picture. "Nigger dude" looks on in wonder. "Yall dorg" barks. Small boy cheers. Class B 100 ft. $12.0

TRAINED CAVALRY HORSES. . . . . Umstimmun
Shows the wonderful training of these Troop F, 6th U. S. Cavalry, horse At a command they lie down promptly, and at another scramble to the feet. . . . . Class B 50 ft. $6.0

BLANKET TOSSING A NEW RECRUIT. . . . . Umstosse
Company F, 1st Ohio Volunteers, initiating a new man. Nineteen times bounces in the blanket, and each toss is funnier than the last one.
Class B 50 ft. $6.0

Titles and Films Copyrighted by Thomas A. Edison.

The Established Popularity of Moving Pictures

LED MR. EDISON to believe that a series of views photographed in various parts of the world would prove a most valuable addition to our list of subjects, thus combining instruction with interest.

We therefore sent an efficient corps of photographers on an extended tour, and the results are now placed before the public. The pictures cover noted natural scenery and institutions, places of interest in cities, and scenes depicting phases of life, customs, amusements and occupations, characteristic to the different localities in which they are taken. The views are actual reproductions, and in every instance photographed from life. We feel satisfied they are of the highest interest to the public, thereby increasing still more the popularity of moving pictures, especially when presented through the efficient and satisfactory "Edison Projecting Kinetoscope." Send for a descriptive pamphlet of the latest models.

Occidental and Oriental Series.

The following subjects were taken aboard ship and in the Orient; China, Japan and Hawaii being the countries in which the scenes were taken. It is entirely due to the obliging courtesy which distinguishes all the high officials of the Occidental and Oriental S. S. Co. of San Francisco that the efforts of our artists proved so successful. We are indebted also to the kind co-operation of the captains and officers of the fine vessels of this fleet for our pictures of ship life.

S. S. "COPTIC" LYING TO. . . . . Umrinden.
Magnificent view of hurricane at sea. Vessel rises at one moment, riding the wave mountains, and then dips deep into the trough of the sea. A photographically perfect picture. Class B 50 ft. $6.00

S. S. "COPTIC" No. 2. . . . . Umringung.
Continuation of above picture. Sun bursts forth, silver tipping the foam on the wave crests. The billows surge grandly. Class B 50 ft. $6.00

S. S. "COPTIC" RUNNING AGAINST THE STORM. . . . . Umritt.
Shows steamer plunging head-on through the heavy seas. Huge waves break over the bow and wash the deck, almost carrying away the look-out.
Class B 50 ft. $6.00

S. S. "COPTIC" RUNNING BEFORE A GALE. . . . . Unbehaven.
Taken from a point well up in the bow of the "Coptic" and shows the waves and spray breaking again and again high into the air, as the vessel pitches and tosses in the heavy sea. . . . . Class B 50 ft. $6.00

HONG KONG WHARF SCENE. . . . . Umschein.
Coolies unloading Macao steamer. Chinese passengers make their way down the wharf. Two chair bearers are soliciting fares, but without any success.
Class B 50 ft. $6.00

STREET SCENE IN HONG KONG. . . . . Umschern.
View in the Chinese quarter of the city, showing the strange business signs, reading up and down. Chair bearers with passengers pass by rapidly.
Class B 50 ft. $6.00

TOURISTS STARTING FOR CANTON. . . . . Umschwent
Shows a party of English people in their chairs. This is the only safe way of getting about in Canton, as the streets are indescribably filthy.
Class B 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

GOING TO THE YOKOHAMA RACES. . . . . Umsatt

This view shown the European residential quarter. The elite of the to pass by in their rickshaws on their way to the annual races over the hills

Class B 50 ft. $6

RETURNING FROM THE RACES. . . . . Umsa

The crowd of race-goers is moving homeward slowly. Their smiling f would seem to indicate that they had played the winners. They look v happy indeed. Class B 50 ft. $6

S. S. "GAELIC" COALING AT NAGASAKI. . . . . Umsa

Shows a very peculiar way of coaling a great vessel. All hand labor. M women and children pass small baskets of coal from hand to hand.

Class B 50 ft. $6

SHANGHAI STREET SCENE No. 1. . . . . Umschaf

The principal business street of this great city. The unique feature of views is the Chinese wheelbarrow, a conveyance peculiar to Shanghai vicinity. Class B 50 ft. $6

S. S. "COPTIC" COALING. . . . . Umsetzl

Shows the "human elevator" process of coaling in Japan. A gang of f coolies will empty a coal lighter in an incredibly short time.

Class B 50 ft. $6

S. S. "DORIC". . . . . Umsetzv

Passing the lightship two miles out from Yokohama. The black smoke pc from her funnels and the British flag waves at her stern.

Class B 50 ft. $6

S. S. "DORIC" IN MID-OCEAN. . . . . Umsich

Shows passengers enjoying a bath on deck, in a huge canvas tank filled w sea water. A very novel subject. Class B 50 ft. $6

KANAKAS DIVING FOR MONEY. . . . . Umspie

The diving boys at Honolulu are always on the lookout for the touri spare change. The picture shows them splashing in the water at the eno the wharf. Class B 50 ft. $6

HONOLULU STREET SCENE. . . . . Umspa

An interesting picture in the chief city of the Sandwich Islands, now a p of the United States of America. Class B 50 ft. $6

Mexican International R. R. Series.

The interesting views catalogued below were photographed by our artists, w enjoying the special privileges extended to Mr. Edison's party.

TRAIN HOUR IN DURANGO, MEXICO. . . . . Umhefto

Interesting types of Mexicans watch the arrivals by the train. Sombrer serapes and mantillas give the scene a very distinctive foreign appearance.

Class B 50 ft. $6.

WASHDAY IN MEXICO. . . . . Umhorch

In front of each bare headed woman is a flat rock, used as a wash boa Stream of water near by. Naked Mexican child is playing in the foregroun

Class B 50 ft. $6.

Titles and Films Copyrighted by Thomas A. Edison.

Mexican Central R. R. Series.

The open-sesame of a general manager's pass, issued to Mr. Edison's photographers, enabled us to lay before the public, views taken in the heart of our great Sister Republic.

AS VIGAS CANAL, MEXICO CITY. . . . . Umforschen.
Shows canal running through the suburban village of Santa Anita. Men and women pole their flat-bottom boats along, loaded down with garden produce.
Class B 50 ft. $6.00

EXICAN RURALES-CHARGE. . . . . Umfrage.
Magnificent action is displayed by this troop of Mexican Cavalry. They approach at full speed, with drawn sabres close to the camera; and, wheeling rapidly, charge in the opposite direction. Class B 50 ft. $6.00

ARKET SCENE, CITY OF MEXICO. . . . . Umfrieden.
A motley crowd of Mexicans and Indians are coming and going in the market place, carrying various articles—surgarcane, pottery and sweet potatoes.
Class B 50 ft. $6.00

UNDAY MORNING IN MEXICO. . . . . Umfunkeln.
The fashionable set is parading in the park, after church. The concourse is composed of all nationalities, including several groups of pretty senoritas.
Class B 40 ft. $4.80

EXICO CITY STREET SCENE. . . . . Umganger.
Taken on the broad Mayor Plaza, and presents a typical view of this great city. Park mules, street cars. vehicles and pedestrians pass by.
Class B 50 ft. $6.00

URFACE TRANSIT IN MEXICO. . . . . Umgebung.
Mule power is all right when time is no object, as is shown in the picture. Mules balk, and passengers all leave the open car. Class B 50 ft. $6.00

Denver *and* Rio Grande R. R. Series.

The grandest scenery in the West is along the line of the Denver and Rio Grande. t every point we were met with the hearty co-operation and obliging courtesy of the ficials.

OYAL GORGE. . . . . Umidezza.
A panoramic scene of the "Cañon of the Arkansas," taken from the novel view point of the rear end of a moving train. Class B 50 ft. $6.00

AÑON OF THE RIO GRANDE. . . . . Umidiccio.
A beautiful piece of natural scenery. This vast cañon is 16 miles long, and the rocky walls rise abruptly 2,500 feet. A passenger train comes around the curve, drawn by two puffing locomotives. Class B 50 ft. $6.00

Atchison, Topeka & Santa Fe R. R. Series.

The enterprise and fame of Mr. Edison procured for his party many favors and courte. es from the high officials of this railroad. The results are shown by the following odd and ovel subjects not usually in the path of the regular tourist.

STRICHES FEEDING. . . . . Umgraben.
Nothing seems to come amiss to these giant birds, from a cobblestone to a kernel of corn. Their plumage shows up sharp and clear.
Class B 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

OSTRICHES RUNNING. . . . . Ungren
Shows the entire flock running with great strides and outstretched wi
around the coral. Class B 50 ft. $6

DOGS PLAYING IN THE SURF. . . . . Umgur
San Diego Beach, Hotel del Coronado. A pug dog, several terriers and wa
spaniel and a great St. Bernard are dashing into the water, retrieving sti
thrown by their master. Class B 50 ft. $6

STREET SCENE IN SAN DIEGO, CAL. . . . . Umgu
A double-decked trolley car, crowded with passengers, approaches and pas
the camera. Carriages, pedestrians and bicyclists add to the action of
scene. Class B 50 ft. $6

CALIFORNIA LIMITED, A. T. & S. F. R. R. . . . . Umhal
Shows an engine and five cars approaching from quite a distance. Picture w
taken on "Lucky" Baldwin's ranch at Santa Anita, Cal.
Class B 40 ft. $4

Southern Pacific Company Series.

Taken by our artist while traveling over the very extensive lines of the South
Pacific Railroad Co., to whom we are indebted for many courtesies.

SOUTHERN PACIFIC OVERLAND MAIL. . . . . Truppir
Taken on the S. P. Railroad, near tunnel No. 9. The train comes rushing o
of the tunnel and passes at full speed. Two engines, a baggage, a mail a
nine coaches. Great volume of black smoke follow the train out of the mou
of the tunnel. Class B 100 ft. $12

SURF AT MONTEREY. . . . . Truthuhn
The water breaks over the rocks, and is dashed into silvery spray, high in
the air. Exceptionally fine water effects. Class B 50 ft. $6

LAUNCHING OF JAPANESE MAN-OF-WAR "CHITOSE." Umklamme
At Union Iron Works, San Francisco, Cal. The large war vessel slides slow
down the ways, stern first. Rowboats in the foreground rock violently in t
swell. One boat upsets. Class B 50 ft. $6

Northern Pacific Railway Series.

The following pictures were taken by our artists at various points on the North
Pacific Railway. We are greatly indebted to their officials who afforded us every opp
tunity in their power to obtain these splendid views.

FAST MAIL NORTHERN PACIFIC RAILROAD. . . . Underac
Here is a twelve car train dashing along at a high rate of speed. It is se
first in the distance and approaches and passes by the camera. As it tak
less than 30 seconds to show this 50 foot strip on a Projecting Kinetoscop
an idea may be formed of the speed of this pet train of the Northern Paci
Railway. The waving grass along the track side, the black smoke, and th
clouds of dust that follow the train, make very vivid effects.
Class B 50 ft. $6.0

WHITE HORSE RAPIDS. . . . . Uncovered
Where so many daring and venturesome miners have lost their lives in attemptin
to shoot these rapids. This picture shows a party of miners in a boat, makin
their way over one of the very roughest spots. As they are tossed about b

Titles and Films Copyrighted by Thomas A. Edison.

the mad current, the waves and spray are seen to dash high into the air and at times entirely envelop the eager gold seekers. This is a very realistic and exciting picture. Class A 50 ft. $7.50

Alaska *and* Yellowstone National Park Series.

PACKERS ON THE TRAIL. . . . . Ungebeten.
A snow covered slope with narrow trail is seen in the foreground of this picture. In the distance, some figures are seen approaching. As they draw nearer we recognize a dog team and sledge loaded with supplies, and followed by miners loaded with tools and materials, trudging their way over the well run trail into the heart of the Klondike. This picture gives the observer some idea of the hardships of the miners in the Alaskan Gold Field.
Class A 75 ft. $11.25

BURRO PACK TRAIN ON THE CHILCOOT PASS. . . Ungastlich.
The burro, or pack mule, is an almost indispensable adjunct to the miners in a new country. A long line of these sure-footed animals is seen in this view, loaded with supplies, wending their way toward the spectator. The expansive view of the snow-capped peaks of the distant mountains shows some of the difficulties these persistent animals encountered before reaching the present part of the trail. Class A 75 ft. $11.25

PANORAMIC VIEW FROM THE WHITE PASS RAILROAD. . Ungarwein.
This scene was taken shortly after the completion of this railroad in 1899. The impression received by the audience is that of riding on the pilot of an engine. Shortly after starting, you plunge into the darkness of the tunnel, afterwards to emerge, and crossing a high trestle skirting the edge of a deep chasm, you continue to wind about among the mountains and gorges. The ice-covered peaks of the distant mountains form an ever changing background.
Class A 75 ft. $11.25

MILES CAÑON TRAMWAY. . . . . Ungauged.
This primitive railway made of rough logs shows one of the means adopted by the miners in conveying supplies in a new country. Each car, as it approaches, can be seen as it passes to be loaded with all sorts of supplies, which are being transferred by this method from the steamer seen in the distance to another at a point above the rapids. The activity shown in handling these supplies at this point shows that time is an important item in the Klondike. Class A 75 ft. $11.25

ROCKING GOLD IN THE KLONDIKE. . . . . Ungearing.
Here we see one of the methods employed in the search for gold, where water is scarce. We see the workmen using the water over and over again in the rocker until it becomes too thick with earth for further use. The scene is one of action, as the valuable character of the ground enables many to work profitably in close quarters. An interesting an instructive subject.
Class A 65 $9.75

WASHING GOLD ON 20 ABOVE HUNKER IN THE KLONDIKE. Ungebaerde.
This picture shows the miners washing out gold by what is known as the sluice box method. Here we see the miners shovelling from both sides the soil containing the gold into the sluice boxes, where the water, rushing at a rapid rate, carries away the dirt and stones, leaving the precious metal, which

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settles to the bottom of the box, to be recovered in the clean up at the end of the day's work. This is a very good subject, full of action and detail.

Class A 65 ft. $9.75

UPPER FALLS OF THE YELLOWSTONE, YELLOWSTONE NATIONAL PARK. . . . . Ungebahnt.

This picture shows this celebrated spectacle of nature in the highest state of its grandeur. As this immense volume of angry water falls from its dizzy height, clearly defined against its rocky background and striking with such force on the bed of the river below, you imagine you can almost hear the roar of the cataract and feel the spray you see rising in the clouds settling on your faces.

Class A 65 ft. $9.75

OLD FAITHFUL GEYSER, YELLOWSTONE NATIONAL PARK. Ungeboren.

This geyser is one of the most celebrated and popular curiosities of the great National Park. It takes its name from the fact of its never failing to give an exhibition of its wonderful action every seventy minutes. As we see it here in the height of its action, sending immense volumes of steam and hot water hundreds of feet in the air, there to take on fanciful forms indescribable in words, it forms one of the most beautiful subjects ever presented to a motion picture camera.

Class A 100 ft. $15.00

Rocky Mountain Panoramic Railroad Series.

One of our staff photographers having just completed a trip through the Dominion of Canada, via the Canadian Pacific R. R., we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest.

ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MT. HECTOR. . . . . Unenvious.

It is a special train equipped by the Canadian Pacific Railroad for carrying the Duke and Duchess of York and the royal party from Montreal to Vancouver. It is made up of ten coaches and five heavy mountain climbing engines. The road which goes over Mt. Hector has the steepest grade of any in North America. The engines suddenly come into view around a bend at a distance of about one-half mile, sending up huge volumes of smoke from each of the stacks. On the front of the first locomotive can be plainly seen the lookouts who travelled the entire distance from coast to coast keeping sharp watch for obstructions which might be placed on the tracks by miscreants. This picture, besides being of great historical interest, gives the audience the most novel and stirring train scene.

Class A 80 ft. $12.00

PANORAMIC VIEW OF KICKING HORSE CAÑON. . . Unequable.

We show here one of the grandest pieces of scenery in the West, namely, "Kicking Horse Cañon" on the line of the Canadian Pacific R. R. This vast cañon is fourteen miles long, running through the Rocky Mountains at an altitude of 5,000 feet above the sea level. The train from which our picture was made ran along the very brink of the mountain with the valley thousands of feet below, making the picture most thrilling. The train is going at a high rate of speed, thus giving a long and diversified view as it rushes through the cañon and rounds the sharp curves at breakneck speed.

Class A 200 ft. $30.00

Titles and Films Copyrighted by Thomas A. Edison.

PANORAMIC VIEW OF ALBERT CAÑON. . . . . Unequal

This piece of scenery was taken in the Albert Cañon on the line of the Canadian Pacific R. R., and is considered to be one of the finest views in the Rocky Mountains. The chief big features of these pictures are the towering cliffs which rise straight up thousands of feet on either side, and between which runs a river, adding materially to the interest of the view, and passing through a tunnel hewn out of solid rock which can be seen from a distance of nearly a mile during the time of the approach of the train, forms a very interesting climax to this picture. Class A 175 ft. $26.25

PANORAMIC VIEW OF LOWER KICKING HORSE CAÑON. . Unequalled.

In this picture we show the ending of this cañon, taken from the front of a locomotive on the Canadian Pacific R. R., running through this marvelous piece of scenery at a high rate of speed. The train seems to be running into the mountains of rock as each curve is reached and rounded, making the scene exciting from start to finish. Class A 185 ft. $27.75

PANORAMIC VIEW OF UPPER KICKING HORSE CAÑON. . Unequity.

This charming piece of scenery was taken at Glenochole and Golden which is the commencing point of the picturesque part of the Ottertail Group of mountains on the Canadian Pacific Railroad. In the distance we see the huge mountains towering thousands of feet above the railroad tracks, the peaks of the mountains being covered with snow. The picture being taken from the front of an engine while the train is running a distance of several miles gives an excellent view of this beautiful section of the country.

Class A 200 ft. $30.00

PANORAMIC VIEW OF LOWER KICKING HORSE VALLEY. Unerlaubt.

This charming piece of scenery commences at Mt. Hector on the Canadian Pacific R. R., and runs through the Valley of the Kicking Horse, showing the huge mountains covered with snow. It is among the most interesting of our Rocky Mountain panoramic series. As the train runs along the Kicking Horse River, we see in the distance Mt. Field and Mt. Stephen, both 10,000 feet above the level, and passing through a tunnel cut through a mountain of solid rock we finally enter the town of Field, which is in the heart of the Ottertail group. As a panoramic mountain picture this is the most thrilling, as the audience imagines while they are being carried along with the picture, the train will be toppled over thousands of feet into the valley below.

Class A 200 ft. $30.00

PANORAMIC VIEW NEAR MT. GOLDEN ON THE CANADIAN PACIFIC R. R. Unermuedet.

Here we present to the audience a subject taken near Mt. Golden, one which will thoroughly please all who are lovers of scenery. One minute you are running straight to the mountain of rock, and then when you expect to be dashed into it, suddenly turn and skirt the very side of this mountain over trestles, bridges, and finally stop where in front of you can be seen Mt. Hector at a distance of about twelve miles. In this film we present a most exciting ride on the engine of a Canadian Pacific R. R. train, and also afford the audience a most beautiful panoramic view. Class A 170 ft. $25.50

PANORAMIC VIEW OF THE CANADIAN PACIFIC R. R. NEAR LEAN CHOIL, B. C. . . . . Unerr.

This scene was taken from the front end of a locomotive running through

Leanchoil, B. C., in the heart of the Rocky Mountains, and presents a most beautiful picture. We are continually running along the very brink of the mountains which are thousands of feet high, and far below can be seen the Kicking Horse River as it flows toward the Grand Cañon of the Kicking Horse. Class A 185 ft. $27.75

PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C. . Unerring.

We present in this picture numerous picturesque scenes taken in the most mountainous portion of the entire Canadian Pacific R. R. system. In passing between these two points the sharpest curves and the most diversified scenes on the entire system are encountered, and this with the striking scenery makes a most entertaining subject. Class A 185 ft. $27.75

New California Series.

Having decided to keep one of our staff photographers in California and along the Pacific Coast during the entire winter of 1901-2, we list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. For the excellent results obtained in panoramic views of scenery we are indebted to the management of the Southern Pacific and also the management of the Mt Tamalpais R. R. Companies.

ASCENDING MT. LOW, CALIFORNIA. . . . . Unerringly

The Mt. Low Cable Incline and Electric Railroad Company is the owner of a railroad which represents wonderful features of engineering skill. We have made pictures during the entire trip over this wonderful road from the foot to the summit of Mt. Low, the top of which is some 12,000 feet above sea level. This beautiful picture was taken from the front of the great cable incline car which makes an ascent of 1,500 feet in a distance of 1,200 yards, and the ride up in the cable incline car is most thrilling The passengers are carried about one-third the distance in a cable car when they are changed to the electric line which takes them to the summit. Class A 275 ft. $41.25

Sold in strips as follows: Class A Unesco, 100 ft. $15.00
Class A Unespied, 150 ft. $22.50
Class A Unessayed, 200 ft. $30.00

No shorter length than 100 feet will be sold of the above subject.

PANORAMIC VIEW OF RUBIO CAÑON, MT. LOW RAILWAY, CALIFORNIA. Unessbares

After running to the top of the cable incline in the picture listed above, our camera was placed on the front end of a trolley car and the trip to the Summit begun, passing through Rubio Cañon which is the most thrilling portion of the entire trip up Mt. Low. This wonderful subject was taken 8,000 feet above the level of the sea and gives the audience an idea of the grand scenery which is viewed in the vast Sierra Madre Mountains. When ascending to the summit of Rubio Cañon you are far above the clouds and in close touch with the grandest productions of nature, which will surely be a revelation and will delight and interest an audience who are fortunate enough to see this most remarkable picture. The above picture will be sold in one length only. Class A 100 ft. $15.00

PANORAMIC VIEW OF CALIFORNIA OIL WELLS. . . Unevenly

In and near the city of Los Angeles, there are 945 oil wells in operation. In this picture we present a panoramic view running through the oil field

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Throughout the resident portion of the city numerous derricks are located, and the gardens of many of the residences have developed into rich wells, making fortunes for the owners of such property. This picture was taken from the front of a trolley car running out Temple street to Elysian Park, Los Angeles, and during the trip we pass by hundreds of oil wells in active operation, pumping the petroleum from a depth of 1,500 feet into the tanks above. This is interesting as a subject of education and is also an excellent panoramic view. Class A 100 ft. $15.00

A CABLE ROAD IN SAN FRANCISCO, CAL. . . . Unevenness.
Some of the steepest hills in the world are in the City of San Francisco, Cal. These hills are traversed daily by electric and cable cars and the trip up and down them is most thrilling. In this picture we give the audience a trip on the front platform of a cable car running down Union street, the steepest hill in San Francisco. The trip is begun from the top of the hill and one can see the business portion of the town many hundreds of feet below and seeming to be miles away. The trip is very thrilling and the subject entirely interesting. Class A 100 ft. $15.00

PANORAMIC VIEW OF MT. TAMALPAIS, CALIFORNIA. . Uneventful.
Taken on the Mt. Tamalpais R. R., known to every tourist throughout the entire world. The scenery which is encountered on this road, which takes the tourist from San Francisco to the top of Mt. Tamalpais, some 5,000 feet above sea level, is most enchanting. The background is a panoramic view of the hills and valleys as the train ascends the mountain and winds around the curves. In portions of the film one seems to be running along at a very high rate of speed on the edge of the huge cliff, and the valley can be seen thousands of feet below. This makes the picture most thrilling as one experiences the sensation of momentarily expecting to be hurled into space. In other portions of the film, one gets a panoramic view of the Pacific Ocean and Golden Gate in the distance. The picture itself is composed of perfect photography. Class A 250 ft. $37.50

PANORAMIC VIEW FROM MT. TAMALPAIS R. R., No. 2. . Umkronen.
Taken on the line of the Mt. Tamalpais scenic railroad, Marin county, California, from a flat car following the engine. On the front end of the flat car is seen some tourists, and also a brakeman who from time to time sets up or loosens the brakes as the grades demand. In the background is a panoramic view of the hills and valleys as the train ascends the mountain. The engine which draws the car from which our picture was taken, is plainly seen and at different points of the film takes up all the foreground. The working of the piston rods and revolving of the wheels are distinctly shown and the effect is very pleasing. Class A 50 ft. $7.50

PANORAMIC VIEW OF MT. TAMALPAIS R. R., No. 3. . Umladung.
This picture was taken on the line of the Mt. Tamalpais Scenic R. R. and whereas the above views were taken ascending, this is a descending view, the camera being placed on the front end of the train which follows another consisting of two passenger coaches and an engine. The [illegible] down very steep grades and around numerous curves. The background [illegible] constantly changes; in some instances by mountains looming up in the distance and in still other cases by valleys with clouds in the extreme background. The background in this picture is very beautiful, in some instances immense white rocks

showing, in others dark jagged rocks and in still others, trees and underbrus
The film is exceptionally good from a photographic standpoint and t
constant changing of views makes it a subject of unusual interest, holding
its field during the entire length, the picture of a second train descending t
mountains. The light and shadow effects are exceptionally fine and the folia
of the trees stands out clear and distinct. Class A 140 ft. $21.0
We also sell a 50 foot strip of this subject Umlax. Class A 7.

PANORAMIC VIEW OF THE GOLDEN GATE . . . Unevide
This picture was taken from the front end of a train during the trip from t
famous Cliff House to Bakers Beach along the shore of the Golden Gate. T
train runs along the brink of the cliff and gives a perfect representation of t
objects that meet the eye prior to entering the Golden Gate. One of the featur
of this picture is the stirring ride on the car along the very edge of the clif
the track being laid in places within a foot of the brink, and far below can
seen the huge breakers dashing against the foot of the cliff.
Class A 150 ft. $22.

PANORAMIC VIEW OF MT. TAMALPAIS R. R. BETWEEN BOWKNOT AN
McKINLEY CUT. . . . . Unexacte
Here we bring into view what is considered being the most crooked railroa
in the world. The steep grades and dangerous curves between these tw
stations are very stirring and the ride is one which all tourists take who vis
California. A choice strip of scenery is shown in this film and the scene is great
diversified as the train changes its direction suddenly. Class A 200 ft. $30.0

FISHING AT FARRALONE ISLANDS. . . . . Unexamine
One sees the fishermen hauling in a huge net containing tons of fish of eve
description. The climax is reached when the men begin removing the fis
Thousands of sea gulls which are hovering about begin a mad fight for t
smaller fish which always drop from the net before the entire catch is land
on the deck of the tug. Some of the gulls fly down upon the deck of the tu
keeping the fishermen busy beating them of with sticks so as prevent the
stealing the larger and more valuable fish. A least 5,000 seagulls can be se
as they fly about and dive and fight for the fish. Our photographer w
obliged to wait weeks for an opportunity to make this picture, as it is on
on rare occasions that the atmosphere at the Farralone Islands is not lad
with fog. It is almost safe to say that this wonderful picture will never aga
be secured on an animated picture film. Class A 175 ft. $26.

SEAGULLS FOLLOWING THE FISHING BOATS. . . Unexample
When the fishing tugs mentioned in the description of the picture, "Fishing
Farralone Islands," are returning to San Francisco, the fishermen cast into t
sea tons of unmarketable fish. We secured a picture of this occurence a
thousands and thousands of seagulls are seen flying about and diving dow
into the water fighting and wrangling as the fish are thrown overboard. He
is also a picture which will undoubtedly never be secured again. It is mo
marvelous and beautiful, and we recommend it to every exhibitor as a pictu
that is invaluable. Class A 125 ft. $18.

BUILDING A HARBOR AT SAN PEDRO, CALIFORNIA. . . Unexcise
This picture was secured from a launch furnished by Mr. Eager, President
the California Construction Co., who are fulfilling this $5,000,000 contrac
Here is seen the largest derrick in the world at work, showing the huge arm

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straining and swaying. The spray effects are very fine, as the huge rocks strike the water, sending beautiful masses of foam hundreds of feet in the air and drenching the men at work on the cars. The derrick is at work on a long pier which extends out in the sea for a distance of about two miles, and for this reason we were obliged to secure our picture from a launch.

Class A 200 ft. $30.00

This subject is sold in lengths as follows:

Class A	50 ft.	Unexecuted.	$ 7.50
Class A	100 ft.	Unexempt.	15.00
Class A	150 ft.	Unidentado.	22.50

PANORAMIC VIEWS OF PIGEON FARMS AT LOS ANGELES, CALIFORNIA. . . . . Unieme.

In this picture we show the largest pigeon farm in the world, consisting of hundreds of pigeon houses of all sizes. One of the attendants at the farm throws out feed to the pigeons. Immediately the air is filled with hundreds of thousands of flying birds. This is a most remarkable subject and bound to please the most exacting audiences. Class A 175 ft. $26.25

We also sell a 100 ft. strip: Class A, Uniemement. $15.00

OSTRICH FARM AT PASADENA, CAL. . . . . Unifeuille.

The scene opens with the keepers rounding the ostriches together for their noon-day meal. They are then fed, and the gyrations they go through while gobbling down their food is extremely comical as well as interesting.

Class B 65 ft. $7.80

BIRD'S-EYE VIEW OF SAN FRANCISCO, CAL., FROM A BALLOON. . . . . Unificammo.

Taken while ascending some 2,000 yards into the clouds, and represents a most diversified view of the city of San Francisco, the Golden Gate, Pacific Ocean, and surrounding country for miles. The huge balloon from which this picture was taken is 75 feet in diameter, 250 feet in circumference and about 105 feet high, and it requires some 150,000 feet of gas to raise it from the ground.

Class B 160 ft. $19.20

Indian Snake Dance Series in Moki Land.

We list below the titles of a number of motion picture films secured in Moki Land, showing the famous snake dance by the Walpi Indians. A lecture synopsis is furnished with each snake dance film that is purchased, and, in fact, we furnish the lecture synopsis upon application for same.

Panoramic view of Moki Land.	Class A	45 ft.	Unijugate.	$6.75
Parade of snake dancers before the dance.	Class A	50 ft.	Unikum.	7.50
The march of prayer and entrance of the dancers.	Class A	100 ft.	Unilabiado.	15.00
Line-up and teasing the snakes.	Class A	75 ft.	Unilabiate.	11.25
Moki snake dance by Walpi Indians.	Class A	40 ft.	Unilateral.	6.00
Carrying out the snakes.	Class A	65 ft.	Unilingue.	9.75

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DESCRIPTIVE.

The following pictures are arranged under classified headings to aid our customers the selection of subjects. As far as possible the classification describes the salient featur of each film.

Acrobatic.

THE CRAGG FAMILY. . . . . Underpro

A spirited film, showing the entire act performed by this most famous troup of English acrobats, father and five sons. The Cragg family are famo throughout the world for their sensational acrobatic work and command th highest salary of any acrobatic family in the world, having received $ 3,00 per week on their last visit to America. The startling feats of head to hea and foot to foot balancing, triple somersaults and marvelous hand and foo work accomplished by these premier gymnasts make one of the most wonderf motion pictures ever produced.

Class A 250 ft. $37.5
Class A 200 ft. Undoubtful. 30.0
Class A 150 ft. Undoubting. 22.5
Class A 100 ft. Undoubtous. 15.0
Class A 50 ft. Undrawing. 7.5

LUKENS BROTHERS, GYMNASTS. . . . . Unhonest

These four brothers do some of the most remarkable bar work ever seen a are second to none in their wonderful gymnastic evolutions.

Class B 100 ft. $12.0

FAUST FAMILY OF ACROBATS. . . . . Unhopef

This family of seven persons are without a doubt as fine as any in the busines and the picture is full of life from beginning to end. Class B 75 ft. $9.0

THE DEONZO BROTHERS IN THEIR WONDERFUL BARREL JUMPING AC . . . . . Uniquel

The famous acrobats in the above title appear in a marvellous acrobatic a There are three barrels arranged on the stage. The boys, blindfolded, stand o opposite sides of the stage, and jump from one barrel into the other until th both land in the same barrel at the same time. They then jump backwar on to the stage over the two barrels. One table is then mounted upon anoth and the center barrel is placed on top. The brothers still blindfolded jump o each into a barrel and from them to the first to the second table and from t second table into the barrel on top of the second table. They then jump bac wards on to the stage. This is pronounced by show people to be the mo marvellous acrobatic feat that has ever been introduced.

Class A 120 ft. $18.0

PHENOMENAL CONTORTIONIST. . . . . Unible

The scene opens in a beautiful garden. St. Elmo appears and proceeds t twist his anatomy into wonderful shapes. Several mysterious changes ad great attraction to this subject. Class B 110 ft. $13.2

A STREET ARAB. . . . . Unreiche

Shows a New York street gamin doing stunts. He turns handsprings, walk the crab, and spins around on his head like a top. Class B 50 ft. $6.0

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Bathing.

SUTRO BATHS, No. 1. . . . . Tuantem.
One of the sights of San Francisco. A 50-foot slide is used by the bathers, who toboggan down its slippery surface in all positions. The bathers are clad in black trunks, making fine contrast with the flesh tints.
Class B 50 ft. 6.00

SUTRO BATHS, No. 2. . . . . Tubage.
Another view in which the figures show larger. A springboard furnishes the bathers with much amusement; also a toboggan slide. Class B 50 ft. $6.00

LUKLINE BATHS. . . . . Tuberia.
At San Francisco. The main feature is the toboggan slide which the bathers use, some sitting, others lying down, head first or feet first.
Class B 50 ft. $6.00

BATHING SCENE AT ROCKAWAY. . . . . Turquette.
Class B 50 ft. $6.00

HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD. . . Uncurbed.
This picture was taken at Vailsburg, N. J. Mr. Holden is discovered poised on his lofty perch over the water, preparing to make his first plunge, in which he describes a symmetrical curve, descending like a shot and entering the water as straight as an arrow, throwing the spray high in the air. Mr. Holden included four distinct dives in this picture, including a forward and backward dive, a forward somersault and a backward double somersault. The tank is surrounded by some of Mr. Holden's athletic comrades.
Class B 90 ft. $10.80

Christmas Scenes.

LITTLE RED RIDING HOOD. . . . . Ungnentara.
A spectacular performance, in twelve tableaux, of the most popular and best known fairy tale in history. From this most simple tale we have produced a play that is both pleasing and amusing to young and old, introducing as we do many surprising tricks and dissolving effects. We have followed as near as possible the tale of Perrault, which is well known to all, and which has been translated into all languages. We have, on account of the peculiar effects that must be introduced in animated pictures, arranged it also with humorous features, without which it would not have been so highly interesting and pleasing as a motion picture demonstration of the fairy tale. The story itself is doubtless familiar to many of our customers, and we will, therefore, not attempt to describe it in our catalogue matter, except to state that it is composed of the finest trick and dissolving effects ever introduced, and that the action is replete from start to finish with humorous, emotional and spectacular situations. A complete description and lecture will accompany each film.
Class B 550 ft. $66.00

We also sell this subject in lengths as follows:

Class B 300 ft.	Unicamente.	$36.00
Class B 400 ft.	Unicameral.	$48.00

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THE CHRISTMAS DREAM. . . . . Unguentous

The scene opens in a beautifully decorated bed chamber of two little children. Mamma and papa are busily engaged in hanging up stockings and putting the children to bed. The fire burns brightly in the old fashioned fire place. As the children are tucked snugly in their bed the scenes dissolves into a beautiful Grotto or Garden of the Fairies, and here the children's dream begins. The scene next dissolves to the chimney tops of the great city over which the snow is falling, and while the angels fly over the house tops Santa Claus is seen descending through the chimney. Then the scene dissolves into a church vestibule where four small boys at the direction of the sexton are engaged in ringing the Christmas chimes. At the same time the congregation are entering and shaking the snow from their clothing. From the vestibule of the church the scene dissolves into the bellfry tower, showing the bell, with a number of doves flying about in the tower. The sexton with his lantern is carefully examining the bell. The next dissolving of the picture shows the arrival of the congregation to attend the midnight service. Here we introduce a most realistic snow scene. The next picture represents the Christmas supper which is partaken of by many ladies and gentlemen seated in the magnificent banqueting hall. While they are eating, a poor beggar opens the door and the snow is seen falling outside. He asks for something to eat, and one of the most fastidious of the party offers the beggar his place at the table. This was an old custom years ago. The Christmas feast is closed by the assembly of ladies and gentlemen rising to a toast, and the scene then dissolves back to the bed chamber of the children. The awakening is here introduced. As the children leap from their bed they are confronted by an avalanche of toys, such as drums, pistols, guns, new clothes, etc. We then go back to the fairy garden where a ballet dance is taking place, and the climax of the picture is here shown with the introduction of Santa Claus' home in the Arctic Circle, with beautiful dissolving. appearing and disappearing effects.

Class B 500 ft. $60.0

SANTA CLAUS' VISIT. . . . . Uncloister

The scene opens by showing two little children kneeling at the feet of the mother in the act of saying their prayers. The mother tucks the children snugly in bed and leaves the room. Santa Claus suddenly appears on the roof just outside the children's bedroom window, and proceeds to enter the chimney, taking with him his bag of presents and a little hand sled for one of the children. He passes out of vision down the chimney and suddenly appears in the children's room through the fire-place. He distributes the presents and mysteriously causes the appearance of a Christmas tree laden with gifts. The scene closes by the children waking up and running to the fire-place just in time to miss catching old Santa Claus by the legs. Santa Claus makes his escape through the chimney and the children are delighted with the presents which he has left. This is a remarkably clear picture especially pleasing to children.

Class B 125 ft. $15.0

Cinderella.

CINDERELLA AND THE GLASS SLIPPER. . . . . Unctuous

A grand spectacular and scenic production illustrating all the scenes in the old and well known fairy tale. Made interesting and puzzling by the supp

Titles and Films Copyrighted by Thomas A. Edison.

menting of marvellous dissolving effects, instantaneous transformations, tricks, ballets and marches in which more than forty people take part. The scene is made in twenty tableaux, as follows:

1 Cinderella in her Kitchen
2 The Fairy, Mice and Lackeys.
3 The Transformation of the Rat.
4 The Pumpkin changed to a Carriage.
5 The Ball at the King's Palace.
6 The Hour of Midnight.
7 The Bed Room of Cinderella.
8 The Dance of the Clocks.
9 The Prince and the Slipper.
10 The Godmother of Cinderella.
11 The Prince and Cinderella.
12 Arrival at the Church.
13 The Wedding.
14 Cinderella's Sisters.
15 The King, Queen and Lords.
16 The Nuptial Cortege.
17 The Bride's Ballet.
18 The Celestial Spheres.
19 The Transformation.
20 The Triumph of Cinderella.

The most extraordinary animated picture ever photographed.
This film is especially pleasing to an audience composed of ladies and children and is a most appropriate film for holiday exhibition.

Class A 400 ft. $60.00

Circular Panoramas.

We have just instituted a new departure in the recording of panoramic pictures. These new views we have entitled "Circular Panoramas," and list below several of these films which have just been photographed.

CIRCULAR PANORAMA OF ATLANTIC CITY, N. J. . . Underdelve.
The camera was placed with the lens pointed toward the famous board walk in Atlantic City. During the exposure of the film the camera is slowly revolved from left to right, taking in the immense crowds of surf bathers during the revolution of the camera and ending by looking out over the ocean, taking in Young's pier and showing a number of sail boats cruising about close in shore. Class B 100 ft. $12.00

CIRCULAR PANORAMA OF MAUCH CHUNK, PENNA. . Underditch.
On the Lehigh Valley Railroad. This place is described in books of travel as "The Switzerland of America." The scene begins with the camera looking down the hill toward the Mansion Hotel. The camera is slowly revolved from right to left, making an entire sweep of this most picturesque city nestled in the hills of the Pohohoka Mountains, with the Susquehanna River winding through their midst. The camera being on the side of the mountains, at an elevation of about 200 feet, furnishes a most excellent view of Mauch Chunk and all the surrounding hills. This picture is absolutely perfect photographically and a most interesting subject. Class B 80 ft. $9.60

CIRCULAR PANORAMA OF NIAGARA FALLS. . . . Underdo.
Taken from Goat Island, beginning with the camera pointed up the Rapids [illegible] the Horseshoe Falls, and slowly revolved from left to right until the [illegible] Horseshoe is shown, with the Canadian shore in the background. The camera then turns, looking down the Whirlpool below the Horseshoe Falls, [illegible]wing the Suspension Bridge in the background; passes the [illegible] Falls and ends by looking up the Rapids above the American Falls. This picture affords a complete view of Niagara Falls and the surrounding territory.

Class B 100 ft. $12.00

Titles and Films Copyrighted by Thomas A. Edison.

CIRCULAR PANORAMA OF THE AMERICAN FALLS. . . Underdoer.

Beginning with the camera pointed toward the Canadian shore, and slowly turning from left to right until a close view of the Suspension Bridge and the whirlpool below the Falls are shown. The camera then rested for a period of about twenty seconds, giving a close view of Luna Island and the America Falls. The picture ends with a close view of the Rapids below Horseshoe Falls. Class B 50 ft. $6.00

PANORAMIC VIEW OF THE WHITE HOUSE, WASHINGTON, D. C.
. . . . . Undershrub.

By special permission our photographers were enabled to obtain a splendid moving panorama of the Executive Mansion taken from the private grounds in the rear. The film shows in perfect detail the beautiful flowers and shrubbery in the President's garden, the fountain and fish pond, and as the camera slowly revolves the Washington Monument in the distance comes into full view. Then the beautiful glass conservatories in the grounds, and finally the White House itself, is shown in perfect detail, making a comprehensive and interesting view of the President's home. Class B 125 ft. $15.00

A COMPOSITE PICTURE OF THE PRINCIPAL BUILDINGS IN WASHINGTON, D. C. . . . . Undrossy.

A very interesting film, giving views of the Treasury Department, the Corcoran Art Gallery, the War and Navy Building, the White House and other prominent points in the Nation's Capitol. These views were taken by using the new circular panoramic attachment which has lately been added to our cameras, and we are thus enabled to present views taken from different points all in one film without breaking the continuity of the view, as the buildings appear to pass slowly before the eyes of the spectator. Class B 65. $7.80

PANORAMIC VIEW OF NEW HAVEN, CONN. . . . Unguessed.

This picture was taken at New Haven during the Bi-Centennial week. A most excellent picture of the streets of New Haven, Conn., from the front of a trolley car. It shows the elaborate decorations of New Haven for this memorable occasion. Besides being a perfect panoramic view, it gives the audience an excellent idea of the streets of New Haven. The strip ends by showing the college grounds and the entrance to Yale College. Enormous crowds of people are seen carrying flags and banners and parading the streets.

Class B 75 ft. $9.00

PANORAMIC VIEW OF SWITCHBACK RAILROAD, MAUCH CHUNK.
. . . . . Unglazing.

There is no more romantic piece of scenery in Pennsylvania, and this locality has become a famous and favorite resort for summer visitors. From start to finish the scenes are most enchanting, and when the base of Mt. Pisgah is reached the observation cars are drawn by a stationary engine to the top of the mountain, up an incline two thousand three hundred and twenty-two feet long, and rising six hundred and sixty-four feet. When the summit is reached the cars proceed on their journey, propelled by gravity, amid scenes which are truly picturesque. Truly a fine piece of photography. Class B 200 ft. $24.00

PANORAMA ATLANTIC CITY BATHING SCENE. . Unguicular.

A panoramic view taken from Young's Pier, showing the boardwalk, the auditorium pier, new steel pier, beach and bathing. Without an exception the

only film on the market showing at least 50,000 people. This great mass of humanity proves the undying popularity of this world-famous seaside resort. A photographic gem. Class B 70 ft. $8.40

PANORAMA OF LEWISTON SUSPENSION BRIDGE AT QUEENSTOWN.
. . . . . Unguiculos.

The picture is taken from the front platform of a special car of the noted Great Gorge Railroad. Beginning at Queenstown on the Canadian shore about five miles below Niagara Falls, a curve is rounded before approaching the wire suspension bridge. The bridge is crossed and the car speeds along the American shore overlooking the Niagara River. The strip is continued until the car arrives at Lewiston, a familiar spot to all Niagara Falls tourists. Numerous cars approach and pass the car on which our camera is placed, making this strip replete with motion from start to finish.

Class B 200 ft. $24.00

For the above picture we are indebted to the officials of the Great Gorge road for facilities furnished.

PANORAMIC VIEW FROM THE GORGE RAILROAD. . Undumpish.

One of the most interesting places in the vicinity of Niagara Falls is the Whirlpool Rapids, where the immense volume of water which passes from the Falls speeds along through its rocky and tortuous passage towards the ocean. The camera in securing this picture was placed at the front end of a train ascending the grade at a very rapid rate of speed. The combined motion of the train in one direction and the water in the opposite direction, the latter impeded and interrupted in its course by the rocky path through which it flows, sending beautiful masses of spray and foam many feet in the air, makes an impression on the audience long to be remembered.

Class B 325 ft. $39.00
Class B 200 ft. Unicaule. $24.00

CIRCULAR PANORAMA OF THE WHIRLPOOL RAPIDS. . Unguidable.

Here we present a most perfect picture photographically, and a highly interesting subject. It was taken with our new circular panorama camera from the elevated position of the railroad track of the Niagara Gorge Railroad, the camera being located on a sharp curve where the road bends to the southeast towards Lewiston. This is the most interesting portion of the rapids, and our circular picture presents a most marvelous panorama of this most dangerous spot. The waters above have been moving in solemn smoothness, as though resting after their terrific leap over Niagara Falls. Here, they rise like maddened horses, and with irresistible force are suddenly lashed into fury indescribable. It was in these rapids that the famous English swimmer, Captain Matthew Webb, on July 24, 1883, in a brave but foolhardy attempt to swim them, lost his life. Here also, the first Maid of the Mist was at times almost entirely submerged in making its memorable and thrilling run to Lake Ontario. Class B 100 ft. $12.00

CIRCULAR PANORAMA OF THE SUSPENSION BRIDGE AND AMERICAN FALLS. . . . . Unguiform.

This picture was taken from the Canadian shore, the camera revolving from left to right, making a two-thirds circle and giving a detailed view of the new steel suspension bridge, which reaches from the rocks of old Fort Gray on the American cliff, to the Canadian shore below the falls, and continuing on until

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City of Niagara, the American Falls and Cave of the Winds, Goat Island l the Horseshoe Falls are brought into view in succession. A most com-te view of Niagara Falls and its wonderful surroundings.

Class B 75 ft. $9.00

RAMIC VIEW OF LAS VIGAS CANAL, CITY OF MEXICO. Univoltain. fine picture, taken from a moving boat passing up this great canal for a tance of about one mile, from the City of Mexico to the suburban village of nta Anita. Hundreds of flat bottomed boats, used by the Mexicans to nsport the produce from their farms to the market, passes the boat on ich our camera is stationed. A beautiful and comprehensive view of one of greatest produce canals in the world. The Mexican peasants, men, women d children, are seen pushing their flat bottomed boats along with long poles. e boats are loaded down with garden produce. The picture is interesting m start to finish. Many beautiful arch bridges are passed under during the p, enhancing the scene greatly. Class B 100 ft. $12.00

e also sell a 50 foot strip. Class B. Univoque. $6.00

RAMIC VIEW FROM PITTSBURG TO ALLEGHENY, PA. Unitarisme. his is a fine picture of the busy thoroughfare from Pittsburgh to Allegheny, ver the Sixth Street bridge, and it should make a good subject for exhibitors, s every person who has ever been in Pittsburg cannot fail to recognize such familiar scene. Class B 100 ft. $12.00

CULAR PANORAMA OF JONES & LAUGHLIN'S STEEL WORKS, PITTS-BURG, PA. . . . . Unitif.

This picture gives a good representation of the immensity of the work turned ut by this great corporation, and it shows one of the many engines of this oncern, shifting cars, etc. A fine picture. Class B 50 ft. $6.00

Circus Series.

AY AT THE CIRCUS. . . . . Ungifted.

We present here a series of interesting pictures and show a number of scenes just as witnessed by a visitor to the Great Forepaugh and Sells Bros.' combined four-ring circus. We begin by showing the complete circus parade as it takes place in the street. The first scene shows the parade coming down a broad asphalt avenue with park in background. Entire parade shows elephants, camels, band wagons, chariots, cages of animals, and full circus paraphernalia, making a most interesting subject. The next picture shows the assembly or grand entry, and includes the entrance into the arena of the elephants, chariots, wild animals, horses, camels, etc. We next show an exciting horse race, consisting of eight horses, on which are mounted an indian, a squaw, a Filipino girl, an Arab woman, an Arab, a cowboy and an English jockey and an American jockey. The picture concludes with a bareback team race. In this race two horses are abreast, the driver standing up, with one foot resting on one horse and one upon the other. They make two circuits of the ring and furnish a very exciting climax to the picture.

Class B 350 ft. $42.00

Class B 175 ft., showing the street parade.	Ungestraft.	21.00
Class B 20 ft., showing the horse race.	Ungilded.	2.40
Class B 65 ft., showing the assembly.	Ungimiento.	7.80
Class B 40 ft., showing the team race.	Ungird.	4.80

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LEAPING DOGS AT GENTRY'S CIRCUS. . . . . Unifolium.

In the center of the ring the trainer forms a pile of baskets many feet in height and over this Gentry's famous greyhounds leap in rapid succession, forming a graceful arch and landing on the ground as lightly as so many feathers. The position of our camera was a most happy one, as the dogs appeared to leap directly toward the audience and the film is both beautiful and exciting.

Class A 100 ft. $15.00

BICYCLE TRICK RIDING. . . . . Unbottomed.

"Neidert," of national fame, does stunts on his wheel that are simply wonderful. Makes his bicycle rear up, and rides around the stage on his back wheel; besides a lot of other easy things, such as riding on one pedal and riding backward, seated on handlebar. Class B 50 ft. $6.00

ARABIAN GUN TWIRLER. . . . . Unbought.

An interesting exhibit by Hadji Cheriff, of the original Midway Plaisance. Twirles his rifle over shoulder, behind back, under leg, both hands and one hand. Class B 50 ft. $6.00

THREE ACROBATS. . . . . Unbounded.

The Buffons are artists in their line. They tumble in and out of trick doors, disappear and reappear in unexpected places in most unexpected ways. Sure to amuse the children. Class B 50 ft. $6.00

TANDEM HURDLE JUMPING. . . . . Tundente.

Shows two of Barnum & Bailey's expert horse women, each mounted on a spirited horse and driving three other horses tandem. Class B 30 ft. $3.60

TRICK-ELEPHANTS, No. 1. . . . . Tundiamos.

Twelve of Barnum & Bailey's famous trick elephants are seen performing in the ring. One stands on his head, another rolls a barrel around. Other very laughable antics. Class B 40 ft. $4.80

TRICK ELEPHANTS, No. 2, ... Tundidor.

Shows a number of elephants forming a pyramid, while others march around the ring, at the same time doing many comical and amusing tricks.

Class B 50 ft. $6.00

HORSE DANCING COUCHEE COUCHEE. . . . . Tundidura.

Mr. O'Brien, of Barnum & Bailey's Circus, has a wonderful trained horse. It goes through all the steps of this much talked of dance to perfection, keeping perfect time with the music. Class B 50 ft. $6.00

MR. AND MRS. CALIFF AT DINNER. . . . . Unblamed.

Shows a tank in the Zoo at Central Park, New York. Two hippopotamusses are being fed by their keeper, who drops loaves of bread into their wide open jaws. Class B 50 ft. $6.00

TRAINING A HORSE TO JUMP HURDLES. . . . Unembodied.

An expert horsman is seated upon a handsome white horse and is training him to jump hurdles. The horse and rider are kept constantly within the vision of the camera, the horse jumping back and forth over the same hurdle. This is a very picturesque and amusing scene, and it is a remarkably fine piece of photography with a beautiful background. Class B 50 ft. $6.00

FEEDING A BEAR AT THE MENAGERIE. . . Univoqueis.

A huge old Bruin is seen inside his cage standing on his haunches. A young man outside is passing him peanuts, which, judging from the expression on

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the old bear's face, he is enjoying immensely. This is one of the most perfect pieces of photography ever offered, and as a subject, will be highly pleasing to the children. Class B 50 ft. $6.00

Coaching, Tally-Ho *and* Horse Pictures.

TALLY-HO DEPARTING FOR THE RACES. . . . . Unhoused.
The Tally-ho shown in this picture is loaded with merrymakers starting for a days sport at the race track. Class B 50 ft. $6.00

BUFFALO HORSE MARKET. . . . . Tupiriais.
The high-spirited animals are seen to good advantage as they are led on board the cars. This film excels in artistic merit, . Class B 45 ft. $5.40

HURDLE RACE AND HIGH JUMPING. . . . . Tupiesemos.
Taken at the Country Club, Buffalo, N. Y. The horses are prize winners at the New York Horse Show. The hurdles are high and the jumping is fine.
Class B 45 ft. $5.40

Combats.

THE GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST. . . . . Uniflorous.
This film shows a most exciting Græco-Roman Wrestling match between two of the most skillful "Knights of the Mat" and is full of action from start to finish; every muscle stands out in relief as the Gladiators battle for supremacy. The fall is finally won by Roeber after a hard fought contest which keeps the spectators in a fever of excitement. The match took place in a large Amphitheatre and the referee, timekeeper, judges and seconds who are all well known sporting men, form an animated background to the scene. Photography and action throughout are perfect. Class A 355 ft. $53.25

MISS LAURA COMSTOCK'S BAG PUNCHING DOG. . . . Ungainful.
This wonderful dog "Mannie," owned by the vaudeville star, Miss Laura Comstock, is a most learned animal. He has been trained to perform all sorts of tricks, and his intelligence is, perhaps, most marked in his latest and most difficult feat, that of punching the bag. This picture depicts him in a bag punching performance which is really wonderful. His high jumps and lightning-like punches are remarkable and cause one to marvel at the amount of patience that must be necessary to teach a dog such tricks. Class B 100 ft. $12.00
Class B 50 ft. Ungainly. $6.00

THE GORDON SISTERS BOXING. . . . . Ungallant.
Champion lady boxers of the world. Here we depict two female pugilists that are really clever. They are engaged in a hot and heavy one-round sparring exhibition, which is photographed against a very pleasing background, consisting of a park, with marble entrance and walk, and beautiful trees and shrubbery. The exhibition is very lively from start to finish; the blows fall thick and fast, and some very clever pugilistic generalship is exhibited.
Class B 100 ft. $12.00
Class B 50 ft. Ungartered. $6.00

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Dances.

THE NATIONAL GEISHA DANCE OF JAPAN. . . . . Union.
This scene was taken in the Japanese Capitol, Tokió. It shows six very pretty Geisha Girls executing the National dance. Class A 40 ft. $6.00

LEANDER SISTERS. . . . . Tubereuse.
A clever, characteristic dance called the "Yellow Kid." Very unique. Stage is in the Sutro Baths, San Francisco, Cal., and the audience is composed largely of bathers. Class A 50 ft. $7.50

CUPID AND PSYCHE. . . . . Tubatore.
By the Leanders. The dress of one consists of a pair of wings and a bow and arrow; the other represents a fairy. Bathers in all stages of dress and undress watch the graceful dance. Class B 50 ft. $6.00

DANCING DARKEY BOY. . . . . Tuchlappen.
Scene is in a stable, where a crowd of horsemen, jockeys and stable hands are watching a little darkey boy dance on a table. Class B 45 ft. $5.40

THE DOLORITA PASSION DANCE. . . . . Unbias.
Musicians are seated, playing, while the graceful Dolorita dances. It is the Danse-du-Ventre, the famous Oriental muscle dance. Class B 50 ft. $6.00

ORIENTAL DANCE. . . . . Unbidden.
This performer executes a modified coochee-coochee dance that has been spoken of by the press as "refined, chaste and elegant." It is a fitting description. Class B 45 ft. $5.40

CISSY FITZGERALD. . . . . Unberitten.
A new dance by this celebrated English artist. Her famous winks adds to the interest of the picture. Class B 45 ft. $5.40

PICKANINNIES. . . . . Turdulo.
A jig and a break down by colored boys. A scene showing Southern plantation life before the war. Class B 45 ft. $5.40

FATIMA'S COOCHEE-COOCHEE DANCE. . . . . Unbiegsam.
This is the lady whose graceful interpretation of the poetry of motion has made this dance so popular of recent years. Class B 50 ft. $6.00

DANCING ON THE BOWERY. . . . . Unbeweisen.
A familiar scene on the East Side. An Italian is grinding away on the piano organ and the dance music is greatly appreciated by the children who have gathered around. Two little girls (one a coon-let) go through a series of fancy steps that would make a vaudeville performer envious. A crowd of men and boys stand around watching. A very clever picture. Class B 50 ft. $6.00

PARISIAN DANCE. . . . . Tunkform.
The can-can. Best seen to be appreciated. A full size picture, with striking contrasts of black and white. Class B 45 ft. $5.40

FIRE DANCE. . . . . Uneasiness.
As danced by La Loie Fuller. A very artistic and interesting film. The dance is executed with the famous ten-yard skirts invented for the wonderful fire dance which had such a phenomenal run at Koster & Bial's, New York City.

Titles and Films Copyrighted by Thomas A. Edison.

This is the most suitable film for coloring, and when colored it produces all the wonderful effects that are seen in the original fire dance.

Class B 50 ft. $6.00

SUN DANCE. . . . . Turbioso.

By the famous Annabelle. Class B 50 ft. $6.00

SERPENTINE DANCE. . . . . Turbitti.

Two of the most popular dances ever presented. Beautiful costumes and startling effects with the calcium light. Extra film when colored.

Class B 50 ft. $6.00

BUTTERFLY DANCE. . . . . Turbolento.

As performed by Annabelle, the famous premier danseuse. A charmingly graceful representation of the light and airy flight of a butterfly. Beautiful when colored. Class B 40 ft. 4.80

IMPERIAL JAPANESE DANCE. . . . . Turbinto

A charming representation of the Mikado dance by three beautiful Japanese ladies in full costume. Very effective when colored. Class B 45 ft. $5.40

THE RAGTIME WALTZ. . . . . Unglaeubig.

This waltz is executed by Kid Foley and Sailor Lil, and presents a complete exhibition of the famous Ragtime Waltz which so many people go slumming in New York to witness. Class B 75 ft. $9.00

THE TOUGH DANCE. . . . . Ungetruebt.

KID Foley and Sailor Lil doing the popular dance of the Bowery in which they claim to be the champions. Class B 75 ft. $9.00

Fire.

DESTRUCTION OF STANDARD OIL COMPANY'S PLANT AT BAYONNE, N. J., BY FIRE ON JULY 5TH, 1900. . . . . Undaunted.

In the background rise immense volumes of dense black smoke from the burning oil. Outlined against this dense oil smoke is seen some of a lighter color. This is from the fire engines and from the houses of the unfortunate residents, whom we see fleeing, They have pressed into service all manner of vehicles, men in some cases taking the place of horses. Class B 150 ft. $18.00

Class B 100 ft. Undeadly. 12.00

Class B 50 ft. Undawning. 6.00

FIRE DEPARTMENT OF ALBANY, N. Y. . . . . Unhooding.

Six engines, four hose carriages, two hook and ladders, two chemical engines, and a runabout containing the fire chief are shown. Every engine has steam up as they pass the camera and volumes of smoke are pouring from the stacks. They form a most dramatic effect as they pass our camera at lightning speed.

Class B 115 ft. $13.80

THE BOSTON FIRE BOAT IN ACTION. . . . . Undubbed.

The film shows the fire boat coming head on to the camera. All of the nozzles are in full play, and the effect of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like huge bunches of ostrich feathers blowing in the wind. We were enabled to take this picture through the kind courtesy of Mr. L. Webber Chief of the Boston Fire Department, who extended to us all the assistance in his power. Class B 65 ft. $7.80

Titles and Films Copyrighted by Thomas A. Edison.

THE BOSTON HORSELESS FIRE DEPARTMENT. . . Uncleanly.

Positively the most realistic and exciting fire run ever offered to exhibitors. It shows the entire horseless fire department of Boston, accompanied by the old style apparatus which is run by horses running at a terrific pace down Batterymarch Street, Boston, on its way to a fire. There are four horseless engines, and the black smoke rolls from the smokestacks in great volumes. Another view on this same film shows a portion of the Boston fire department making a quick hitch in the engine-house and running out with the horses on a gallop. Class A 175 ft. $26.25

MORNING FIRE ALARM. . . . . Tupias.

Shows a Newark fire company just leaving the engine house. The doors open, the horses prance, and the spectators hurry to get a good look at the start Class A 45 ft. $6.75

MONTREAL FIRE DEPARTMENT ON RUNNERS. . . Unedifying.

First comes the Chief's sleigh with old-fashioned side runners, containing the Chief and his driver. Next comes a chemical apparatus mounted on a stout double runner sled, which is followed closely by hose apparatus mounted on double runner sleds. Next comes a water tower mounted on a set of double runners and drawn by four beautiful horses. This is followed very closely by an engine drawn by a four-horse string team. This is followed by another engine on double runners and drawn by a four-horse string team, and a second hose carriage, and a Protective Insurance outfit bring up in the rear. It being a very cold day, the breath leaves the horses nostrils in great white puffs as they gallop through the snow-clad streets. Class A 100 ft. $15.00

FIREMEN RESCUING MEN AND WOMEN. . . . Uncyphers.

The efficiency of the modern life-saving methods and apparatus now in use by the fire department is illustrated by this picture. The view is the front of a burning building where two ladders have been raised. Through a thick cloud of smoke and sparks we see the members of the fire companies ascending. Entering the windows they pass unfortunate occupants, whose only means of exit has been cut off by the flames, to their comrades, who in turn take them down to safety. Class B 65 ft. $7.80

LONDON FIRE DEPARTMENT. . . . . Unendlich.

We here show a brigade of the London fire department galloping on their way to a fire. They are closely followed by a typical London street crowd, which contributes greatly to the interest of the picture. The different fire apparatus form a pronounced contrast to our own American fire fighting machines. Class A 50 ft. $7.50

THE FIRE DEPARTMENT OF CHELSEA MASS. . . . Unghia.

Here we present a perfect fire run showing the entire fire department of Chelsea, consisting of six engines, hose wagons, hook and ladder trucks, etc., on their way to a fire, being led by Chief Allan Spencer. This is one of the crack fire departments of Massachusetts. An excellent fire run. Class A 100 ft. $15.00

A QUICK HITCH. . . . . Unghiuto.

This picture shows the horses running from their stalls to their places at the apparatus in answer to an alarm. The hitch is made in record time and the apparatus leaves the fire-house on a gallop. Class A 50 ft. $7.50

Titles and Films Copyrighted by Thomas A. Edison.

Horse Races.

$6,000 FREE-FOR-ALL PACE AT CHARTER OAK PARK. . Tugendlich.
Great horse racing on the famous Hartford track, showing start and finish of a 2.04¾ heat run by the fastest harness horse in the world, John R. Gentry.
Class B 50 ft. $6.00

PARADE ON THE SPEEDWAY. . . . . Unctuoso.
Taken on the afternoon of the great Speedway parade, showing a number of the fastest horses of New York, racing at full speed down this world famous drive. Some very exciting brushes are shown as the horses pass our camera in rapid succession. The most famous of New York's horsemen posed for our camera for this very excellent picture. Class B 150 ft. $18.00
Class B 50 ft. Unctuosity. $6.00

RACE TRACK SCENE. . . . . Umbesetzt.
A bunch of 20 horses is shown in a close finish. The bright sunshine makes every detail clear and distinct. Shows also the weighing out.
Class B 50 ft. $6.00

JUMPING HURDLES. . . . . Unemployed.
The horses and their riders jump the hurdles in very rapid succession, clearing both hurdle and stream very gracefully. A very unfortunate occurence takes place at the ending of the picture, when one of the horses in making the jump does not clear the stream. He falls very heavily upon the bank, throwing the rider violently to the ground. Although the accurrence is unfortunate for the rider, it adds great excitement to the picture. Class B 50 ft. $6.00

HUMOROUS.

The Adventures of Happy Hooligan.

A new series of comic pictures in which the principal character, Happy Hooligan, Esq., a most disreputable looking tramp, has a number of wonderful and side-splitting adventures, from which, however, he always emerges triumphant, only to get into trouble again by a new prank. Undoubtedly the greatest set of comedy pictures ever invented. An added charm is lent to these pictures by the fact that the surroundings of each film consist of the most beautiful and picturesque scenery.

HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK. . Underpins.
Mr. Hooligan introducs himself to the audience and also to a large, juicy apple pie which rests temptingly on the window-sill. Happy Hooligan slouches around the corner of the house, and, spying the pie, gets outside of it. Having finished the pie, he turns his attention to a large pan on the window-sill, full of ready mixed batter and flour. This he pulls over on his head, and is immediately enveloped in a cloud of white flour dust just as the cook appears in the window and discovers him. She promptly douses poor Hooligan with water. Class A 60 ft. $9.00

HOOLIGAN AND THE SUMMER GIRLS. . . . . Underpart.
A pretty scene in the woods. In the hammock sit two charming summer girls eating caramels. In the distance a farmer is seen mowing. Suddenly Happy Hooligan appears. He executes a war dance on seeing the two summer girls alone and stealing up behind them, he places an arm around each waist. The

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girls beat a hasty retreat, and Hooligan lies down in the hammock, blowing out clouds of smoke. The farmer has seen the occurence, and comes with rapid strides. Reaching the hammock, he draws the sharp tool across the ropes and Hooligan hits the ground with a bump. Class A 75 ft. $11.25

HOOLIGAN CAUSES A SENSATION. . . . . Underplot.

Hooligan is hard at work, sawing wood. A sign on the shutter reads as follows: "No. 71, Mrs. Marshall, Laundress. Samples in this window. Closed Sunday after 11 A. M." Hooligan quits sawing to knock on the shutter and ask for a drink of water. One-half of the shutter opens. The other half which remains in view reads as follows: "I shall undress in this window Sunday A. M." Hooligan immediately sees the point and frantically calls to the passers by. A policeman hustles him off. Class A 100 ft. $15.00

HOOLIGAN TAKES HIS ANNUAL BATH. . . . . Underplay.

A number of ladies are horrified at the sudden appearance of Hooligan, who in the excitement of taking his annual bath, has even forgotten to remove his clothes. As he splashes toward the raft the ladies all retreat in haste, and a great crowd of men and boys dash into the water and administer a severe and thorough washing to the unfortunate Hooligan. Beautiful photography and very fine water effects. Class A 65 ft. $9.75

HAPPY HOOLIGAN APRIL FOOLED. . . . . Unelegant.

A stout, happy looking German stands in front of his beer saloon. In front of him there is a suspicious looking high hat, which looks very much like the old April fool trick, known as "The hat with the brick under it." A small boy comes along and starts to kick the hat, when the German grabs him and explains the trick to him. Just then Happy Hooligan, the tramp, appears, and draws back his foot to kick the hat to pieces, but seeing the amused expression on the German's face, he passes the hat by and looks at the German with the air of the "Wise Guy.' The happy German then removes the hat, takes out a large bottle of whiskey from under it, and, putting it to his mouth, drinks its contents. The tramp is so overcome by what he has lost that he executes a very funny fall in the centre of the sidewalk and promptly goes into a fit. Class A 50 ft. $7.50

HOOLIGAN VISITS CENTRAL PARK. . . . . Underpays.

On a shady lawn several young ladies are seated on a bench, also a colored nurse, with two little tots, who are playing on the grass. Happy Hooligan looms into view and sees a chance for a little flirtation. After brushing his rags with his feather duster he seats himself on the bench. The nurse girl immediately seizes the children and flies for protection to a policeman, who is seen in the background. Hooligan slides along the bench to the next young lady. She, and in turn, her companion, both beat a hasty retreat, and as Hooligan is now in full possession of the bench, he stretches himself at full length, his feet curled gracefully over the back, and prepares to enjoy a refreshing sleep. His dreams are rudely dispelled by the policeman's club, which descends with a terrible whack on the soles of his feet. A lively chase then ensues around the bench, with Hooligan in the lead, ending in his ignominious capture. Class A 75 ft. $11.25

HOOLIGAN'S NARROW ESCAPE. . . . . Underpoise.

Our friend, Happy Hooligan, is here seen traveling from New York to Boston, not in a parlor car, but by the time-honored custom of walking the ties.

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Humorous (Happy Hooligan.)

rom the distance is seen approaching an express train. As it draws nearer nd finally passes by, Hooligan stops in his tramp long enough to wave his at at the passing train. He is then seen to suddenly look around and ake a wild spring down the embankment, and just as his coat-tails disap- ear a train thunders by in the opposite direction on the very track upon hich he was standing an instant before. As it passes by and recedes in a loud of dust, Hooligan limps painfully up the embankment again and shakes is fist after the train. Class A 70 ft. $10.50

LIGAN AT THE SEASHORE. . . . . Underpight.
ehind a large rock, upon a beautiful beach, Hooligan sits at ease devouring is mid-day meal. Along the beach comes a natty young dude dressed in the ery latest style, white flannels, straw hat, high collar and fancy cane. He auses on the far side of the rock, and, seeing no one in sight, proceeds to ndress and go in for a swim. By this time Hooligan is "on," and has been atching the disrobing with interest. As soon as the unfortunate dude enters he water, Hooligan immediately commences to annex the dude's clothes, leav- ng in their place his own horrible rags. He then saunters along the beach, lowing kisses to the frantic young man, who has just discovered his loss. The dude, having nothing else to wear, is obliged to put on Hooligan's cast ff rags, and he had just done this when he is chased away by a colored girl rom one of the neighboring cottages, who mistakes him for a tramp. The lm ends with an exciting fight in the water between Hooligan, the dude and he servant girl, in which the latter gets very much the best of it. A scream- ng laugh from start to finish. Class A 100 ft. $15.00

PY HOOLIGAN ASSISTS THE MAGICIAN. . . . . Undone.
This is a new adventure in which our friend, Mr. Hooligan, appears in an ntirely new capacity. On a stage a professor of magic is performing some onderful experiments, and when he requests some assistance Happy Hooligan mmediately volunteers his services and climbs upon the platform. As he does o, the professor vanishes through the floor and the amateur assistant is left lone with nothing but a couple of barrels, which, however, immediately begin o cut up some remarkable capers. The whole film forms a series of most tartling and laughable effects. Class B 100 ft. $12.00

PY HOOLIGAN'S SURPRISE. . . . . Uneinlig.
Four boys are shooting craps on the sidewalk just outside of a saloon. A enial Dutch bartender appears and shows the boys' a new trick, which con- ists in placing an ordinary tin funnel in the waistband of one of the boys' rousers. The Dutchman then drops a coin into the boys' mouth and then xtracts the same coin from the funnel. Right here Happy Hooligan appears pon the scene and becomes curious. He indicates that he is willing to be onvinced that the trick is genuine, and they proceed to play same on him. he funnel is placed in the waistband of his trousers and his head tipped far ack to drop the coin in his mouth, when one of the boys appears suddenly ith a large bucket of water, which he turns immediately into the funnel. oor Happy Hooligan is nearly drowned and falls to the ground, dismayed t thus suddenly being brought in contact with water, which is Hooligan's worn enemy. Class A 65 ft. $9.75.

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Humorous—The Adventures of Jones Series.

JONES RETURNS FROM THE CLUB. . . . . Unboot.
The scene is laid in a prominent private park and opens by depicting the belated Jones returning from his club, clad in a dress suit, smoking a cigar, and armed with the inexhaustible whiskey bottle. Jones' house is shown in the background, but Jones himself, after traveling waist deep through the snow in the opposite direction from his home, finally becomes bewildered and leans against a tree, the expression on his face alternating between happiness and disgust. A friendly policeman appears on the scene and endeavors to start Jones off in the right direction; an argument follows, which ends by Jones knocking off the policeman's hat and pitching him head first into a neighboring snowdrift. Jones now dons the policeman's helmet and appropriates his club; then makes an attempt to arrest the worthy officer of the law. The picture finally ends by Jones being rolled in the snow. Class B 50 ft. $6.00

JONES AND HIS PAL IN TROUBLE. . . . . Unbooting.
Jones feels that he needs assistance to get home and finds a friend to help him. They are two of a kind. They come down the snow covered pathway, stopping frequently to sample a large flask. They finally stick their canes into a snow bank, and between them they finish up the whiskey. Just then the policeman appears, with blood in his eye. The two happy ones are too much for the officer, and after a short wrestle he is thrown down into the deep snow. Jones staggers away, leaving his friend to fight it out. He and the officer have a very exciting rough and tumble fight in the snow. Jones comes to the rescue and the policeman gives up the job. Class B 50 ft. $6.00

JONES' INTERRUPTED SLEIGHRIDE. . . . . Unborn.
Jones and his friend go out for a ride, still in a happy condition. They meet a policeman, who remonstrates about their manner of driving. Jones stands up on the seat and tells the officer to mind his own business, where upon the officer jumps into the sleigh, and, grappling with Jones, they fall out into a snow drift. The friend drives off as fast as he can, tacking from one side of the road to the other. The cop pursues the sleigh, and Jones escapes. As the sleigh disappears among the trees the cop gives up the chase and comes back for his helmet. Jones comes back also to argue the question, and the cop arrests him. Class B 50 ft. $6.00

JONES INTERVIEWS HIS WIFE. . . . . Unborrowed.
He finally reaches home, pretty late, and finds his wife sitting up for him. He begins to disrobe, throwing his hat and cane on the floor, and scattering his clothes all around the room. His wife at first is very much ashamed of him, then indignant, and finally angry. She picks up a basin full of water and empties it over his head, drenching him from head to foot. The water pours off in streams as he stands with fingers outstretched, shocked almost into soberness. Very comical. Class B 50 ft. $6.00

JONES MAKES A DISCOVERY. . . . . Unbosom.
Jones' wife has been telling her troubles to his friend, who becomes very loving and affectionate. He abuses Jones' confidence in him and consoles the lady with most touching sympathy. Just at this point the door opens and Jones

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appears in his night-gown. He is still in a happy state, but not too much so to appreciate the position. Grasping the false one by the collar, he throws him bodily out of the window; his hat, stick and valise follow. Taking his wife by the arms, he pushes her from the room. Overcome by the excitement and the exertion, he collapses in the middle of the room. Class B 50 ft. $6.00

JONES' RETURN FROM A MASQUERADE. . . . Unbosomed.
Jones comes home from a masquerade ball, clad in a Scotch costume and his usual confused condition. He gets into his neighbors apartments instead of his own. He hears his neighbor and wife coming into their rooms, and being now thoroughly frightened, crawls under the bed to hide. His neighbor discovers him, hauls him out, and by way of punishment, throws him through the window. Class B 50 ft. $6.00

JONES GIVES A PRIVATE SUPPER. . . . . Unbosoming.
This picture shows Jones entertaining three young ladies, after the theatre. They have a private room, and are evidently enjoying themselves very much. Jones sets up the wine freely, and the party becomes hilarious. The girls dance in turn for Jones, each vieing with the other in executing novel and startling terpsichorean effects. Class B 45 ft. $5.40

WHY JONES DISCHARGED HIS CLERKS. . . . . Unclinging.
Great hit. Two delinquent clerks are seated in a broker's office engaged in a game of cards. The boss suddenly appears walking through the corridor. The cards are thrown down in great haste and when the employer enters the office the clerks are apparently busily engaged in their work. The boss looks over the mail and then sits down behind an adjacent screen to enjoy the morning paper. A lady suddenly enters the office and, upon inquiring for the broker, is shown behind the screen by one of the clerks. The broker and lady suddenly display considerable affection for each other. This is an extremely humorous picture. Class B 100 ft. $12.00

WHY MRS. JONES GOT A DIVORCE. . . . . Unclipped.
The scene opens by showing a pretty cook mixing bread in the kitchen. Jones comes in unexpectedly from a trip and carries a dress suit case. He inquires for his wife and is told by the cook that she is absent. Jones is hungry and asks for something to eat. The cook is very obliging and Jones becomes unruly, chuckles the cook under the chin. The cook puts her arms around Jones' neck and leaves finger imprints of flour on his back. This is where the trouble commences. A very funny picture. Class B 75 ft. $9.00

Tramp Series.

THE TWENTIETH CENTURY TRAMP. . . . . Unendowed.
A comic picture that defies description. It depicts the Twentieth Century up-to-date tramp flying over the chimney tops of New York City in the latest improved flying machine. Weary Willie has the indispensible tin can hanging from his waist and he waives his hands to his friends as he flies along. He passes over the top of the Equitable Life building and other New York sky scrapers. He flies over the East River and clears the top of the Brooklyn Bridge, and appears to be making his way toward Staten Island. When he is out in the centre of the river, his flying machine explodes, and like the un-

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fortunate McGinty, down goes Weary William. This picture is most mystifying and humorous. Class A 100 ft. $15.00

PIE, TRAMP AND THE BULLDOG. . . . . Ungalies.
This we believe to be one of the funniest pictures ever put on exhibition. It has had a run of five weeks at Proctor's New York Vaudeville Theatres and the audiences never seemed to tire of it. The backyard of a country villa is where the comedy is enacted. The cook is just placing a pie on a shelf outside the kitchen window. The tramp appears and spies the pie, and also the dog house, out of which a pug nose and a pair of suspicious eyes gaze at him. There is then a hard tussle between tramp and bulldog which ends in the tramp and the dog falling from the stilts to the ground, the dog relieving Willy of his clothes, rather, rags, all the time. The tramp finally manages to get upon his feet and makes off with the dog hanging to what is left of his trousers. Class A 75 ft. $11.25

THE TRAMP'S DREAM. . . . . Ungangbar.
The moon is just rising above the trees when Weary Willy approaches the bench, yawns, stretches and lies down for a peaceful sleep. Then the dream begins. The scene changes to the back door of a farm house. Weary Willy enters the gate and knocking upon the kitchen door, asks the lady of the house for something to eat. The house dog is then turned loose and Weary Willy is grabbed by the slack of his trousers. Dog and tramp roll over and over upon the ground in a terrible struggle. Now the scene instantly changes to the bench in the park and shows Weary Willy awakening. A big policeman is standing over him pounding his feet with his club, and thus putting an end to his nightmare. This picture is a side splitter. Class A 100 ft. $15.00

THE TRAMP AND THE NURSING BOTTLE. . . . . Unhatting.
Seated on a bench near a beautiful lake in the park is a nurse girl and by her side is a baby carriage with her charge. As the baby becomes restless the nurse is seen to give the child a nursing bottle. About this time an officer of the law approaches and becomes rather chummy with the nurse. While thus engaged, Weary Willie enters and immediately takes advantage of the situation by extracting the nipple from the child's mouth and, placing it in his own, settles down to enjoy a good meal. The scene ends as Willie almost succeeds in capsizing the boat of a party of would-be rescuers. As an amusing and side-splitting picture this is without an equal. Class B 75 ft. $9.00

THE TRAMP CYCLIST. . . . . Unhatted.
Shows a tramp enter and try to ride a wheel, from which he makes some very ludicrous falls, and gives up in despair, after which an artist enters and jumps rope on a wheel. A very laughable subject. Class B 90 ft. $10.80

WEARY WILLIE AND THE GARDENER. . . . . Unheilbar.
A gardener is engaged in watering the lawn. Weary Willie enters upon the scene and sees a chance to indulge in a little innocent amusement at the expense of the gardener. He seizes the hose and doubles it up so that the flow of water is checked. The gardener thinking there is something wrong with the nozzle of the hose begins an examination, and Weary Willie, the tramp, releases the kink in the hose and the water gushes into the gardener's face, knocking him violently to the ground. The gardener starts in to pursue

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Humorous (Tramp Series.)

Weary Willie, playing the hose on him as he goes. The tramp is finally captured by a policemen and marched off to the station, dripping wet. Very humorous. . . . . Class B 50 ft. $6.00

E TRAMP'S MIRACULOUS ESCAPE. . . . . Unheilsam.

A fast express makes its appearance around a curve, and being unable to stop in such a short distance strikes the unfortunate hoboe and scatters his remains in every direction. The train is stopped and the train hands return to gather up the pieces. After carrying him a short distance, Weary Willie jumps up and scares the train men out of their senses. Dropping the stretcher, they make a bee-line for their train, with Weary Willie in hot pursuit. A decided hit. Class A 100 ft. $15.00

E TRAMP AND THE CRAP GAME. . . . . Uncloaked.

A number of darky boys and street arabs are engaged in a crap game just outside of the back entrance of a theatre. The darkies suddenly give up the game of craps for the purpose of indulging in a Southern break down. A grewsome looking Weary Willy rushes in to grab the stakes. A policeman suddenly appears on the scene and attempts to arrest the tramp, who makes a very ludicrous escape. Class B 85 ft. $10.20

E TRAMP'S STRATEGY THAT FAILED. . . . . Ungebrannt.

A bulldog is lying just outside the saloon door. An old tramp is thrown into the street by the saloon keeper, and is tackled by the bulldog. The tramp gets away from the bulldog, but returns shortly to take his revenge. This time he is bedecked with a large sugar barrel, which encircles his entire body, and a soap box covering his head. A big laugh from start to finish. Class A 60 ft. $9.00

E TRAMPS UNEXPECTED SKATE. . . . . Ungido.

Here is a picture that appeals to both young and old. A tramp lies asleep. Two mischievous boys enter on roller skates. They remove their skates and strap them to the feet of Weary Willie. They then wake him. Willie starts out in pursuit of his youthful tormentors, but the skates are a hindrance to his progress. In his mad endeavor to reach the boys he goes through a series of very humorous antics. Class A 60 ft. $9.00

Grandpa *and* Grandma Series.

W "WRINGING GOOD JOKE." . . . . . Undue.

Grandpa sits nodding in his armchair in the kitchen, where a stout jolly wash-woman is washing clothes. The woman leaves the tub to talk to a book agent. The small boy enters, and ties one end of a string to grandpa's chair and the other end to a towel which is hanging over the tub. The wash-woman begins vigorously wringing the clothes. The towel is drawn into the wringer, and as grandpa is sitting with his feet on the stove and the chair tilted back, a collision is brought about by the string pulling grandpa and the tub together. This is a crowning success as a comic picture. Class A 60 ft, $9.00

GHTY GRANDPA AND HIS FIELD GLASS. . . . Unheavenly.

Grandpa is absorbed in a daily paper, near an open window, which commands a view of the adjacent land. A spoony bicycle couple dismounting down the lane to re-arrange a portion of the lady's toilet attracts the old gentleman's

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attention. His somewhat impaired eyesight causes him to resort to his trusty field glass in order to better watch the operation. A very apparent improvement in the view affects the old gentleman to such a degree that it is not approved of by his elderly spouse, who appears on the scene at this time and proceeds to demolish the field glass, thus putting an abrupt end to the old gentleman's investigations. Class B 65 ft. $7.80

GRANDMA AND THE BAD BOYS, OR THE TABLES TURNED. Undueness.
Two bad boys enter the kitchen. One climbs to the kitchen table and takes down the old lamp, the other goes to the flour barrel and scoops out some flour, pouring it into the chimney until it is filled to the top. The lamp is then replaced in the bracket. Grandma enters, scratches a match, removes the lamp chimney, when the flour falls upon her head. It sticks in her hair and fills her eyes, but this is where she turns the tables. Suspecting the bad boys, she grabs them by the heels, and throws them one after the other, head first into the flour barrel. Cannot fail to provoke mirth. Class B 60 ft. $7.20

THE DONKEY PARTY. . . . . Uneducate.
A large picture of a donkey hangs on the wall in the parlor. Five pretty girls and grandma are participants in the game. The idea is to blindfold each player in turn, and while in the blindfolded condition they are to take the detached tail of the donkey and locate it in the proper place, if possible. The girls all place the tail on the wrong portion of the donkey's body, but grandma is partially blindfolded only. She, of course, locates the tail in the proper place. Immediately the tail is affixed to the donkey he begins kicking, and strikes grandma on the chest, knocking her down. Class B 50 ft. $6.00

A JOKE ON GRANDMA. . . . . Unearthing.
The old familiar game known as "Hoist the Sail," is played on an unsuspecting grandma. Grandma is seated in a big chair, and there is gathered about her six of her charming granddaughters. They stand over grandma counting up to six, when up goes grandma into the air. This is where the accident takes place. They suddenly let go their hold and down goes grandma. Grandma reciprocates, however, by seizing one of her granddaughters and gives her a sound spanking. Very humorous. Class B 50 ft. $6.00

Humorous (Continued.)

THE BAD BOYS' JOKE ON THE NURSE. . . . . Unharming.
A young nurse is seated asleep on a bench with a small infant in her lap, while directly opposite her can be seen an old gentleman also snoozing. Two bad boys enter upon the scene, one gets a small log about the size of the child and places it in the nurse's lap and the other takes the child from the nurse, and lays it in the old gents arms. In a few moments the old gent awakens and finds the baby, nurse wakes up and misses her baby, and seeing it in the old gents arms, seizes him and mops up the earth with him. A policeman marches them off to the station house. This picture is bound to provoke a great deal of mirth. Class B 50 ft. $6.00

MAUD'S NAUGHTY LITTLE BROTHER. . . . . Undosorum.
In a charming dining room a very attractive young lady is seen seated at the table, evidently waiting for the caller who is to share a quiet little dinner for two. A moment later a dude of the regular chappy type enters and seats

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himself at the table. As soon as the meal commences the inevitable wicked small boy sneaks in unobserved, and producing a piece of rope ties one end securely to the dude's coat tails and fastens the other to the table-cloth. He then crawls under the table and in great glee awaits the result of his operations. At this moment an unexpected interruption occurs. The door is flung rudely open and papa enters upon the peaceful scene, at sight of whom the dude rises from the table and makes a dash for the door. Unfortunately for him his coat-tails are securely tied to the table-cloth, and as he makes his exit he drags off the crockery and table-cloth and overturns the table with a tremendous crash, being forcibly assisted out of the door by the irate parent's shoe-toe, who then rushes back into the room and administers a sound spanking to Maude's naughty little brother. Class A 90 ft. $13.50

HOW THE LOVER SQUARED HIMSELF WITH PAPA. . Uninformed.
The lover is courting his girl while papa is washing the dishes. Papa starts across the kitchen floor with an armful of dishes and drops them upon the floor, smashing the entire lot. He is furious. The lover proposes to mend the damage, and by waving his hand causes the broken dishes to fly back in his own arms in perfect and original condition. Papa places the dishes in the pantry and grants the pair the free use of the kitchen. Class B 50 ft. $6.00

LOVE'S ARDOR SUDDENLY COOLED. . . . . Undulative.
An old-fashioned settee is in the foreground, and in front of it runs a brook. A laddie and lass enter and take a seat, and tell each other their troubles (and incidentally making a little love), when a farm boy enters and seizes the back of the settee and slides the lovers into the water. Class A 35 ft. $5.25

LOVE IN A HAMMOCK. . . . . Undularan.
Two bad boys suddenly appear. One of them climbs into the tree and scrambles out on an overhanging branch, directly over the happy pair. Just as the love making reaches a climax, the branch breaks. The boy falls into the hammock, the hammock breaks, and both the boy and the lovers are mixed up in a confused mass upon the ground. The ending is exceedingly ludicrous. Class A 50 ft. $7.50

LOVE BY THE LIGHT OF THE MOON. . . . . Unedonem.
A garden wall forms the background of this picture. Two lovers appear and lean over the garden gate where the moon throws a shadow upon the ground. The young man invites the young lady to a settee, when the moon's face brightens into a very pronounced grin. As the pair begin love making, the moon winks one eye and then the other, and finally, as the lovers become more interested, the moon comes down from the sky with a grin on his face as large as an old-fashioned apple pie. When the couple discover the moon so close to them, the young lady faints in the arms of her escort. This is a highly amusing picture from start to finish. Class B 65 ft. $7.80

LOVERS, COAL-BOX AND FIRE-PLACE. . . . . Unhardened.
The opening of this very amusing picture brings into view a typical kitchen scene. A young lady can be seen busy with her household duties when in comes her admirer, who immediately starts in with a little osculation, at the same time embracing our heroine in a most affectionate manner. While thus engaged a knock at the door compels the lover to seek a place of safety, which he does by secreting himself in the coal-box. A coal man then enters,

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and going over to the coal-box proceeds to empty a bag of coal on our hero, who, of course, is compelled to remain silent for fear of discovery. No sooner has he departed when the young lady opens the box and her gallant lover emerges as black as coal. He is no sooner through with this ordeal when he is again forced to seek another place of safety, which he eventually does by climbing in the chimney. Papa then enters on the scene, and, finding it cold, commences to build a fire in the grate where Johnny is hidden. Our hero stands the smoke and heat as long as possible, but at last he is forced out of his retreat, presenting a pitiful appearance. Johnny's troubles finally end by the old gentleman kicking him through the door. This subject will certainly bring a good laugh wherever shown. Class B 100 ft. $12.00

GIRL'S FROLIC AT THE LAKE. . . . . Underdoing.

A number of girls are seated on the bank of the lake apparently waiting for chums they expect to appear in a boat. The boat appears and a young man and his sweetheart are the only occupants. They are apparently so engaged with their own pleasure and conversation that they will not notice the girls upon the bank, who are calling out to be taken aboard. The girls finally become exasperated and, springing into the water, swim to the boat and proceed to upset it, precipitating the couple into the water. Class B 100 ft. $12.00

FUN IN A BUTCHER SHOP, OR WHAT HAPPENS IN A SAUSAGE FACTORY. . . . . Ungefuegit.

Two enterprising Dutchmen are at work at their sausage mill. A constant stream of boys and men are coming into the sausage factory and depositing with the butchers, dogs, cats and various other animals, which are thrown into the sausage machine by one of the Dutchmen, while the other turns the handle, and grinds out yard after yard of finished sausage. A Chinaman finally appears with a dog and cat for sale. The Chinaman becomes curious about the inside workings of the machine, and stands leaning over the mechanism. The Dutchmen slip around behind John and tip him head foremost into the machine. They then proceed to grind him up, and out comes a long string of rats instead of sausages. This forms a very ludicrous finish to the picture, which is one of our most laughable comic subjects. Class A 75 ft. $11.25

FUN IN A CHINESE LAUNDRY. . . . . Undashed.

Sing Lee is busy with his ironing when Miss Mischief enters unobserved and tickles the Mongolian's neck with a duster, but upon being observed, runs from the place, the Chinaman falling in attempting to hasten her exit with is foot. Her second attempt is not so fortunate. The Chinaman is prepared and gives her the benefit of a mouthful of water, with which he was moistening the clothes, and assists her exit by the aid of a hot iron. She finally gets her just deserts when she throws the lighted firecrackers at Sing Lee's feet. He grabs her and douses her head first in a tub of water. Class B 60 ft. $7.20

FUN IN A BAKERY. . . . . Universum.

Another side splitter that will keep an audience in uproars of laughter. The scene opens in a bake shop; the baker at work. A rat runs along the floor and climbs up one of the floor barrels. The baker spies the rat, and, seizing a large handful of dough, throws it at him, completely covering his body and sticking him fast to the barrel. The baker then begins making models of the faces of different celebrieties, such as Buffalo Bill, Admiral Schley, and others.

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It is marvelous to see how quickly a face is formed out of the pliable dough. Finally a likeness of a very comical Irishman is made, introducing the cocked hat, the clay pipe, Donegal whiskers, etc. By one twist of the dough the Irishman's face is changed from a broad smile to an expression of disgust. Here two other bakers appear on the scene, who are evidently from the Emerald Isle. They seize the offender and dip him into a barrel of flour. When he is drawn out, he is completely covered with the white meal, and having filled his mouth with flour, he blows it into the eyes of the two bakers, who fall to the floor in a heap. Other comical things take place, too numerous to mention. Wherever shown, this film finishes with the audience holding their sides. Class A 100 ft. $15.00

FISHERMAN'S LUCK. . . . . Tuerie.

Two German Anglers are fishing, with odd results. One gets a bite, and pulls in a length of stovepipe. The other is so astonished that he falls overboard. Class B 50 ft. $6.00

THE WASHERWOMAN'S TROUBLES. . . . . Tumido.

A realistic kitchen scene, in which the ice man makes a lot of trouble. He breaks some dishes and upsets the washtub; then attempts to kiss and make up. Very amusing. Class B 150 ft. $18.00

Class B 50 ft. Tumod. $6.00

THE MISCHIEVIOUS BOYS AND THE WASHERWOMAN. . Unhearted.

While busily engaged at her occupation the washerwoman is annoyed by the mischievious boys, who throw lighted fire-crackers at her from a window nearby. She retaliates by sousing the boys with a convenient piece of wet linen. This enrages the boys, who proceed to deposit a lighted pack in such close proximity to her heels that she is compelled to beat a precipitous retreat, with the tub, suds and clothes in a somewhat inverted order. A side-splitting picture sure to win a laugh. Class B 50 ft. $6.00

MILKER'S MISHAP. . . . . Tupfel.

Man milking a Holstein, which becomes frisky and kicks over the milker and the pail of milk. Man blames some farm hands, and a quarrel ensues. Class B 45 ft. $5.40

SEMINARY GIRLS. . . . . Tumeur.

A number of young ladies, in their night robes, are having a frolic, and are interrupted by a teacher. One girl makes herself *very* conspicuous by crawling under a bed. Class B 150 ft. $18.00

Class B 50 ft. strip (the finish). Tumex. $6.00

FOLLOW THE LEADER. . . . . Unearned.

Six young ladies are seated in their dormitory and one goes to a table and procures five plates the bottoms of which are smeared with soot, which fact the participants in the game do not suspect. The leader's own plate is clean. The leader then rubs her finger on the bottom of her plate and touching it to her nose, then to her cheek, chin and forehead. She then requests the six girls to look at their faces in a mirror. They get even with her by rubbing her face completely with the black soot from the bottom of the plates. A very amusing scene. Class B 65 ft. $7.80

PILLOW FIGHT. . . . . Tumbaveis.

Four young ladies, in their nightgowns, are having a romp. One of the pillows gets torn, and the feathers fly all over the room. Class B 45 ft. $5.40

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Humorous (Continued.)

A MORNING BATH. . . . . Turbasteis.

Mammy is washing her little pickaninny. She thrusts him, kicking and struggling, into a tub full of foaming suds. Class B 50 ft. $6.00

A QUIET LITTLE SMOKE. . . . . Unbuttoned.

Baby sits in his high chair and papa is playing with him. Papa is smoking his evening pipe. Baby clasps his hands, points to pipe and wants it. So papa puts on the baby's hood and baby smokes papa's pipe. The child's face is full of expression and is as pretty a picture of baby life as was ever made for a moving picture machine. Sure to delight the children. Class B 50 ft. $6.00

CASEY AT THE BAT. . . . . Unbreathed.

The umpire makes a decision that Casey don't like, and an argument follows, during which Casey deftly trips him up and continues the argument on the ground. The other players run from the bench and join the rumpus. The fielders come running in and the pile on the home plate looks like a foot-ball scrimmage. A solemn warning to all rotten umpires. Class B 45 ft. $5.40

THE KISS. . . . . Undulled.

Nothing new, but an old thing done over again and done well. Some one has attempted to describe a kiss as "something made of nothing," but this is not one of that kind, but one of those old fashioned "home made" kind that sets the whole audience into merriment and motion, and has always proven a popular subject. It is very fine photographically and an exhibit is not complete without it. Class B 60 ft. $7.20

THE KISS. . . . . Tusase.

By May Irwin and John Rice. They get ready to Kiss, begin to Kiss, and Kiss and Kiss in a way that brings down the house. Class B 50 ft. $6.00

See N.Y. Herald Tribune 7/11/35

THE BOWERY KISS. . . . . Ungirding.

This is the limit of all kissing scenes made to date. We secured the services of Mr. Kid Foley and Sailor Lil, two typical Bowery characters, and they give an exhibition of the manner of kissing on the East Side that is simply productive of screaming laughter and defies description. Class B 60 ft. $7.20

THE DULL RAZOR. . . . . Unconfined.

This picture shows an old gentleman seated at his shaving table. He catches hold of the brush and hurriedly coats his face with the foaming soap and makes an attempt at removing his beard. He scrapes and scrapes, and judging from the painful facial expression, the razor grows duller with every stroke. The old man makes a new and ludicrous twitch of the mouth every time he draws the razor across his face. Class B 45 ft. $5.40

CRIPPLE CREEK BAR ROOM SCENE. . . . . Unbrewed.

Shows tap room of the "Miners Arms," stout lady at the bar, and three men playing stud horse. Old toper with a silk hat asleep by the stove. Rough miner enters, bar maid serves him with Red Eye Whiskey and he proceeds to clean out the place. Barmaid takes a hand with a siphon of vichy, and bounces the intruder, with the help of the card players, who line up before the bar and take copious drinks on the house. Class B 45 ft. $5.40

IRISH WAY OF DISCUSSING POLITICS. . . . . Turulato.

This is a typical Irish argument, in which a can of beer, clay pipes and two sons of Erin form the principal parts. Very funny. Class B 45 ft. $6.75

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NEW WATERMELON CONTEST. . . . . Uncurious.

This subject shows four colored chaps eating watermelon on a wager. The interest becomes very intense as the test proceeds, and the finish is a very close one. Fine effect when colored. Class B 140 ft. $16.80

Class B 100 ft. Uncurling. $12.00 Class B 50 ft. Uncurse. $6.00

LONE FISHERMAN. . . . . Tuteur.

Depicts the patient fisherman, sitting on the end of a plank, waiting for a bite. Practical joker comes along and removes stone from other end of plank. Class B 115 ft. $13.80

UP-TO-DATE CAKE-WALK. . . . . Unblunted.

On a raised platform sit the Music Committee, with banjo and guitar, furnishing reels and jigs and break-downs for the coon cake-walkers. The fancy steps and grotesque evolutions of the dancers are novel and amusing. Class B 75 ft. $9.00

LITTLE MISCHIEF. . . . . Unblushing.

Papa is reading his newspaper and his little girl tickles his neck with a long straw. Thinking it is a fly, papa "shoos" away the supposed fly with his hand. The tickling continues now on the ear, and papa waves his newspaper around his head. Not yet content, the little mischief maker continues her fun, and the man loses all patience, and makes such a wild commotion that he loses his balance, and falls over backwards, chair and all. Sure to make fun for the children, both great and small. Class B 45 ft. $5.40

THE KANSAS SALOON SMASHERS. . . . . Undying.

A gilded saloon, with a fancy bar, forms the background of this picture. A nobby bartender, with white coat and apron, is busily engaged dispensing drinks to his customers. Behind him are the polished plate glass mirrors which Mrs. Nation is soon to spoil. A comical Irishman enters, sets a huge pail on the bar, has it filled, and while he is drinking a glass of foaming beer, Mrs. Nation and her followers enter with their hatchets. One of the women jams the Irishman's stiff hat down over his eyes and another one douses him with his own pail of beer. They then wreck the saloon, smashing the mirrors, bottles, cash register and bar fixtures. The bartender plays a stream of seltzer water on Mrs. Natlon, and as she backs away from behind the counter, a policeman enters and hustles out both raiders and raided. A very exciting scene, full of comedy from start to finish. Class B 65 ft. $7.80

WHY MR. NATION WANTS A DIVORCE. . . . . Unedge.

The scene opens in the bedroom of Mr. Nation, husband of the famous Carrie Nation, the Kansas Saloon Smasher. Mr. Nation suddenly arises from the bed and picks a crying infant from a cradle, and walks it up and down the floor to subdue its squealing. He suddenly steps upon a tack and becomes infuriated, throwing the baby back into the cradle. Then a small boy in the bed demands his attention. The overworked husband becomes exasperated, and seizes a bottle of spirits which *happens* to be in the room. Just then Mrs. Nation enters, and is horrified at seeing her husband drinking from a bottle. She smashes the bottle on the floor, and turning her husband over her knee, spanks him soundly. Class B 100 ft. $12.00

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Humorous—The Rube Series.

THE FARMER AND THE BAD BOYS. . . . . Unhandily.

A couple of boys are shooting craps on the street, when along comes Reuben with his hand bag and umbrella. He stops to look and his hand falls to his side with the cigar between his fingers. The boys smoke nearly all of his cigar before being discovered. When he awakes he strikes right and left at the urchins. They upset him on the sidewalk and steal his bag and umbrella. A policeman hustles Reuben off to the lock-up but not before Reuben gives him a good fight. This is a lively and most amusing subject and is bound to provoke an unusual amount of laughter. Class B 50 ft. $6.00

RUBE'S VISIT TO THE STUDIO. . . . . Unhanding.

This picture shows Rube in the studio inspecting a fine piece of statuary, which on close examination looks like the real thing, and after thoroughly inspecting it, he finally decides to embrace it, but as he reaches out his arms the statue disappears and is seen on the opposite side of the room; then Rube makes a dive for it again, when the statue appears in the original place, and he finally makes another dive for the statue, but just then his wife suddenly appears and discovers her liege lord about to embrace the figure. She makes a break for him and gives him a good thrashing. A very amusing subject.

Class B 70 ft. $8.40

TWO RUBES AT THE THEATRE. . . . . Unicalamost.

An amusing and side-splitting picture, full of laughter. It portrays two countrymen on their first visit to the theatre. Full of life and animation and bound to make you laugh from start to finish. An excellent piece of photography, and a sure winner. Class A 90 ft. $13.50

RUBE AND THE WEIGHING MACHINE. . . . . Unhandsom.

Two hoboes make their appearance and finally see a Rube approach. The latter discovering a weighing machine, decides to weigh himself. Pulling a long bag of coin from his pocket he makes a dive for a nickel and drops it in the slot, at the same time jumping on the machine, which in turn throws him up out of sight. The hoboes make a dive for the coin bag which was dropped in the sudden ascent and disappear also. Sure to make a hit. Class B 50 ft. $6.00

HOW UNCLE JOSH DEFEATED THE BADGERS. . . Unhazarded.

Uncle Josh is called to the door by a very attractive young lady, who endeavors to interest him in a new book. She induces him to take a seat by her on the settee, and, by seductive smiles and very persuasive actions, succeeds in overcoming his shyness and sells him a book, closing the bargain with a hearty kiss. At this moment a co-conspirator enters with a camera and unobserved, secures a picture of Uncle Josh. He then makes his exit, and the young lady follows. The photographer re-enters and, showing the picture, attempts to extort money from Uncle Josh, but Josh gets a back hold and hurls him headlong down the well. At this point, Aunt Jerusha returns and chastises Josh in a manner which she considers suitable for the occasion.

Class B 100 ft. $12.00

UNCLE JOSH AT THE MOVING PICTURE SHOW. . . Uninominal.

Here we present a side-splitter. Uncle Josh occupies a box at a vaudeville theatre, and a moving picture show is going on. First there appears upon the screen a dancer. Uncle Josh jumps to the stage and endeavors to make

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love to her, but she flits away, and immediately there appears upon the screen the picture of an express train running at sixty miles an hour. Uncle Josh here becomes panic stricken and fearing to be struck by the train, makes a dash for his box. He is no sooner seated than a country couple appear upon the screen at a well. Before they pump the pail full of water they indulge in a love-making scene. Uncle Josh evidently thinks he recognizes his own daughter, and jumping again upon the stage he removes his coat and prepares to chastise the lover, and grabbing the moving picture screen he hauls it down, and to his great surprise finds a kinetoscope operator in the rear. The operator is made furious by Uncle Josh interrupting his show, and grappling with him they roll over and over upon the stage in an exciting encounter.

Class A 125 ft. $18.75

ANOTHER JOB FOR THE UNDERTAKER. . . . . Ungeduld.

The scene opens in the sleeping department of a hotel. On the wall of the room is placed a conspicuous looking sign, which reads "Don't blow out the gas." A hayseed enters the room, accompanied by a bell-boy. The boy deposits the Rube's bag and umbrella, and turning a somersault, vanishes through the door as though the earth had opened and swallowed him up. The Rube then removes his hat and coat and places them upon the table. They immediately vanish into space. Other wonderful things happen. He walks up to the gas jet, and blows out the gas. Then the scene instantly changes to a funeral procession, headed by Reuben's hearse, and followed by the carriages of his country friends. An up to date picture, illustrating an almost daily occurrence.

Class A 85 ft. $12.75

PHOTOGRAPHING A COUNTRY COUPLE. . . . . Unhasty.

The scene opens showing Reuben and his best girl looking for a quiet place to spoon. A photographer enters and suggests taking their pictures. Reuben gets impatient, and walks over to the photographer and insists on peering in the camera. A bad boy enters and ties Reuben's legs to the tripod. Reuben makes a wild dash for the photographer, but falls to the ground on top of the camera, smashing it to pieces. The scene ends with the lovers and Reuben all mixed up in a confused mess upon the ground. Class B 70 ft. $8.40

TRAPEZE DISROBING ACT. . . . . Unhelmed.

The scene is on the stage of a vaudeville theatre. A lady dressed in evening costume is performing on a trapeze. Two Rubes are seated in a box in the theatre. The lady begins to disrobe and here the fun commences. As she removes her garments one by one and throws them at our rural friends, they begin going through antics, which to say the least, are highly amusing. When the stockings come off, the climax takes place. The Rubes jump from their seats and make things lively for a short time in the theatre.

Class A 100 ft. $15.00

THE HAYSEED'S EXPERIENCE AT WASHINGTON MONUMENT. Ungefragt.

A very novel and amusing picture. The base of the Washington Monument is clearly defined. Rube enters upon the scene, and as he is going to ascend the monument stairway, he sets down his bag and umbrella and refers to his guide book. A sneak thief then appears, grabs the umbrella and grip and makes away with them. When Rube discovers his loss he calls a policeman and they start in hot pursuit. The thief then runs around the monument with Rube and the policeman after him and finally he enters the main stairway. He

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ascends the stairway followed by Rube and the policeman. He next appears at the little window at the top of the monument, and raising Rube's umbrella makes a parachute of it and jumps out. He descends very slowly and peaceably while the irate Rube and the policeman are left helpless at the top of the monument. Class B 75 ft. $9.00

THE FARMER'S TROUBLES. . . . . Tupisteis.
A darkey bent on mischief wrecks the farmer's wagon by knocking off a wheel. Cabbages roll in all directions. The farmer gets square with the coon. Class B 45 ft. $5.40

A COUNTRY GROCERYMAN'S REVENGE. . . . . Unhealthy.
In a thoroughly well supplied country grocery store a rural youth is seen to enter and place an order with Si Perkins, the proprietor in charge. He then takes the opportunity, while Si is engaged in filling the order, to place the usual stereotyped bent pin on a stool, which is occupied a moment later by Uncle Josh making his usual call to talk about crops. The antics assumed by Josh when he encounters the pin affords great amusement for both Si and the youth. Next the youth, while Si and Josh are interested in an article in the local paper, proceeds to help himself to a liberal meal of dried apples from a box nearby. Josh calls Si's attention to this fact and they concoct a scheme to get even with the youth by offering him a copious draught of cider. The youth unsuspectingly drinks the cider and is shortly severely distressed, as is evident by the immense size he begins to assume. After reaching tremendous proportions he disappears in an explosion, leaving the astonished countrymen gazing in open mouth wonder at the result. Class A 100 ft. $15.00

Old Maid Series.

OLD MAID RETIRING. . . . . Unhappily.
The old maid on preparing to retire for the night finally discovers a man under her bed, who, on being discovered, is scared until his hair stands on end. The old maid insists on his sitting on the sofa beside her, but he continues to struggle and finally succeeds in getting away. Making a desperate run he jumps through the window and disappears. Class B 100 ft. $12.00

THE OLD MAID POSING FOR HER PICTURE. . . . Unebriate.
While the photographer is making his camera ready the old maid walks about the studio. She first looks at a hanger, which immediately falls from the wall, not being able to stand her gaze. Then she looks at the clock, and her face causes it to fall to the floor with a crash. She then walks over to the mirror, which suddenly cracks in several places. The photographer then poses her. Just as he is to press the button the camera explodes with a great puff of smoke; completely destroying the camera and demolishing the studio. The picture finishes up with the old maid tipping back in her chair and losing her balance, displaying a large quantity of fancy lace goods. A sure winner. Class A 75 ft. $11.25

THE OLD MAID IN THE DRAWING ROOM. . . . . Uneatable.
The old maid is seated before a mirror and is evidently relating her experience in the photograph gallery to some friend. Her facial expressions are extremely

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humorous, and when this picture was first shown in New York City, the audience was convulsed with laughter. Class A 90 ft. $13.50

We can also furnish a good 50-foot strip of this subject. (Uncut). $7.50

AUNT SALLIE'S WONDERFUL BUSTLE. . . . . Unhardy.

A sudden gust of wind sweeps Auntie's bonnet from her head, and she, in attempting to regain it, becomes overbalanced and falls over the stone-wall, landing on her bustle. Upon striking she immediately rebounds, disappearing from view. Alighting, she again rebounds and then lands safely beside her badly frightened companion. This picture is highly amusing and bound to create a great deal of laughter. Class A 50 ft. $7.50

Humorous (Continued.)

THE BURGLAR ON THE ROOF. . . . . Unbandig.

He finds a loose skylight, pries it up, and crawls in to investigate. Two women appear upon the scene. One grabs him by the foot and the other belabors him with a broom. Class B 50 ft. $6.00

TWO OLD CRONIES. . . . . Unction.

The interest manifested by these two gentlemen (who are evidently of similar taste, and the best of friends) in the illustrations they are examining, is made so very apparent by their facial expressions and gestures, that it requires no words to convey its meaning to the audience. The hearty laughter resulting from their evident buoyant remarks and illusions are alike indulged in by actors and audience. Class B 50 ft. . $6.00

WHY BRIDGET STOPPED DRINKING. . . . . Unedibor.

The scene was made in the interior of a Chemical Professor's laboratory, on the shelves of which are arranged the professor's many bottles of chemicals and experiments. Bridget is engaged in sweeping the floor of the laboratory. She suddenly remembers that she is very dry, and her attention is attracted to a closet door, over which there is a sign reading "Spirit Closet." Bridget cautiously looks around, opens the door and takes out a large bottle. After relieving her thirst, she places the bottle back in the closet and leaves the room. The professor enters, and himself going to the spirit closet for a drink, discovers that the spirit bottle is empty. He immediately decides to check Bridget's appetite for "John Barley." In the closet he rigs up a skeleton and a bucket of water, arranged to dump automatically on whoever opens the closet door. The scene then dissolves and shows the laboratory the next day, with Bridget entering for another drink. Immediately she opens the closet door, she is clasped around the waist by a skeleton. The water is unceremoniously dumped upon her head, and the skeleton, bearing the sign "Beware of Rum," pushes her violently to the floor. Bridget is terror-stricken, and from the expression on her face we gather that she desires to give up drinking permanently. Class B 75 ft. $9.00

THE FINISH OF BRIDGET McKEEN. . . . . Unearths.

Early morning in the kitchen, Bridget McKeen, with a very chipper smile, enters to light the fire. She piles the wood and coal in the stove and applies the match. The fire does not burn. Bridget becomes annoyed, and kneeling down blows through the grate, as you have often seen her do. Still the fire does not burn. Bridget's patience becomes exhausted, and seizing the kerosene oil can, pours a generous quantity into the stove, when occurs a terrific explo-

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sion, and up goes Bridget through the ceiling to join the angels. In a few seconds down comes Bridget's dissected body. First an arm, then a leg, then her head, then another arm and then the trunk. The scene then dissolves into a very picturesque graveyard, and Bridget's tombstone forms the immediate foreground, with the following epitaph: "Here lies the body of Bridget McKeen, who lighted the fire with kerosene." A winner. Class B 75 ft. $9.00

THE FINISH OF MICHAEL CASEY; OR, BLASTING ROCKS IN HARLEM. . . . . Unghaiella.

Five sons of the Emerald Isle are hard at work drilling for a blast in a ledge of rocks. The twelve o'clock whistle blows and they immediately drop their tools and disperse to partake of the noon-day meal. One of the laborers seats himself upon a keg labeled "dynamite," and with his dinner pail between his knees begins to eat his lunch. He stows away huge slices of bread and meat, presenting very funny facial expressions, and having finished his meal, he lights his pipe for a quiet smoke. Being satisfied that his pipe is well lighted, and with a very wise look on his face, he unthinkingly drops the match into the dynamite keg. A huge explosion then takes place. A great cloud of smoke bursts from the keg and the Irishman goes up into the air like a shot out of a gun. As the smoke clears away, the Irishman is seen to fall heavily to the ground on a heap of rocks. His comrades rush to him, and begin examining him for signs of life, when he jumps to his feet. knocks his comrades right and left and rushes from the scene in terror. This is a sidesplitter from start to finish. Class B 100 ft. $12.00

THE HAIR IN THE SOUP. . . . . Unisilique.

An elderly gentleman of generous proportions is seated at a table in a cheap restaurant, and from the contented expression on his face, he is enjoying his lunch immensely. His evident content, however, is suddenly brought to an end by his swallowiag a hair which has strayed into the soup. After a number of coughs and sneezes he succeeds in locating the troublesome article and expresses his disgust in a most ludicrous manner. A most amusing subject and a marvellous exhibition of facial expression. Class A 50 ft. $7.50

HOW THE DUTCH BEAT THE IRISH. . . . . Ungedruckt.

The rear entrance of a prosperous looking hotel forms the background of this picture. An offensive looking ash barrel obstructs the sidewalk, and the Dutch chef of the hotel appears in the window placidly smoking his pipe. A happy looking Irish policeman enters upon the scene, and, upon seeing the barrel, remonstrates with the cook for having it upon the sidewalk. The cook only laughs at him. The policeman removes the barrel very unceremoniously and goes on patroling his beat. The cook goes out, places the barrel on the sidewalk again, this time placing a ferocious looking bulldog under it. The cop returns, grab the barrel in a fit of anger and throws it over an adjacent stone wall, when he is immediately tackled by the bull dog, who simply wrecks his brand new uniform. A very funny picture. Class A 75 ft. $11.25

LITTLE WILLIE'S LAST CELEBRATION. . . . . Unglaube.

In the garden Little Willie is seen bringing a huge fire-cracker in his coat, which he proceeds to place on end and light the fuse. He retires to a safe distance and watches with painful suspense the slowest of slowly burning fuses, and

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finally when he is sure of its failure approaches for a closer examination, when——as usual a cloud of smoke, which afterwards clears away, showing Little Willie receiving his reward in that place where all good boys go in stories. Class A 75 ft. $11.25

NEWSBOYS AND HOKEY POKEY MAN. . . . . Unhandlich.

This picture shows a large number of newsboys and urchins gathered around a hokey pokey vender, spending their pennies on the small cakes of frozen cream, which are devoured with a relish seldom seen. A daily occurrence along the Bowery during warm weather. Class B 65 ft. $7.80

NEW PIE EATING CONTEST. . . . . Unhappied.

Two men are eating blackberry pie on a wager, the judge standing over them, and when the decision is made in favor of the man with the largest mouth the other contestant becomes angry and pastes what remains of his pie over the judge's face. Very funny. Class B 65 ft. $7.80

THE BULL AND BEAR. . . . . Unhappy.

The Bull enters the Stock Exchange and walks over to the ticker, but the reports just coming in do not suit and he plainly shows his displeasure by facial expression and gestures. When the Bear appears, who shows his pleasure by happy exultation. Finally the reports make a change and the countenances of the two brokers change also. A fine picture for facial expression and cannot fail to please. Class B 75 ft. $9.00

TRYING TO CATCH AN EARLY TRAIN. . . . . Unicalamo.

Surburbanite is seen in bed chamber, discovers he has overslept himself, jumps out of bed, shirt, trousers, shoes, collar, tie, coat, vest, hat, cane, cigar and satchel arise from the floor and adjust themselves to him. Makes a hasty exit. Scene dissolves to a R. R. Station, showing surburbanite running to catch the rear end of a moving train. Class B 50 ft. $6.00

WHAT HAPPENED ON 23d STREET, NEW YORK CITY. . Unharbour.

This is a winner and sure to please. The scene as suggested by the title is made on 23d street, New York City. In front of one of the large newspaper offices on that thoroughfare is a hot air shaft through which immense volumes of air is forced by means of a blower. Ladies in crossing these shafts often have their clothes slightly disarranged, (it may be said much to their discomfiture). As our picture was being made a young man escorting a young lady, to whom he was talking very earnestly, comes into view and walks slowly along until they stand directly over the air shaft. The young lady's skirts are suddenly raised to, you might say an almost unreasonable height, greatly to her horror and much to the amusement of the newsboys, bootblacks and passersby. This subject is a winner. Class B 50 ft. $6.00

WHAT DEMORALIZED THE BARBER SHOP. . . . . Unheimlich.

(New.) It is a rainy day outside. The ladies are waiting for a car just in front of the shop. The man who is having his boots blackened, looks up the stairway to the sidewalk and sees the "show" first, and the others all crowd to the doorway. Class A 65 ft. $9.75

THE SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH. . . . . Unharmful.

This picture opens with a charming young lady about to descend from the top of an old time Fifth avenue stage, which she finds a most difficult undertaking even with the aid of a male companion. The entrancing pair of limbs as

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well as the gaudy display of hosiery is certainly satisfying to the numerous "Rubber Neck" passengers inside of the coach, as the picture well shows. Will please both the young and old. Class B 50 ft. $6.00

PHOTOGRAPHER'S MISHAP. . . . . Unheilig.

An amateur photographer sets his camera up on the railroad tracks to make a photograph of an overhead bridge, and is so busily engaged on focussing up on the bridge that he does not notice an approaching express train coming at the rate of sixty miles an hour, which strikes him and he is thrown about ninety feet, demolishing his camera and tripod completely, but being impossible to kill a kodak fiend, he jumps up, brushes himself off, picks up some of the pieces of the tripod and throws them down in disgust, shaking his fist at the fast receding train, then steps directly in front of a train going in the opposite direction, and is rescued by two men who run and push him off the track in time to save his life. An excellent subject and warranted to please the most critical. Class A 100 ft. $15.00

A BOWERY FIVE CENT SHAVE. . . . . Unheilwoll.

The speed and facility of a cheap shave are very forcibly illustrated in this picture. The scene opens in a typical Bowery barbershop where we discover the proprietor awaiting the arrival of the next "victim." Two customers, apparently strangers, enter and take seats, whereupon the barber proceeds to cover them with a combined cloth, which we realize later is a very appropriate adjunct to this somewhat expeditious system of the tonsorial art. The operator next administers gas to each customer, which seems necessary before proceeding to inflict the agony which follows. He then applies a very liberal quantity of lather, with a whitewash brush, and proceeds to shave with an immense razor, which he finds necessary to frequently stroke on the soles of the victim's shoes. With a few vigorous strokes he succeeds in removing the beard and incidentally some of the customer's hair, which does not seem to inconvenience this acrobatic barber at all, and after a liberal squirt or two of water from an immense syringe over the faces of the customers, removes the cloth and touches a spring which causes the chairs to be vacated precipitously, exhibiting the usual sign, "Next." Class A 100 ft. $15.00

A CHINESE SHAVING SCENE. . . . . Unificando.

People throughout the entire world are familiar with the fact that our worthy Chinese friends wear their hair very closely shaved on their foreheads and in fact, as far back as their crowns, but few people stop to think how the removing of this surplus hair is performed. In this picture we show a Chinese barber commencing and finishing the work of shaving one of his customers, who is resting quietly in a large chair, with a most contented look on his "Handsome features." This subject is very amusing. Class B 60 ft. $7.20

HARRY THOMPSON'S IMITATION OF SOUSA. . . . . Unificamos.

The well known Band Master is here imitated "To the life" by the above clever impersonator who goes through all the well known poses familiar to Sousa when the latter is in full blast leading his band while playing one of his favorite compositions. Class B 50 ft. $6.00

THE BURLESQUE SUICIDE. . . . . Univocamos.

A dissipated looking man is seated at a table with a decanter of whiskey and a glass beside him. Upon the opposite side of the table lies a large revolver.

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Humorous (Concluded.)

The man is evidently an habitual drunkard and is lamenting his fate. He pours out a glass of whiskey, and with his face indicating despair, starts to drink it. He evidently changes his mind, and spies the revolver, seizes it, and places it to his temple as if to commit suicide, but right here he changes his mind again, and laying the revolver carefully upon the table, drinks his whiskey with a smile of content. Of course when the audience sees the pistol placed to his head they are greatly excited. The old toper finally bursts out in a fit of laughter and points comically at the audience, as much as to say, "Did you ever get left?" It is remarkable the effect this picture, which begins in so thrilling and ends in so comical amanner, produces upon the audience.
Class B 65 ft. $7.80

THE BURLESQUE SUICIDE, No. 2. . . . . Univocaria.
This picture is the same as the other, except that the drunkard thumbs his nose instead of pointing at the audience for a finish. . Class B 60 ft. $7.20

Miscellaneous.

MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY. Tumbaras.
Shows the great inventor in working dress, engaged in an interesting chemical experiment. It is an accurate and interesting portrait, full life-size. No collection of moving picture films in complete without this great masterpiece.
Class A 45 ft. $6.75

PARADE OF AUTOMOBILES. . . . . Uncloaking.
The famous Madison Square Garden forms the background of this excellent picture. A number of very fine automobiles pass in this strip, coming close to the camera and show clear and life-size. A very strange coincidence in the closing of the picture is two old ladies who drive by in a dilapidated looking buggy drawn by a long-eared mule. This is a remarkable picture, showing up-to-date means of transportation in New York city, and the incident of the mule and the two old ladies adds a sufficient amount of humor.
Class B 100 ft. $12.00
Class B 50 ft. Unclogged. $6.00

THE AMERICAN FLAG. . . . . Umlaut.
This picture shows our national flag waving in the breeze. Coloring adds greatly to the effectiveness of this film. Class B 50 ft. $6.00

OLD GLORY AND CUBAN FLAG. . . . . Tuonare.
The stars-and-stripes and the flag of Cuba Libre flutter in the breeze one after the other. Very dramatic. Appeals to the popular sentiment. Excellent when colored. Class B 50 ft. $6 00

CHICKEN THIEVES. . . . . Tumbaria.
Two coons are raiding a hennery, when the farmer appears on the scene with his hired man and a gun. He shoots at the disappearing darkey. Fine smoke effects. Class B 45 ft. $5.40

AMBULANCE CALL. . . . . Tudence.
Stable door opens and ambulance dashes out into the street. Policeman holds back a furniture van till ambulance passes by. Class B 50 ft. $6.00

AMBULANCE AT THE ACCIDENT. . . . . Tudesque.
The victim is lying on a trolley car fender. Ambulance drives up and the injured man is removed in a stretcher. Class B 50 ft. $6.00

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Miscellaneous (Continued.)

BABY'S MEAL. . . . . Underpull.

Baby is seated on his high chair, and at a table close by father is enjoying a little light lunch. Baby and father both have their bottles, the baby's is milk and the father's is Piper Heidsieck. Baby is in a good temper when the meal starts, but not being satisfied with his own bottle and being refused the champagne, he proceeds to dig his knuckles into his little eyes and bawl as only babies can. Mother finally rescues baby and brings the meal to a finish. A pretty picture of home life, sure to be a great favorite with ladies and children. Class B 75 ft. $9.00

THE FOX HUNT. . . . . Uncover.

The anticipation of a great day's sport is very evident by the interest taken alike by horses and hounds in the early part of this picture. As they start forth from the kennels, expectation is apparent in every motion. The vaulting of the steeds over bars and the loping of hounds as they start tend at once to interest all in the exciting chase for the brush that must occur later on. Next comes the triumphal return, where the horses leisurely trot along and the hunters discuss the mishaps and incidents of the day's sport, while the brush at the saddle bow is the trophy in evidence of the enjoyment that they have experienced. Class B 125 ft. $15.00

FEEDING THE PIGEONS. . . . . Uneinigen.

This picture was taken in the Place de la Concord, Paris, France. It shows a beautiful French lady throwing food to pigeons, which cluster about her in thousands, flying around and lighting on her arm, eating food out of her hand, etc. This is a beautiful and interesting subject and a perfect piece of photography. Class A 50 ft. $7.50

FEEDING THE DOVES. . . . . Turbaremos.

A farm scene, showing a young girl and her baby sister throwing crumbs and grain to the doves and chickens. Class B 45 ft. $5.40

MASSACRE AT CONSTANTINOPLE. . . . . Unelected.

Showing a number of ferocious Turks tearing down the doors of an Armenian residence. They drag forth the occupants, consisting of men, women and little children, butcher them with long knives, and then, after looting the house of all its valuables, they set fire to it. Class B 65 ft. $7.80

WASHING DOWN DECKS. . . . . Unemptied.

We here present a remarkably life-like scene in the early morning on board an American Man-o-War. The jack tars are lined up for deck washing. A number of them have their scrubbing brushes mounted on long handles and are vigorously rubbing the deck, while three lazy looking chaps with a smile of victory which indicates that they have the soft job of the day, are playing a hose for the jacks who are scrubbing. The water effects presented in this picture are very fine. Class B 50 ft. $6.00

STAGE COACH HOLD-UP IN THE DAYS OF '49. . . . Unendling.

This scene will give you a good idea of the desperate "Hold-Ups" that occurred on the plains when the rush was made to the new gold fields in '49. It shows the desperadoes coming from ambush, covering the driver of the stage with Winchester rifles and ordering him to halt. The occupants of the coach are compelled to dismount from their places, and are lined up in a very realistic manner with their hands thrown up. The outlaws get all the booty they can, and are just departing when an armed Sheriff's posse arrives. They

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pursue the bandits, and after a desperate chase and a brutal conflict, capture them and return to the scene of the robbery. The bandits are then forced at the points of revolvers to ride in front of the coaching party to Dad's Gulch, a mining town, where they are safely landed in the lock-up. This picture will joyously intoxicate any audience, and deafening applause for an encore will be certain. Class A 150 ft. $22.50

A ROUGH DAY ON THE OCEAN. . . . . Ungeduldig.
This picture was taken on the promenade deck of one of the great Atlantic liners during a storm and shows a number of passengers clad in rainy day costume, walking the deck. The Captain also appears with a field glass and is making observations. The seas are running very high and make a picture of a very interesting nature. The picture is greatly enhanced by the heavy seas dashing against the sides of the ship, turning the water into foam, and by one of the passengers being taken suddenly ill and going hurriedly to the rail of the ship for obvious reasons. Class A 100 ft. $15.00

THE PUPPIES AND THEIR MOTHER. . . . . Unhospital.
This interesting picture from life illustrates the principle of self preservation as exhibited in the lower animals. A group of young dogs partaking of their noonday meal afford us an opportunity of observing the persistency with which these young animals attack the fountain of life, and the various tactics they employ to secure the best point of vantage to obtain that which satisfies their appetite, which at present seems to be their sole object in life. A humorous and instructive lesson in Nature. Class B 75 ft. $9.00

CAPTAIN BOWSER AND HIS FOOL KILLER GOING THROUGH THE WHIRLPOOL RAPIDS. . . . . Unhurt
Here we show Captain N. P. Nissen, formerly known as Captain Bowser, making a trip through the Whirlpool Rapids in his famous twenty-four foot craft known as the "Fool Killer." Captain Bowser is shown embarking in his boat at Niagara Falls, Ontario. After he carefully embarks, the "Fool Killer" is taken in tow by a rowboat and towed out into the stream. Here the captain is seen to go below the whaleback deck and close the hatch. Then the trip through the Rapids begins. One of our cameras, which was operated by a second photographer, was in waiting on a trolley car, and the progress of the "Fool Killer" is followed on its entire trip through the mad waters, and a most realistic picture was secured which absolutely defies description. The boat is seen to pitch, rock and plunge as it is carried at the will of the current in this most erratic of streams, and we secured an absolute picture of a feat that has heretofore been declared impossible to accomplish. This strip is of the highest value from a dramatic, artistic and historical standpoint. Class A 150 ft. $22.50

CARLYSLE D. GRAHAM SWIMMING THE WHIRLPOOL RAPIDS. Unianular.
Here we show an excellent life-like picture of the one man that ever successfully swam through the lower Whirlpool Rapids. Mr. Carlysle D. Graham is first seen being rubbed down by his assistants; then the cork life belts are adjusted. He finally steps on to a flat rock on the American side of the Whirlpool and slips into the current and starts on his thrilling swim to Lewiston and fame. The panoramic device is set in motion, and the swimmer is followed until he passes out of the field of the camera. Class B 80 ft. $9.60

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Miscellaneous (Continued.)

CANOEING SCENE ON THE CHARLES RIVER, BOSTON, MASS. Uniaxial.
This we believe to be the best as well as the most interesting subject of Boston's latest fad yet taken. The opening of this picture brings into view the beautiful Charles River, considered to be the most picturesque spot in the East. One of the features of this picture is the great number of canoes which are being skillfully handled by the occupants of same. They approach in large numbers, and as they pass close to the camera it makes this picture a most striking one. The happy faces of the fair occupants can be plainly seen as they glide past, and this, of course, is bound to make it a bright and winning subject. Class A 100 ft. $15.00

TROUBLE IN A BARNYARD. . . . . Unhumanized.
A lively fight between two game cocks on the barn floor. This picture was captured at random while the birds were engaged in a lively battle, and is a most artistic scene, being also replete with action. Class B 50 ft. $6.00

ELECTROCUTION OF CZOLGOSZ. . . . . Unhonored.
A detailed reproduction of the execution of the assassin of President McKinley faithfully carried out from the description of an eye witness. The picture is in three scenes. First: Panoramic view of Auburn Prison taken the morning of the electrocution. The picture then dissolves into the corridor of murderer's row, The keepers are seen taking Czolgosz from his cell to the death chamber. The scene next dissolves into the death chamber, and shows State Electrician, Wardens and Doctors making final test of the chair. Czolgosz is then brought in by the guard and is quickly strapped into the chair. The current is turned on at a signal from the Warden, and the assassin heaves heavily as though the straps would break. He drops prone after the current is turned off. The doctors examine the body and report to the Warden that he is dead, and he in turn officially announces the death to the witnesses. Class B 200 ft. $24.00

THE NEW YEAR MUMMERS' PARADE AT PHILADELPHIA. Uniformity.
This picture is replete with humor and novel features. It is a custom that has been extant in this city for years. We photographed the pageant just as it took place on New Year's Day, 1902. The costumes of those who paraded with the Fancy Dress Clubs were gorgeous in the extreme. The regalia of Kings and Queens of different nations are represented. The materials in the costumes are light in color and elaborate in trimmings and make-up. Pages attired in fancy dress of various historical periods carry the trains of their lords and ladies, and some of the kings require the services of forty attendants to be able to move. The make-up of some of the comic groups is the most grotesque ever seen. The scene is also replete with dancing, cakewalks, etc., partaken of in the street while the pageant is moving. This gives the entire scene a great air of novelty. Class B 350 ft. $42.00

Sold in lengths as follows:

Class B 50 ft.	Unigemme.	6.00
Class B 100 ft.	Unigenous.	12.00
Class B 150 ft.	Uniglande.	18.00
Class B 200 ft.	Uniglume.	24.00
Class B 250 ft.	Unignati.	30.00
Class B 300 ft.	Unihaste.	36.00

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FEMALE FACIAL EXPRESSIONS. . . . . Uninviting.
A most perfect picture of facial expressions and a most perfect piece of photography, showing one of the most talented lady facial expression artists in the world, executing the most amusing facial gyrations. Class B 50 ft. $6.00

BOSTON SUBWAY FROM AN ELECTRIC CAR. . . . Unifoil.
Persons who have visited the "Hub," no doubt carried away very vivid recollections of Boston's famous system of Underground Transportation and this film takes the audience from the bright sunshine into the dim obscurity of the subway. The Underground stations and rows of Electric Arc lamps are plainly shown and, after traversing the tunnel for a considerable distance, the car finally emerges opposite the railroad depot. Class B 100 ft. $12.00

THE KIDDIES GO IN BATHING. . . . . Unifoliado.
A pretty and natural picture in which the principal actors are two tiny tots who are evidently not a bit afraid of the briny deep, as they splash around in the waves in very evident delight and enjoyment. The water effects are splendid and this is a beautiful subject of "Child-life." We recommend this to make a hit with any audience. Class B 50 ft. $6.00

ORA PRO NOBIS ILLUSTRATED. . . . . Uniquement.
Here we present a faithful illustration of the beautiful sacred song by Clarence Hunt, Ora Pro Nobis. The entrance of a beautiful church forms the background of the picture. The scene opens with the congregation passing into the church, and a very heavy snow storm prevails. It is night and the lights of the church stream out over the snow clad yard. Against a snow covered gravestone a young girl dressed in rags is resting, her face depicting want, care and weariness. A beautifully costumed lady, passing into the church, pauses long enough to speak a comforting word to the waif and passes her a coin. The child, however, is evidently past the point where she is interested in money and drags herself to the church door and listens to the music, her face beaming with evident delight. Weakened by cold and exposure, she totters toward a cross on one of the graves, at which she prays, and falls exhausted in the snow. The sexton and some of the congregation discover the body of the dead girl. Here a most beautiful and appealing effect is introduced. The angel of death hovers near and is seen to take the girl's departing spirit, which assumes the thin outline of her body and slowly ascends to the sky.
Class A 100. $15.00

DEEP WATER DIVING ILLUSTRATED. . . . . Uniqueness.
Here we present a most remarkable picture, representing a great scientific achievement. Two naval divers are seen going down from a boat, on the deck of which their comrades are seen pumping air to them through pipes and feeding out their life lines. After the divers go well below the surface of the rolling waves the scene changes to the bottom of the ocean, and the divers are seen actually at work taking valuables from the hull of a sunken ship. The seaweed is plainly seen in the bottom of the ocean, and various shapes and species of fish are seen to be swimming about. As hundreds of thousands of people have no conception of how divers accomplish their work, this will be a most amusing and interesting scene. Class A 120 ft. $18.00

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Miscellaneous (Continued.)

CAPTURE OF THE BIDDLE BROS. . . . . Unengaged

The public throughout the world is acquainted with the sensational capture of the Biddle Brothers and Mrs. Soffel, who, through the aid of Mrs. Soffel, escaped from the Pittsburg jail on January 30th, 1902. Our picture, which is a perfect reproduction of the capture, is realistic and exciting. It shows the sheriffs in two sleighs coming down the hill on the snow covered road. Mrs. Soffel and the Biddle Brothers appear in the foreground going toward the sheriffs. Immediately the sheriffs are seen by Ed. Biddle, he stops the sleigh, and rising, begins firing at the sheriffs with a shotgun. He is the first to be shot and falls to the ground in a snow bank, but, game to the last, he rises on one elbow and fires shot after shot with his revolver. Mrs. Soffel and the second Biddle then begin firing. When Mrs. Soffel sees that their capture is certain, she attempts to take her own life by shooting herself with the pistol. The sheriffs are finally victorious and the two convicts with the unfortunate woman are loaded into the sheriffs' double sleigh. Class A 125 ft. $18.75

JAPANESE GIRL SMOKING CIGARETTES. . . . . Unintitled.

A perfect likeness of a pretty little Japanese girl engaged in a national dissipation, that of cigarette smoking. The picture is very amusing, as the young lady puffs the cigarette smoke and goes through a number of attractive facial expressions. Class B 60 ft. $7.20

A SCHOOLROOM IN THE SOUDAN. . . . . Unintombed.

This is a very amusing and instructive subject, and a perfect piece of photography. It shows a group of Soudanese school children glad in their native costumes and being taught by a native teacher. Class B 50 ft. $6.00

THE BABY AND THE PET BIRD. . . . . Uninvite.

A very perfect piece of photography and a pretty picture of child life, showing a very small and very pretty baby in the arms of its mother playing with a little pet bird which is perched upon the baby's arm. Class B 40 ft. $4.80

PRIZE GEESE AT NEWMAN'S POULTRY FARM. . . . Uninvolved.

Here we have a most perfect piece of photography and an amusing subject. About 250 prize geese at the famous Newman's Poultry Farm, Long Island, New York, are shown indulging in their noon-day meal. Class B 50 ft. $6.00

EGG ROLLING AT THE WHITE HOUSE. . . . . Unissant.

This series of pictures combine Significance, Interest and Picturesqueness. The entire series are significant of the Administration's good feeling toward the public. Interesting, in that they depict a great crowd of men, women and children from every walk in life, playing and scrambling together on the lawn of the White House, the home of our President. Picturesque for their beautiful backgrounds against which there appears the multitude of happy children. We quote a complete account of the ceremony as taken from the Washington Star of April 1st:

"Over 40,000 women and children passed through the White House gates today during the hours set apart for the great National show of Egg Rolling, and when the President stepped on the south front portico at 4.15 P. M., at least 20,000 were within the grounds. The Marine Band rendered a programme of popular music. The President's children entertained at least fifty young friends during the day with a view of the egg rolling from the balcony, but none of them mingled with the great throng, preferring to view the panorama

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Miscellaneous (Concluded.)

from the distance. They were much amused with the antics of the great crowd of children, who were of all colors and from every walk in life."

Class B 150 ft. $18.00

Or in separate lengths of 50 feet each as follows:

Babies rolling eggs	Class B 50 ft.	Unrissimo.	$6.00
Tossing eggs	Class B 50 ft.	Unissons.	6.00
Scrambling for eggs	Class B 50 ft.	Unisyllabo.	6.00

MOONLIGHT ON LAKE MAGGIORE, ITALY. . . . . Unkenntnis.

This is something never before attempted in motion picture photography, and it has proven to be successful beyond expectation. The beautiful ripple of the water with the glitter of the moonlight on same, makes it a picture to be desired by every exhibitor. Indeed, the picture is so realistic that one looking at it can almost imagine they hear the happy voices of the people in the gondolas as they pass by the camera. A perfect picture photographically.

Class B 65 ft. $7.80

WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION. . . . . Univocaron.

A very fine piture. It opens showing the crews of the above mentioned High School leaving their boat house, carrying their sculls upon their shoulders. In quick order the sculls are carried to the raft and placed in the stream. The two crews then pull out for a distance of about a mile, and begin an exciting race toward our camera, passing the field of our instrument within half a boat length of each other, pulling for dear life. A very pretty and interesting picture with beautiful water effects. Class B 100 ft. $12.00

BESSEMER STEEL CONVERTER IN OPERATION. . . . . Unitedly.

The Converter is a large cylindrical vessel into which the molten iron is poured, when the converter is turned into a vertical position and atmospheric pressure forced into the iron by large blowing engines, located in another part of the building. This eliminates the impurities from the crude iron, and resembles myriads of stars coming from the converter. The smoke effect in this picture is, without doubt, the finest ever made on a picture. An interesting and realistic subject. Class B 100 ft. $12.00

DUCKS BATHING AT ALLENTOWN, PA., DUCK FARM. . Universaux.

This is a beautiful picture, both photographically and in action. The ducks are in the stream swimming about, and make a very pretty effect. The picture takes in several hundred white ducks. Full of life and action, and sure to please any audience. Class B 50 ft. $6.00

Mysterious.

THE MYSTERIOUS DOCTOR. . . . . Univocal.

This subject is most mystifying and humorous from start to finish. A cripple enters the doctor's office, hobbling along upon his hands, both legs having been taken off just below the hips. He asks the doctor to fix him up, and the doctor indicates that this is an easy matter. He places the cripple upon a table, and taking two legs from a closet, places them on the cripple, one after the other. The cripple finds to his delight that the legs adhere firmly, and he jumps from the table and dances about the room in great glee. One of the best of the mystical series. Class B 100 ft. $12.00

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Mysterious (Continued.)

THE DOUBLE MAGICIAN AND THE MAGICAL HEAD. Univocally.

A magician enters upon the stage, and after waving his arm, produces a second figure which is an exact counterpart of himself. He then reaches into the air, and there immediately appears in his hand the head of a beautiful woman. The head talks and makes facial expressions exactly if it were attached to a body. The magicians, one an exact counterpart of the other, then seat themselves upon chairs at a table, and the bodyless head is placed upon the table. It talks, laughs and smiles, and makes other gestures. A very fine mystical picture, and one sure to please. Class B 75 ft. $9.00

THE MYSTERIOUS CAFÉ OR MR. AND MRS. SPOOPENDYKE HAVE TROUBLE WITH A WAITER. . . . . Unificar.

As the above title indicates, the scene does not take place in an ordinary restaurant, but one in which all natural rules of order and gravitation are reversed. The couple above mentioned have a most trying experience while endeavoring to partake of a square meal. They find themselves flying about the room from chairs to table, and vice versa, until they are both completely bewildered, ending in a general mix-up, which is sure to provoke much merriment. Class B 100 ft. $12.00

A VISIT TO THE SPIRITUALIST. (New.) . . . . . Uncleared.

A countryman enters the office of the spiritualist. He is then mesmerized and sees funny things. He drops his handkerchief on the floor, and as he reaches for it, it gradually grows larger and larger, dancing up and down, and going through funny antics until before the eyes of the spectator it turns to a ghost of enormous proportions. It then vanishes. The scene closes by numerous ghosts and hobgoblins appearing and disappearing before the eyes of the frightened countryman, who finally leaves the room in great haste.

Class A 100 ft. $15.00

THE CONGRESS OF NATIONS, (new) . . . . . Undomestic.

A new and sensational film, which deals in a highly up-to-date manner with the international situation. A magician steps upon the stage carrying a hoop covered with white paper. Then in quick succession the flags of Germany, Russia, Ireland, England and China are brought forth, and from each a soldier is produced corresponding with the flag of each nation. The magician adds a bit of comedy to the scene by producing a decidedly Hibernian policeman from the flag of Erin's Isle. The magician then waves his hand and the flags of all nations slowly dissolve and blend into one huge American flag. The American flag is then dissolved and the Military representatives of the nations, form a tableau over which is draped their respective flags.

Class B 100 ft. $12.00

FAT AND LEAN WRESTLING MATCH. . . . . Unificaron.

This film is a winner, it being one of the most laughable of mysterious pictures ever made. An extremely lean man and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously but cannot budge him from the floor. After wrestling furiously for awhile, the fat man falls upon the lean one and crushes him as flat as a pan-cake. The fat man then rolls him up in a package about the size of a carpet bag and lays him on the floor, and winds up by tossing him high in the air. The lean man in coming down falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, his body being

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distributed all over the stage. The portions of the fat man's body then begin slowly drawing together, when suddenly they assume their proper place and come to life, the fat man jumping to his feet and making a hasty exit, seeming glad to get out of the way of his terrible opponent.

Class A 75 ft. $11.25

THE ARTIST'S DILEMMA, OR WHAT HE SAW IN A NIGHTMARE.

. . . . . Unificassi.

The scene opens in an artist's studio, the artist asleep in his chair. A large old fashioned clock opens and a young lady comes out and awaking the artist, requests him to paint her picture. While the artist is executing the work a clown comes from the clock, takes in the situation and begins to make love to the lady. The artist detects him and compels him to desist his love making. He continues to paint. The clown becomes interested and asks the artist to allow him to paint the picture, and begins smearing a whitewash brush over the canvas, when lo, a most perfect image of the young lady appears. The image then steps down from the frame joins the young lady in the studio, and the figures, each a perfect counterpart of the other begin to dance to the great astonishment of the artist. The clown then by waving his hand causes the figures of the two girls to merge into one. The artist then assumes his seat and awakens from his dream with a great shock. Class A 125 ft. $18.75

THE MYSTERIOUS URN. . . . . Unificato.

This is one of the famous black art tricks. A large urn sets in the middle of the picture. Several young ladies are standing about the urn when Mephistopheles appears. He waves his mystic wand and causes the urn to disappear. He then commands the seven young ladies to take their places upon the stand which the urn occupied. By waving his hand he causes the young ladies to disappear in a cloud of smoke. He then causes the scene to change to an artist's boudoir, when a fashionably attired young man appears and makes love to one of the young ladies who happens to be there. As he is about to encircle her with his arms, she disappears mysteriously and Mephistopheles appears in her place. The commands the floor to open under the bucolic young man, who disappears. The young man then reappears and is making his toilet before a mirror, when Mephisto again returns and transforms the scene to Hades, where the mystic urn reappears. The beautiful young lady who occupied the studio is commanded to step out of the urn, and one after the other the seven girls attired in tights are taken from the boiling urn in a very mysterious manner. This is one of the most mystifying of the black art pictures. Class B 200 ft. $24.00

We also sell a 100 foot strip. The last 100 feet of this picture makes a very interesting scene. Class B. Unificava. $12.00

THE CLOWN AND THE AUTOMOBILE. . . . . Unified

The clown and his automobile enters with great puffs of smoke pouring from the machine. The clown and the chaffeur alight from the machine and sit down at the table, which disappears mysteriously. They rush for the tavern door and the second story falls, knocking them both to the ground. The landlord then appears. They are so infuriated that they sieze him, drag

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him to the pump, throw him bodily into the trough and pump a large stream of water on him. Then they mount their automobile and leave the grounds waving their hands to the unfortunate landlord, who is floundering about in the trough with his feet kicking high in the air.

Class B 125 ft. $15.00

THE MAN WITH FOUR HEADS. . . . . Unifique.

One of the greatest of black art pictures. The conjurer appears before the audience, with his head in its proper place. He then removes his head, and throwing it in the air, it appears on the table opposite another head, and both detached heads sing in unison. The conjurer then removes it a third time. You then see all three of his heads, which are exact duplicates, upon the table at one time, while the conjurer again stands before the audience with his head perfectly intact, singing in unison with the three heads upon the table. He closes the picture by bowing himself from the stage.

Class B 65 ft. $7.80

THE MYSTIC WREATH. . . . . Unifiqueis.

The conjurer appears and hangs up an ordinary wreath made of evergreens. The wreath is apparently suspended in the air with nothing whatever visible to hold it up. The conjurer then waves his baton and causes many images to appear in the wreath including a picture of Mephisto, followed by the bust of a beautiful young lady, and then the conjurer's own image, talking, smiling and bowing. The changes are made by one figure fading away and then being replaced by another. This is a most mysterious picture and entirely amusing.

Class B 60 ft. $7.20

ONE MAN ORCHESTRA. . . . . Unifloras.

The prince of black art pictures. The conjuror appears upon the stage and by waving his hand, causes eight chairs to appear in rapid succession. A trombone then appears instantly and mysteriously in his own hands. He seats himself in the first chair and begins playing the trombone, when suddenly in the second chair there appears an exact counterpart of himself playing a drum. This apparition is repeated rapidly and successfully until the entire eight chairs are occupied by a musician, each being an exact counterpart of the other, forming a full orchestra. They play upon their different instruments very vigorously. The conjurer, who is seated in the first chair, arises, and causes them to disappear in rapid succession, and as he is about to step from the stage, he finds his way blocked by an enormous fan, which has arisen in the background. He immediately turns, bows to the audience, an opening appears in the stage and he vanishes through it, instantly reappearing as if dropping from the scenery above, and immediately his feet touch the stage, he disappears again in a cloud of smoke. This is one of the most puzzling of all the black art pictures. Class A 100 ft. $15.00

THE MYSTERIOUS PICTURE FRAME. . . . . Unifiore.

The scene opens in an artist's studio. An apparently empty picture frame, stands upon an easel. The conjurer enters, and by a move of his hand, a curtain rolls up in the back, representing a scene looking out over the beautiful river spanned by many bridges. The conjurer then places a white screen with cloud effects painted in, in the centre of the picture frame, and by wav-

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ing his hand, his own image gradually comes into place upon the canvas and bows and smiles to the audience in exact imitation of his own movements. He then causes his own moving image to go through many comical gestures in exact imitation of his own gestures to the audience, after which he makes his own image step down and out of the picture frame and bow to the audience. The image then steps back into the picture frame takes a seat, and gradually fades away to close the picture. Class B 65 ft. $7.80

THE HAUNTED PAWNSHOP. . . . . Uniplisse.

An old proprietor of a pawnshop is startled by the sudden appearance of a skull. Just as he draws back from the uncanny object, the doors of a mediæval wardrobe fly back and a hand prods him with a sword. He turns to confront his assailant when it vanishes, and at the same instant the skull flies to the other end of the room. He clutches at the skull, when it turns into the half form of a girl from the waist up, suspended in mid-air. As he gazes in amusement, the other half of the girl, fully dressed from her waist down, walks across the room, and the two halves of the figure join, making a girl complete. In an amorous fashion the old man folds his arms around the girl's waist with the intention of stealing a kiss, but the girl immediately changes into an old black negress, who grins in evident delight at the old man's discomfort. In great anger he throws her into the wardrobe and locks the door. Unseen by him, the negress has again become a white girl. A great effect is here produced. Through the doors, which are solid and closed, the form of the girl appears through the woodwork. Hastily opening the door, the old man is then confronted by an Egyptian mummy. Other strange things happen. As the pawnbroker flies from the room a large and grotesque head arises from the smoke and slowly advances toward the spectators. Larger and larger the head grows until it fills the entire picture, and appears as though it would swallow the whole audience. A most laughable and mystifying scene.

Class A 140 ft. $21.00

UNDRESSING UNDER DIFFICULTIES. . . . . Unipolar.

Here we present a picture that simply convulses an audience with laughter. The scene opens in the bedroom of a hotel. A traveler appears, evidently a "little the worse for wear." After stretching and yawning, he proceeds to disrobe. He throws off his coat and vest, but to his surprise and anguish, he suddenly finds himself clothed in a continental uniform. He throws this off in anger, but immediately a policeman's costume flies on him. This is in turn thrown aside in a great rage and he finds himself clothed in a soldier's uniform. At last, thinking himself successful, he makes for the bed and finds a skeleton complacently resting on his pillow. The bed suddenly disappears, leaving him seated on the floor, and great quantities of bed clothes rain down from the ceiling. The picture ends leaving the audience simply convulsed in laughter.

Class A 200 ft. $30.00

WHAT CAME OUT OF THE CHEESE, OR THE LILLIPUTIANS IN A NEW YORK RESTAURANT. . . . . Uniponctue.

A jovial looking man is seated nearest the window of a restaurant. He has just finished his meal and the waiter brings a glass of beer, and when he places the glass upon the table, lo, a little sailor boy about six inches high appears from the foam, and climbing down the side of the glass, proceeds to

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dance a sailor's hornpipe on the table. The sailor then walks toward a large cake of cheese, which is really higher than himself, and from the wedge shaped opening which had been cut, produces a little lady of his own height, with whom he holds a very animated conversation to the great delight of the diner. Another little man appears on the scene, and everything goes smoothly until a quarrel arises among the little people. The picture finishes in an exciting manner, by the sailor and the lady's escort having a lively mix-up. This is one of the most comical effects ever produced in animated photography.

Class A 75 ft. $11.25

EXTRAORDINARY CHINESE MAGIC. . . . . Unipupille.

A large ornamental flower pot stands in the center of the stage, a Chinese garden scene forming the background. From the flower pot arises a large Chinese umbrella, which expands and exposes a Chinese magician, who takes up the jar and throws it to the audience. It suddenly changes into a number of Chinese lanterns, which fly upwards and over the spectators with a wierd and startling effect. The magician then seizes the umbrella and closes it, when it suddenly changes into a lamp. The climax of this great scene is reached when the magician spreads out his arms and the long sleeves of his costume become gigantic bat's wings, while his head grows larger and larger and his body smaller and smaller as he flies directly at the audience.

Class A 90 ft. $13.50

THE WEARY HUNTERS AND THE MAGICIAN. . . Uninjured.

Two hunters who have procured no game are seen to be lamenting their misfortune in a forest. A magician appears and advises them that for a remunerative consideration he will produce a quantity of game for them. They immediately accept his proposition and hand him the money. The magician then takes off his silk hat and produces a large number of rabbits therefrom, and as they scamper through the forest, the hunters bring them down with their shot guns. They are profuse in their thanks to the magician, and stringing their rabbits on a pole, start for home in a victorious manner.

Class B 60 ft. $7.20

THE HINDOO FAKIR. . . . . Uninspired.

A remarkable and mystifying picture, showing a Hindoo Fakir going through a series of tricks. He produces a lovely woman by simply waving his hand in the air. He then sticks four swords in the platform and lays the woman at full length upon their upright handles, and then with a fifth sword he knocks the four from under her and they mysteriously disappear, but the woman stays in her original position, apparently suspended in mid-air with nothing but the atmosphere as a support. A set of butterfly wings seem to grow on her shoulders, and she flies about the stage in a most mysterious manner and then fades away into space. Class A 175 ft. $26.25

MAGICAL CHANGES. . . . . Unimagined.

A wonderful mysterious film in which the magician performs the most marvellous tricks, changing his own costume several times by simply waving his hand in the air. In several instances he stands upon a table and jumps to the floor, and while he is in mid-air his costume is changed instantaneously. A perfect piece of photography and a most mystifying picture.

Class B 100 ft. $12.00

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Mysterious (Continued.)

THE ENCHANTED DRAWING. . . . . Undoso.

Upon a large sheet of white paper a cartoonist is seen at work rapidly sketching the portrait of an elderly gentleman of most comical feature and expression. After completing the likeness the artist rapidly draws on the paper a clever sketch of a bottle of wine and a goblet, and then, to the surprise of all, actually removes them from the paper on which they were drawn and pours actual wine out of the bottle into a real glass. Surprising effects quickly follow after this; and the numerous changes of expression which flit over the face in the sketch cause a vast amount of amusement and at the same time give a splendid illustration of the caricaturist's art.

Class A 100 ft. $15.00

THE CLOWN AND THE ALCHEMIST. . . . . Undoubted.

Although we are led to believe that the ancient alchemists were all powerful, this picture somewhat reverses the order of things. The clown plays some wonderful pranks on the old professor. He appears and disappears in numerous startling positions, using his club with great effect and always escaping punishment. At last the alchemist brings his magic power into use, and calling two hooded assistants, orders a huge cauldron brought in. The climax, by which the clown finally disposes of the alchemist, is startling in the extreme. Class B 80 ft. $9.60

THE MECHANICAL DOLL. . . . . Undamming.

In the beginning of this picture this life-size marvel of mechanism is discovered standing rigidly in the center of the room. The professor first winds up the spring on the right side of the doll, which causes a few spasmodic movements of the arms and head only. He next winds the spring on the left side, when the figure starts to run across the room and is only caught in time by the professor to prevent its colliding with the wall. The different movements of the doll are rapid and various. Class B 75 ft. $9.00

THE ASTRONOMER'S DREAM. . . . . Unbodkined.

Here is an observatory, with telescope, star-charts and all accessories. The old Astronomer is at work over his calculations. Through the aperture in the dome the full moon is visible. First there appears a beautiful vision of a lovely lady, who disappears again all too soon. Then follow in rapid succession such events as flash through the brain of a man with a temperature of 104 degrees; or after eating a welsh rabbit at one in the morning. The moon comes down from the sky, right into the observatory. He has eyes that move and a mouth that opens and shuts. All sort of strange things come out of the Moon's mouth, and the old Astronomer is so frightened that he throws chairs and books and instruments into the dreadful slit. Suddenly the Moon disappears into the middle distance and takes the shape of a crescent. Perched upon one of the horns of the Moon is a lady in scant attire. Then the old Astronomer awakes—alas! it is all a dream. Class B 200 ft. $24.00

Class B 100 ft. lengths. Undersoil. 12.00

THE SPANISH INQUISITION. . . . . Undamaged.

The interior of the Inquisition Chamber is here seen, with its gruesome instruments of torture. Then the Inquisitor leads in his victim, a beautiful lady, whom he drags into the chamber by a rope tide about her neck. Upon reaching the center of the chamber, the fair victim falls upon her knees and prays

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for mercy, but, in spite of her entreaties, she is thrown upon the grate, where, despite her struggles, she is bound securely. When the fire subsides, the Inquisitor holds the skeleton upright on the bars and makes a blow at it with an ax, but his hand is arrested by the angel of death, who afterward causes the spirit of the victim to rise from the ashes. Class B 70 ft. $8.40

HOW THE PROFESSOR FOOLED THE BURGLARS. . . Underput.
The Professor, who is a renowned magician, hears some one approaching and instantly changes himself into a cloaked figure with a skull head. Two burglars enter and deal him a terrible blow on the head. One of the burglars now fills his sack. Suddenly the bag changes into the Professor, who springs to the floor, and as he alights changes again into a bag before their astonished eyes. The Professor makes another lightning change and then vanishes himself. Very startling and laughable. Class B 75 ft. $9.00

THE MAGICIAN. . . . . Uncomely.
The scene opens on a theatrical stage. The magician enters from the wings, and making a bow to the audience, removes his coat and hat, and they disappear mysteriously in the air. He then takes a white handkerchief from his pocket, holds it over his knees, and his long trousers disappear, and, behold! he is clad in knickerbockers. He next makes a pass with a magic wand and a table suddenly appears before the audience, on which is a large pile of tissue paper. The magician takes up the paper and shakes it a few times and three live geese fly out upon the floor. This is a highly pleasing and mystifying subject. . Class B 60 ft. $7.20

SUCH A HEADACHE. . . . . Underscore.
Into a dollar-a-day room in a Bowery hotel enters a New York drummer who has evidently been having a "good time." As soon as he is left alone he begins to "see things." His valise flies around the room in a startling manner, and upon opening it a huge demon's head arises therefrom and floats through the air. A bottle on the table changes into a little black dog, which springs to the floor as he reaches to take a drink; he rings for the chambermaid, but immediately kicks her out. She returns reinforced with the landlord and the bell-boy. All four now engage in a most furious fight, in which bedclothes, chairs, water pitcher, etc., take an active part. The drummer wraps a towel around his head, and pouring the contents of the ice water pitcher upon it, wearily lies down again. After seeing the picture it is easy to see why we give it the title "Such a Headache." Class B 125 ft. $15.00

THE ARTIST'S DREAM. . . . . Uncorded.
The scene opens in the interior of an artist's studio. Mephisto appears mysteriously and signals the pictures to come to life. They step down from the frames and walk forward, admiring their costumes. Mephisto then touches the artist on the shoulder, awaking him, and disappears. The artist, after rubbing his eyes, sees the picture on his right hand side and jumps up to embrace her. After embracing her once, he make a second attempt and she disappears. The artist now wakes up, jumps to his feet and runs to see if the pictures are still in the frames. He examines them, and finding that they are still fast on the wall, realizes that he has been dreaming and seeks consolation in the bottle. Class B 60 ft. $7.20

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CHING LING FOO OUTDONE. . . . . Uncommixed.
The magician places a cloth over a tub, and when he removes it five large geese are found to be swimming in the water. The magician takes the geese out and they walk away. He again places the cloth over the tub, and when he removes it the tub disappears and a small boy stands in its place. The boy walks off the stage to the astonishment and amazement of the audience.
Class B 50 ft. $6.00

AUST AND MARGUERITE. . . . . Uncommon.
Marguerite is seated before the fireplace, Faust standing by her side. Mephistopheles enters and offers his sword to Faust, commanding him to behead the fair Marguerite. Faust refuses, whereupon Mephistopheles draws the sword across the throat of the lady, and she suddenly disappears and Faust is seated in her place. Class B 60 ft. $7.20

TRANGE ADVENTURES OF A NEW YORK DRUMMER. . Unbundle.
This commercial traveler has evidently had a wet day judging from the strange things he sees at his hotel. The hall boy shows him to his room, puts down his grips, and then disappears—through the ceiling. Drummer pushes button five times for a drink, and waiter appears—through the floor. Drummer turns to sit down on the bed—it disappears. He fights with the waiter, is overcome, and waiter locks him in a trunk and sits on it. After a while opens trunk; behold, it's empty. Drummer appears mysteriously, picks up a big book, hits waiter on head, and drives him through the floor. Drummer dances in delirious glee. Class B 65 ft. $7.80

IESMERIST AND COUNTRY COUPLE. . . . . Unbundling.
Mr. and Mrs. Hayseed have heard of this wonderful Professor, and come to his office. They waken him from a trance, give him a fee and he hypnotizes them. The stunts they do while under his influence would make the Sphinx laugh for joy. Hayseed stands on his head, balances himself on a chair and takes off his clothes. Mrs. Hayseed also begins to disrobe, but she goes behind a screen. Her bare arm appears over the top, and she drops her clothes on the floor. It is a hair raising moment to guess what she's going to do next. The mystical appearances and lightning changes are managed with wonderful cleverness. Class B 100 ft. $12.00

HE MYSTIC SWING. . . . . Uncommonly.
The professor shows his power to Mephisto by mysteriously placing a young lady in a swing. Mephisto then shows his power by making the young lady disappear from the swing, to the surprise of the professor. The professor makes another mystic pass and produces a second young lady then in the swing, and also a skeleton. Class A 60 ft. $9.00

HE ANIMATED LUNCHEON. . . . . Uncompact.
The scene takes place in a fashionable café. A well dressed couple enter, and after a careful perusal of the menu, conclude on an order of boiled eggs and Welsh rarebit. The obliging waiter delivers the order. The guests break open the eggs, and two beautiful white chickens fly across the room. The diners then perform a similar trick with the Welsh rarebit just served, and two beautiful snow white rabbits hop from the dish and are seen kicking and

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squirming as they are lifted to the floor. It was all a joke, but the waiter was not on. Your audience will catch on, for it is a good, lively subject, full of action. Class A 60 ft. $9.00

OH! WHAT A NIGHT, OR THE SULTAN'S DREAM. . . Uneasily.
The picture opens with the Sultan lying down to rest on his luxurious cushioned couch. The scene changes to the grounds around the palace. An odd-looking tree appears in the foreground and turns into a hobgoblin, which shakes its arms at the Sultan. The Sultan seizes his sword and stabs at the fierce looking object, when it turns into Mephistopheles, who seizes the Sultan and places him on a scaffold, and just as they are about to dispatch him, the dream ends; and he finds himself once more on his comfortable couch. Very marvelous mystical changes from start to finish. Class A 150 ft. $22.50

THE STATUE OF WILLIAM TELL. . . . . Unelli.
The scene opens in an artist's studio where the unfinished statue of William Tell stands upon a pedestal. A clown appears and sticks a clay arm and clay head on the statue, thus completing it. He places a large brick on top of the head to make it stick. When he turns his back the statue turns into a living representation of William Tell, and seizing the brick from the top of his head, hits the clown a heavy blow upon the back. After some very strange happenings, the mysterious William Tell finally vanishes in a cloud of smoke, and the clown jumps up from the floor and makes his exit in a very ludicrous manner. Class B 60 ft. $7.20

THE MYSTERIOUS BLACKBOARD. . . . . Unendly.
The conjurer appears at a blackboard and shows the head of a knight on it. He seizes the picture of the head, removes it from the blackboard, and it turns into life and bows and smiles apparently with a body being attached to it. The conjurer then seizes a sword and runs it completely through the head, entering at the neck and going right through the top of the skull. He then takes the head and places it upon a camera, which is mounted upon a tripod; then throwing a cloak around the legs of the tripod, the young lady to whom the head belongs appears instantly the cloak is removed, with head properly attached to her body. The conjurer then runs toward a door which stands in the middle of the wall, and making a jump in the air, vanishes into space. Class B 100 ft. $12.00

UNCLE JOSH IN A SPOOKY HOTEL. . . . . Uncord.
After examining the bed and other things in the room, Josh takes a seat beside the landlord, who tells him that there is a rumor, that a ghost appears in that room every night at 12 o'clock. The ghost then appears mysteriously and hits Josh slap on the cheek. Thinking it was the landlord who hit him Josh gets up and knocks the landlord off the chair. After a little row, Josh and the landlord again sit down and the ghost again appears and hits the landlord on the cheek. Each one accuses the other of striking him.
Class B 80 ft. $9.60

THE REVERSING SIGN PAINTER. . . . . Ungerolen.
The sign painter is painting the words "To Let" on a large sign which projects over the side walk. A bicycle rider collides with the stepladder. Here there occurs a mix-up that is laughable and the unexpected happens. The

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Mysterious (Concluded.)

stepladder suddenly rights itself and the painter springs backwards on the top round of the ladder, and by rubbing his brush over the letters he has just made, causes them to be removed one by one. He then dismounts from the ladder, and, walking backwards up the street, a barrel and other material which he placed upon the ground when he first came into the picture jump from the ground upon his shoulders, and he walks out of the picture backwards. This picture is of a very humorous nature and at the same time keeps the audience guessing. Class B 60 ft. $7.20

UILDING MADE EASY, OR HOW MECHANICS WORK IN THE TWENTIETH CENTURY. . . . . Ungerupet.

A wooden building in course of construction, forms the background. A carpenter is nailing on the rough wall boards. A laborer comes with a wheelbarrow loaded with bricks. A brick mason then appears at the window with a tub, and holding it on the window sill, the bricks begin to fly from the ground into the tub. He repeatedly dumps the bricks on the floor inside the building and comes back to the window for another load, until the bricks all disappear from the ground. The carpenter then turns around on the ladder, and beckoning to some boards on the ground, they fly to his arms and then to their places on their building, where they are properly adjusted and nailed. The carpenter then jumps from the ladder to the ground, and picking up an armful of boards, jumps backwards to the top of the ladder. The laborer again appears and beckoning to the wheelbarrow, it turns over and jumps after him, and is closely followed by the bricks, which fly into the wheelbarrow. A very amusing picture, which will cause laughter in any audience.

Class A 85 ft. $12.75

New York.

EW YORK CITY IN A BLIZZARD. . . . . Uninflamed.

A realistic panoramic view taken at Madison Square, N. Y. City, on Feb. 17th, 1902. A portion of the New York Fire Department is seen trying to make their way to a fire through the immense snow drifts. A few pedestrians are bravely plodding through the immense piles of snow and a snow plow is hard at work on the Broadway underground trolley line, endeavoring to clear the tracks. Our camera is revolved from right to left and takes in Madison Square, Madison Square Garden, looks up Broadway from South to North, passes the Fifth Avenue Hotel, and ends looking down 23rd Street West.

Class B 175 ft. $21.00

FTH AVENUE, NEW YORK. . . . . Tuorlo.

The famous parade ground of Metropolitan fashion. Exquisitely gowned women, club men, actresses, millionaires pass by on their afternoon stroll.

Class B 40 ft. $4.80

RALD SQUARE. . . . . Tyrulienne.

Formed by the junction of Broadway, Sixth Avenue and 35th Street. The picturesque low roofed Herald building is plainly shown; also the passing crowds and group of idlers. Class B 50 ft. $6.00

PATRICK'S CATHEDRAL AND FIFTH AVENUE. . . . Unitable.

One of the sights of the season in New York City, is witnessing the multitude of people leaving St. Patrick's Cathedral after the service on Easter Sunday

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morning. Easter Sunday, March 31st, 1902, was a perfect day, the sky being absolutely cloudless. Our photographers were on hand, and secured a perfect picture of this great event. Our position was most advantageous, the camera occupying an elevation and commanding a view of several thousand people, all of whom appear in the film at one time. After the congregation left the church, our panoramic camera is set in motion and a panoramic view of Fifth Avenue, with the thousands of people going and coming on both East and West side, is shown. Also hundreds of fashinable equipages, stage coaches, automobiles, etc., are passing up the avenue in a perfect unbroken stream. A most interesting scene from start to finish. Class B 125 ft. $15.00
Sold in lengths as follows: 50 ft. (Unitively.) $6.00. 75 ft. (Univalve.) $9.00
100 ft. (Univalvos.) $12.00

104TH ST. CURVE, NEW YORK ELEVATED RAILWAY. . Unbowable.
Taken from the front platform of a special train run backward over the celebrated S curve. Not only are the passing trains and crowded platforms of great interest, but the view of up-town New York is an excellent one, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the "special" slows up at 92d Street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good-bye.
Class B 150 ft. $18.00

BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE, NEW. Unclaimed.
This is a new negative showing the entire trip from Brooklyn to New York, in which the immense towers stand out clear and distinct against the sky. The best picture of the Brooklyn Bridge yet secured. Class B 150 ft. $18.00

PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY. . Uncoach.
This picture shows the Hebrew quarter of New York City, which is so graphically described in the Zangwill play. Class B 100 ft. $12.00

PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY. Unclouded.
The scene starts at 19th Street and Fifth Avenue. The picture was taken from an automobile and shows the arch full in life size. During the approach of the camera the spectators imagine themselves passing under the arch and proceeding up Fifth Avenue. The automobile then turns suddenly into 26th Street, toward Broadway. The graceful arch and wonderful historical columns form a very attractive background. This picture also gives the spectators a glimpse of two of New York's greatest thoroughfares, as the arch is located at the junction of Broadway and Fifth Avenue, better known as Madison Square. Class B 75 ft. $9.00

PANORAMA OF BROOKLYN BRIDGE, RIVER FRONT, AND TALL BUILDINGS.
. . . . . Ungethuem.
This film, taken from the deck of the harbor police boat "Patrol", gives a splendid view of what is appropriately called "The American Venice." Beginning opposite Fulton ferry the "Patrol" swerved around in a circle, bringing into view first the great span of the Brooklyn Bridge from one end to the other, then the crowded masses of shipping along the river front, while in the distance the sky-scrapers stand as so many magnificent monuments to the wealth and business enterprise of America's great metropolis.
Class B 125 ft. $15.00

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NEW YORK SKY-LINE FROM EAST RIVER AND BATTERY. Ungewohmt.
A nearer view of the docks and shipping, a splendid panorama of Battery Park, the "old Castle Garden" and the big buildings on lower Broadway.
Class B 100 ft. $12.00

NEW YORK SKY-LINE FROM THE NORTH RIVER. . . Unghero.
Commencing at the Battery, this film gives a splendid view of the city and tall buildings fronting the North River, which, together with a close view of the well known ferry slips, presents a most comprehensive pictorial representation of our great city. Class B 125 ft. $15.00

Police.

NEW YORK POLICE PARADE. . . . . Unbuilding.
An excellent view of the "Finest," on their annual parade and inspection, June 1, 1899. The head of the column is just turning into 14th Street from Broadway, the Morton House forming part of the background. Crowds line both sides of the cable car tracks, falling back as the band heading the first division swings around Dead Man's Curve, and passes the camera. Chief Devery makes a fine showing; as also do his men, with their white gloves and helmets, shining buttons and spick and span appearance in general.
Class B 150 ft. $18.00

POLICE PATROL WAGON. . . . . Turaglio.
It dashes up just in time to gather in the crowd of rowdies that are fighting. The policemen hustle the toughs off to the station house.
Class B 45 ft. $5.40

THE RUNAWAY IN THE PARK. . . . . Turbazdine.
A horse and carriage pursued by two mounted policemen. They approach at furious speed. Excellent action and very exciting. Class B 45 ft. $5.40

Seaside.

LIFE RESCUE SCENE AT ATLANTIC CITY, N. J. . . . Unhumbled.
A number of bathers are enjoying a dip in the surf. A young lady is suddenly seized with cramps, and throwing up her hands, sinks below the surface of the water twice. A life boat approaches and one of the life guards seizes her by the hair as she is sinking for the last time. She is then taken into the boat and rowed ashore. The picture then dissolves into a picture on the beach where they are carrying the half drowned girl from the boat to the dry sand. A crowd gathers. The girl is finally restored, and she is so overjoyed at her escape that she hugs the heroic life guard. Class B 140. $16.80

SHOOT THE CHUTES SERIES. . . . . Unclassic.
This is positively the most wonderful series of pictures ever secured by an animated picture camera. The first scene is taken from the pool of the chutes, and shows a number of boats laden with gay Coney Island pleasure-seekers coming down into the water in rapid succession. The next scene is taken from the top of the incline, showing the boats being loaded, starting away, running down the chutes and dashing into the water. The next and most wonderful picture was secured by placing the camera in the boat, making a panoramic view of the chutes while running down and dashing into the water.
Class B 275 ft. $31.00
Class B 200 ft. (Uncle.) $24.00

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SHOOTING THE CHUTES AT PROVIDENCE, RHODE ISLAND.
. . . . . Ungeschick.

On Decoration Day, May 30th, 1901, there were some novel attractions at the Shoot the Chute grounds at Providence, R. I. Our picture shows a roller skater who starts at the top of the chute and descends into the pond. When he strikes the water, a huge splash sends spray high into the air. Next we show the boats descending the chutes and skimming over the pond. The spray effects shown are the best ever recorded in a chute picture. The last thirty feet show a balloon ascension and parachute jump.

Class B 150 ft. $18.00

We also furnish a separate strip showing the balloon ascension and parachute jump. Class B 30 ft. Ungesotten. $3.60

THE DIVING HORSE. . . . . Unclean.

The only picture extant showing this wonderful performance of a horse diving from a staging 40 feet in height into the water. Scene secured at the Shoot the Chutes pond at Coney Island, and depicts a wonderful feat.

Class B 100 ft. $12.00

SEA WAVES. . . . . Umlauern.

Shows the beach at Long Branch immediately after a heavy storm. The breaking waves dash over a row of spiles, throwing spray high into the air.

Class B 45 ft. $5.40

AFTER THE STORM. . . . . Unbigoted.

In the foreground is the wreck of a pier, with the spiles broken and jagged. Far out toward the horizon is the angry sea, an unbroken expanse of surging billows. The surf runs high. Wave after wave rolls in grandly, flecked with floating foam. As each wave crest breaks over the pier it dashes high into the air, spouting through the spiles in a coruscating cascade of shining silver spray. It is a marvelous display of sunshine and wave effects.

Class B 45 ft. $5.40

MINIATURE RAILWAY. . . . . Undersets.

One of the greatest attractions in parks and summer resorts during the past summer has been the miniature railway. The film shows three different views of this novel attraction, first, the little engine and line of cars ready to start; passengers, including many children, scramble aboard, the engineer blows the tiny whistle, and they are off. The train is then seen rounding a long curve and coming head on at full speed. It passes with all the dash of a limited express. The camera is then turned and shows a receding view of the same train. Class B 70 ft. $8.40

FLIP-FLAP RAILROAD. . . . . Undull.

Taken at Coney Island. A most novel picture showing the latest method of sensational seashore amusements. The pleasure seekers are seen going down a very steep incline in the car which is specially constructed to make a complete circle in the air from what is known as the "Flip Flap" or "Loop the Loop." The car and occupants turn a complete somersault in the air and finally pass out of sight. Class B 75 ft. $9.00

Class B 50 ft. Flip Flap (Undivided) $6.00

A WAGON LOAD OF BABIES. . . . . Ungesucht.

This film will please all audiences, as pictures of children are invariably popular; and is safe to say that nowhere could be found a finer collection

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of youngsters than these, who are just arriving from a May party in a large toy fire patrol wagon drawn by the colored nurse. In the background is seen the beautiful Coney Island Boulevard crowded with carriages, and as the children alight or are lifted out of the wagon by the ladies, they run forward until the happy smiling little faces entirely fill the field of the camera.

Class B 50 ft. $6.00

Soldiers.

SCALING A WALL AND CAPTURING A FORT. . . . . Unique.

This excellent film shows the work of the Royal English Engineers. By the courtesy of the Commanding Officers we are enabled to procure a most interesting picture, giving an example of the method of attack on a fort where a wall must be climbed. Several hundred men are taking part in the attack. The scaling ladders are brought up by a number of soldiers whose advance is covered by a firing party sent for the purpose of keeping down the hail of bullets which is sent from the fort. Rushing up toward the edge of the wall, they raise the ladders and at once begin the ascent. They then swarm up and reach the base of the mound in which the enemy are waiting. Their charge is headed by their Captain, and they go forward in a solid line of several hundred, making a most stirring picture. Class B 120 ft. $14.40

STREATOR ZOUAVES. . . . . Unhood.

This well-trained body of men go through a fine drill, making many difficult evolutions which clock-like precision, and finally end by scaling a high wall and waving American and British flags. Class B 100 ft. $12.00

ROYAL CANADIAN DRAGOONS MUSICAL RIDE. . . . . Unhinging.

This well-drilled organization are doing their famous Musical Ride. They are, without a doubt, the best drilled body of horsemen in all Canada, going through their numerous evolutions with the aid of music only, not a single command being given, and is certainly a novel and entertaining picture.

Class B 125 ft. $15.00

BAREBACK HURDLE JUMPING. . . . . Tumbilla.

Taken at Fort Meyer, Va. Each cavalryman is seen standing astride of three spirited horses, which gallop forward and jump a high hurdle. Very exciting. Class B 50 feet. $6.00

HURDLE JUMPING AND SATTLE VAULTING. . . . Tumecencia.

One after another 30 cavalry men perform these dexterous feats. The hurdle jumping alone makes this picture famous; but add to it the dangerous saddle vaulting, and you have a wonderful film. Class B 50 feet. $6.00

GREAT CAVALRY CHARGE. . . . . Unendeared.

This scene opens in one of the wide Parisian plazas at the Paris Exposition. Several troops of Lancers and French Dragoons are mounted and drawn up in line ready to make an exhibition cavalry charge. They begin by charging away from the camera for a distance of about half a mile, when they halt, and facing toward the camera they make a most pleasing spectacle as they gallop back toward the audience at a furious rate of speed. There are about 500 men abreast in this most remarkable cavalry charge. Class B 50 ft. $6.00

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Trains.

THE PIONEER LIMITED. . . . . Uniformaba.

In this picture we present as fine a train scene as has ever been photographed; a picture of the day express which runs between Chicago, St. Paul and Minneapolis on the C. M. & St. P. R. R. When the scene opens, the train is at a distance of considerably over a mile and appears not much larger than a mere speck on the screen. It gradually grows in size as it approaches the camera, until the volumes of smoke that are sent twirling into the air are plainly seen. The train approaches, as it were, straight at the audience, and rushes by at a sixty-mile an hour gait, making an entirely realistic scene. This is a perfect picture photographically. This train is generally conceded to be the finest and fastest in the United States. Class B 50 ft. $6.00

NEW "SUNSET LIMITED." . . . . . Univoco.

Taken on the Southern Pacific R. R., just outside of Beaumont, Texas. The picture begins when the train is at a distance of over a mile. Fine smoke effects are introduced as the train thunders down the track and passes our camera, which is stationed on a curve. The train comes straight at the audience, and it seems as if it would run right into the front row of seats. As it strikes the curve it changes its direction slightly, and passes on at a high rate of speed, giving a side view of the engine and cars. A very fine picture of the finest train between Chicago and California. Class B 50 ft. $6.00

PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R. . Unburiable.

On the right is the river, lost to view as the track curves toward the hills. Then a straightaway thousand yards, as the train approaches a cleft in the hills. On the left a giant excavator and scores of little gravel cars. Then into a rock cut, and out again with a slight curve. For a short moment the rails glisten like shining ribbons. Another slight curve and a broad valley greets us. Kittaning Point on the right and far away up in the hills the Altoona reservoir. Under a bridge, past a signal tower, and a broad expanse of meadow and forest, bathed in sunshine. Class B 135 ft. $16.20

RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R. . Unburning.

We overtake a freight train as we approach the tunnel. The track curves, and we see a cavern in the hillside. An eye-wink and we're in the tunnel. As we become accustomed to the gloom, we see an EYE far ahead; a half-closed eye, growing larger and larger as we approach. It glistens on the converging rails; it grows larger; it grows brighter. We see a delicate picture outlined in that tiny space; a picture of a station, a tower, bright trees, shining meadows; and suddenly we're right in the midst of it all, those tree-clad slopes that make famous the scenery along the Pennsylvania Railroad.

Class B 135 ft. $16.20

PANORAMA OF SUSQUEHANNA RIVER TAKEN FROM THE BLACK DIAMOND EXPRESS. . . . . Unburthens.

There is hardly a lovelier spot along the whole Lehigh Valley Railroad than this stretch of road. We are on a gentle curving bit of track, mountains on both sides. We glide beneath a slender bridge, pass a crossing and a wayside station, and run out on a steep embankment. Suddenly the road dips into hills, then out again, round a point, and the valley of the Susquehanna bursts upon our view. Far away in the blue distance the river glistens like a silver

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thread. There are bridges and houses and barns and steeples. There are checker-board farms, and broad patches of virgin forest, all calm and serene in the glory of God's sunshine. Class B 90 ft. $10.80

BLACK DIAMOND EXPRESS. . . . . Tummelchen.
Train is first seen rounding a curve nearly a mile away. Approaches at the rate of 70 miles an hour, blowing a warning whistle to a gang of track repairers. Class B 140 ft. $16.80

BLACK DIAMOND EXPRESS. . . . . Tummel.
Class B 50 ft. $6.00

NEW BLACK DIAMOND EXPRESS. . . . . Uncrown.
This picture was taken at one of the curves on the Lehigh Valley Railroad, along the beautiful Susquehanna River. The train is seen rapidly approaching in the distance, clearly outlined against the grey mountains. Smoke can be seen pouring in volumes from the stack of the locomotive, and as the train approaches closely, she sounds a whistle, warning some section men, who are working on the tracks in the foreground. As she rushes by the camera, the swing motion of the train gives a vivid idea of the lightning speed at which she is traveling. Class B 60 ft. $7.20

A RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R. Unburdened.
The picture shows a beautiful panoramic view of ever changing interest. First a straight bit of track, fine roadbed, long vista of telegraph poles. Suddenly the road curves in toward the mountain side. On one hand a study in foliage; on the other a deep ravine, with a fringe of far off blue mountains in the background. A block signal tower comes into momentary sight, as the train whizzes along, past track walkers and a gang of section hands. Taken from the front platform of a "special" furnished through the courtesy of the Pennsylvania R. R. Co. Class B 140 ft. $16.80

Many other train pictures are listed under different headings. See Denver & Rio Grande, Atchison, Topeka & Santa Fe, Southern Pacific Series, New California Series and Northern Pacific Series.

Water Falls.

WATERFALL IN THE CATSKILLS. . . . . Tufoso.
Beautiful water effects at Haines' Falls, a most picturesque and charming mountain cataract. The wild and rugged surroundings are very impressive.
Class B 50 ft. $6.00

PATERSON FALLS. . . . . Tufosot.
Few people know what a picturesque waterfall is situated so near New York City, on the Passaic River. A great volume of water is flowing over the falls, and the foam and spray effects are very fine. Class B 50 ft. $6.00

FALLS OF MINNEHAHA. . . . . Tugenbund.
The "Laughing Waters" of Longfellow's "Hiawatha." A beautiful view of this picturesque and celebrated waterfall. Class A 50 ft. $7.50

RAPIDS AT CAVE OF THE WINDS. . . . . Turbabais.
This view of the rapids is taken from the American side. The background of ice makes an interesting setting to the picture. Class A 50 ft. $7.50

PANORAMIC VIEW OF THE GORGE RAILROAD. . . Undumpish.
One of the most interesting places in the vicinity of Niagara Falls is the Whirlpool Rapids, where the immense volume of water which passes from the

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Falls, speeds along through its rocky and tortuous passage towards the ocean. The camera in securing this picture was placed at the front end of a train ascending the grade at a very rapid rate of speed. The combined motion of the train in one direction and the water in the opposite direction, the latter impeded and interrupted in its course by the rocky path through which it flows, sending beautiful masses of spray and foam many feet in the air, makes an impression on the audience long to be remembered.

Class A 110 ft. $16.50

WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE. Turbacao.
Shows the exact spot where Captain Webb met his tragic death. This is the most angry spot in the Gorge. Class A 50 ft. $7.50

AMERICAN FALLS FROM TOP OF CANADIAN SHORE. . Turbacion.
With a background of glittering ice. A group of photographers is seen taking pictures. Class A 45 ft. $6.75

HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE. Turbamos.
Affords a fine general view of the Falls and the restless, rushing rapids, foaming and whitecapped. Class A 45 ft. $6.75

For other picture of Niagara Falls, the Rapids, the Gorge and other Waterfalls, see Circular Panoramas.

Winter Scenes.

COASTING. . . . . Umfliessen.
Taken on the steep Court street hill, Newark, N. J., and shows a great number of school children enjoying this mid-winter sport. Class A 50 ft. $7.50

SNOWBALLING THE COASTERS. . . . . Umfloren.
As the children come sliding down the hill on their sleds, they run the gauntlet of volleys of snowballs thrown by the boys from both sides of the street.

Class B 50 ft. $6.00

HOCKEY MATCH ON THE ICE. . . . . Umfluthen.
The skaters dart to and fro, swinging their hockeys and trying to hit the disc toward the goal. Class B 150 ft. $18.00

SLEIGHING SCENE. . . . . Unbehangen.
A view taken on the West Side drive in Central Park. Shows a continuous stream of handsome rigs and turnouts passing in both directions. Pedestrians watch the gay carnival. Class B 45 ft. $5.40

SLEIGHING IN CENTRAL PARK. . . . . Tuptballen.
A rapid picture full of action. Fashionable turnouts in a never ending stream pass by. Fine looking women, stately coachmen and neat footmen.

Class B 45 ft. $5.40

SNOWBALLING SCENE IN HALIFAX. . . . . Uncombined.
Shows about 300 small boys in front of the armory engaged in a lively snowball fight. A teamster passes down the road. The boys immediately turn their attention to him and pelt him with snowballs, knock off his hat and disable him generally. This is a very humorous picture.

Class B 50 ft. $6.00

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HOCKEY MATCH ON THE ICE AT MONTREAL, CANADA. . Ungefasst.
Shows 200 boys playing a hockey match. Some of them exhibit remarkable skill. One of the boys has only one leg, but by the use of a crutch, skates about and puts up a very successful game. This is a very pleasing picture that will always meet with approval. Class B 50 ft. $6.00

ICE BOAT RACING AT RED BANK, N. J. . . . . Undutiful.
An American flag acts as a stake in the race, and is placed in the center of the ice. The yachts with their great white sails are seen running toward and rounding the stake. They go through some very remarkable manœuvres. One yacht nearly capsizes. At this particular race it is estimated that some of the yachts made as high as forty miles an hour. The scene gives a remarkably good idea to anyone not acquainted with ice yachting.
Class B 100 ft. $12.00

For other Winter Scenes, see Quebec Winter Carnival and see Ice Harvesting.

Here follows a Reprint * of Supplement 150, issued August 9, 1902.

MARTINIQUE CALAMITY.

Moving picture films of, and incidental to the destruction of St. Pierre, the greatest catastrophe since the days of Pompeii.

Jack and the Beanstalk

The most popular fairy story ever written. Known to every child in the land. Faithfully illustrated in our motion picture production.

AND THE LATEST

COMIC, MYSTERIOUS, MISCELLANEOUS AND IMPORTED FILMS

Titles marked with an asterisk (*) have been added to this reprint since the supplement was issued.

Titles and Films Copyrighted by Thomas A. Edison.

Martinique Calamity.

Reports from leading exhibitors tells us that the Mt. Pelee films are attracting large crowds to their motion picture performances, and that they are coining money by featuring these wonderful films.

Coloring. The price of coloring the Mt. Pelee films, $8.00 per fifty feet. For this price we color all details in the film, including the flame and smoke. Coloring adds greatly to the effect of the volcanic films.

MT. PELEE SMOKING BEFORE THE ERUPTION.—(Imitation.) . Unlustig.
A most comprehensive view of Mt. Pelee before the bursting of the crater which sent forth its great volume of ashes and gases, burying or smothering the entire population of St. Pierre. The picture shows the quiet city and harbor in the foreground, with the ships riding peacefully at anchor.
Class A 75 ft. $11.25

ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE.—(Imitation.) . . . . . Unmaidenly.
This film is vivid and exciting from start to finish. It shows accurately the great volcanic disaster, including the explosion of the crater, the falling of the ashes and cinders upon the doomed city, the destruction of the buildings and lighthouse, and the sinking of the ships in the harbor. The imitations of the crater explosions are perfect, and pronounced by spectacular artists to be a most perfect reproduction of the calamity. Class A 100 ft. $15.00

THE BURNING OF ST. PIERRE.—(Imitation.) . . . . Unmanlike.
A vivid film, showing the showers of ashes and cinders falling upon the stricken city, the boiling of the water in the harbor, the atmosphere laden with smoke and ash dust, the destroyed buildings of the town and the fallen lighthouse on the beach, a great volume of smoke at the same time pouring from out the crater of the death dealing Pelee. Class A 75 ft. $11.25

THE ENTIRE PICTURE, showing the above views complete on one film. . . . . Unmaimed.
Class A 250 ft. $37.50

SELECT STRIP FROM THE ABOVE, giving a very comprehensive view of the entire catastrophe and ruins. . . . . Unmakable.
Class A 200 ft. $30.00

Genuine Pictures of the Ruined City of St. Pierre, Smoking Mt. Pelee, Fort de France and Other Historical Scenes Incidental to the Great Calamity.

Our staff photographers have just returned from Martinique on the steamship "Korona," and have brought with them a complete series of typical and genuine Martinique films, which, when exhibited in connection with our Mt. Pelee films, will make a complete show in themselves.

Our photographers were dispatched to the scene of the disaster immediately after the news reached this country, and during the next two months succeeded in procuring a set of moving picture negatives that are not only of extraordinary interest on account of the subject matter, but also photographically of rare excellence.

The film "Storm at Sea off Martinique after the Eruption" is the finest sea storm picture that we have ever produced. In other respects the films are unique; being the only true moving pictures ever made of scenes following upon a volcanic eruption of such magnitude.

★ New since August 9th.

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Martinique Calamity (Continued.)

The films showing native women give a clear idea as to the manual labor performed by the sex and other native customs; the panoramic views furnish the first adequate represention of the devastation, the utter annihilation of animate as well as inanimate objects that accompanied the eruption.

These views bear proof of genuineness within themselves, if such proof were necessary.

CIRCULAR PANORAMIC VIEW OF ST. PIERRE, SHOWING THE RUINS OF THE CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN THE BACKGROUND. . . . . Unmartyred.

This picture shows the lower part of St. Pierre, where there were only three to four feet of ashes, and showing that the buildings were of stone to keep out the heat, the walls of many being of great thickness, and were built to endure for centuries, and yet no wall was left in tact by the hurricane of fire of May 8th, 1902. Most of these walls were reduced to mere heaps of stone, brick and ashes, many of the houses being unrecognizable. Even those who had known the town well found it difficult, and in some cases impossible, to give the street names to these highways of death. The number of charred remains in the vicinity of the Cathedral (of which this picture gives a splendid view of the ruins) tells vividly the story of the devout Christians, who, thus early in the day, had answered the summons of the chimes, had gone to worship, and at the moment they were overcome were, perhaps, murmuring prayers or lifting their voices in songs of praise. There were also indications that many had run toward the church in the extremity of their fears, doubtless impelled by the feeling that here at least in the protecting arms of mother church they would find sanctuary, but the Cathedral crumbled as quickly as any of the other buildings, and buried the worshippers beneath a mass of brick and stone. One of the streets that shows most strongly the effects of the annihilating fire of death, was Rue Victor Hugo, which was the main thoroughfare of business, fashion and gayety of St. Pierre, where now absolute quietude and silence reigns, and to those who had known the city as it had been before this desolation, impressed them as the most appalling, because unconsciously they contrasted it in their minds with the scenes of merry-making and revelry which were wont to occur in this section of the town.

Class A 200 ft. $30.00

CIRCULAR PANORAMIC VIEW OF ST. PIERRE FROM THE LIGHTHOUSE, SHOWING MT. PELEE SMOKING IN THE DISTANCE. Unmartyr.

This picture shows the wreckage along the ocean front, and shows how St. Pierre lay in a basin, with the ocean in front and the three other sides enclosed by high ridges, with Mt. Pelee, the Monarch of Martinique, looming up where these ridges converged. Since it was the side of Mt. Pelee facing St. Pierre that blew out, these hills formed a kind of gulley or gutter to carry the erupted matter straight down upon the city. The side of Pelee which caused this terrible disaster is shown in this picture, also the upper part of the city, which was covered to a depth of thirty feet with ashes, blotting out all existence of a once lively city, not even the tops of any of the houses showing at any place, and as far as the eye can see looking toward Mt. Pelee, was the uncanny, wierd, unnatural greyness, until you see the top of Mt. Pelee, which is almost always covered by clouds or heavy smoke. A very fine picture. Class A 100 ft. $15.00

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Martinique Calamity (Continued.)

CIRCULAR PANORAMIC VIEW OF THE MARKET PLACE AT FORT DE FRANCE, SHOWING S. S. KORONA IN THE BACKGROUND. Unmarrying.
A fine subject, showing how a market is conducted on the Leeward Islands, along the seacoast, showing the steamship "Korona" in the background. An interesting and instructive picture. Native women and children.
Class A 75 ft. $11.25

NATIVES UNLOADING A COALING VESSEL AT FORT DE FRANCE, MARTINIQUE. . . . . Unmarry.
Shows how the women are compelled to earn their livelihood by carrying coal from a large coaling vessel, which is all done by carrying heavy baskets on their heads until their task is complete, which sometimes requires days.
Class A 75 ft. $11.25

NATIVE WOMEN WASHING CLOTHES AT THE GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE. . . . . Unmarried.
A general idea of how the poorer classes live. Imagine the natives washing and the children bathing in the principal fountain of one of our cities. What a fuss there would be while there. Nothing is thought of this in Fort de France. An excellent typical picture. Class A 50 ft. $7.50

STREET SCENE IN FORT DE FRANCE, MARTINIQUE. . Unmanured.
This picture gives a general idea of what is seen constantly along the streets of this town; shows mules and oxen drawing sugar in large hogsheads to the wharves for shipment. A good subject, showing the customs of the people. Clear and distinct. Class A 65 ft. $9.75

NATIVE WOMEN WASHING CLOTHES AT FORT DE FRANCE.
. . . . . Unmannerly.
A fine subject, showing how the washerwomen of Martinique do their washing, the way they stand in the stream and rub their clothes on a piece of coral stone, which they use for washboards. They then slap the clothes against the stones and lay them out to dry on the grass. This is an instructive picture as well as a fine photograph. Class A 100 ft. $15.00

NATIVE WOMEN OF FORT DE FRANCE AT WORK. . Unmeaning.
This is a splendid picture, showing how the native women are compelled to toil for a mere pittance. They carry the earth in boxes, and when each box is emptied they receive a check, which they present when their day's work is finished, and receive their pay, which amounts to from twenty to thirty cents a day in United States money. A very interesting and instructive picture.
Class A 100 ft. $15.00

NATIVES UNLOADING A BOAT OF FIRE-WOOD AT CARBET (A SUBURB OF ST. PIERRE). . . . . Unmeddling.
A splendid picture, showing how the natives of Martinique unload a boat where there are no wharves. The natives have to go out in the water, receive as much of the wood as they can carry and then bring it ashore. A fine idea of the manners and customs of the natives of Carbet, a suburb of St. Pierre. Also fine surf effects. Class A 75 ft. $11.25

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Martinique Calamity (Concluded.)

NATIVE BULL CART AT MORNE ROUGE (A SUBURB OF ST. PIERRE). . . . . Unmasse.

This picture was made in the little suburb of St. Pierre, used as a health resort, and shows a bull cart returning from delivering sugar.

Class A 30 ft. $4.50

STORM AT SEA NEAR ST. PIERRE, MARTINIQUE. . Unmasking.

This picture gives a good idea of how the sea rolled on the morning of May 8th, when St. Pierre was blotted out of existence. The waves dashed across the deck continuously and shows conclusively how the water was disturbed on that eventful morning. The finest picture of the kind ever made.

Class A 115 ft. $17.25

Jack and the Beanstalk.

A grand spectacular performance in nine scenes and one tableau, illustrating the most popular fairy story ever written.

When selecting a special film as a headline attraction to your entertainment REMEMBER that this fairy story is known to every child throughout the civilized world. It has been printed in every language, read in every nursery and appeals to every boy and girl, because they have recently read it and dreamed of it. It appeals to every man and woman, because they remember it as one of the most pleasant illusions of their childhood.

From this very simple and popular fairy tale we have produced a most pleasing, interesting and mirth producing play in motion pictures, introducing therein many surprising new tricks and dissolving effects. The subject was carefully studied, and every scene posed with a view to following as closely as possible the accepted version of JACK AND THE BEANSTALK. We have, for the purpose of producing comedy (which in reality is the life of any animated picture play), in some instances departed slightly from the story, in that we have burlesqued a few of the features; as, for instance, where the butcher trades the hatful of beans with Jack for his mother's cow, we have introduced a burlesque animal made up of two men covered over with the head, horns and hide of a cow. This animal goes through many ludicrous antics, such as kicking, jig dancing, sitting down with legs crossed, etc., and finally, after strenuous efforts on the part of the butcher, suffers herself to be led away.

Coloring. JACK AND THE BEANSTALK offers great opportunity for coloring effects. The price for coloring the film complete, including background, figures and all details, $140. The price for coloring the figures only and tinting the beanstalk is $85.

SCENE 1.—TRADING THE COW.

Jack's mother, being very poor, has dispatched him to the market to sell her only cow that they may not starve. The good fairy meets the village butcher at the bridge and informs him that Jack will pass that way with a cow which he can doubtless purchase for a hatful of beans, Jack being a very careless and foolish lad. The fairy vanishes, and Jack appears upon the scene leading the cow. The bargain is struck, and Jack runs away to show his mother what he considers a very gratifying price for their beautiful animal.

SCENE 2.—JACK RETURNS WITH THE BEANS.

Shows Jack's return to his mother's cottage, bringing the beans in his hat, and showing them to her in great glee, his mother's disappointment and scolding, which ends in Jack being sent supperless to bed, and the mother throwing the beans in the garden in great anger.

SCENE 3.—GROWING OF THE BEANSTALK.

A night scene in the garden, with beautiful moonlight and cloud effects. The good fairy appears, and waving her magic wand, commands the beanstalk to

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grow; and, lo and behold, from the hatful of beans that has been so ruthlessly thrown into the garden, a beanstalk of great size is seen to grow in a few moments, and to climb up the cliff above the clouds.

SCENE 4.—JACK'S DREAM.

Showing the interior of Jack's bedroom, with the moonlight streaming through the window. The good fairy appears and stands beside Jack's cot directing his dream. Jack dreams of the growing beanstalk and the award that awaits him who dares to climb it. Next he sees a vision of the Horn of Plenty, bags of the giant's gold and the talking harp, which dances before him in a weird manner. One by one these articles appear and disappear in the picture, coming as if from the dim distance, and as quickly and silently fading away. The climax of this scene is reached when the hen which lays the golden eggs walks into Jack's chamber. An egg is left on the floor, which suddenly grows to an enormous size, breaks in two, and there appears in its centre Jack's little fairy, who is afterward to make him happy for life.

SCENE 5.—CLIMBING THE BEANSTALK.

Jack awakes in the early morning, and looking out from his window, finds the enormous beanstalk which has grown above the clouds. Remembering his dream of the night before, he believes he can climb it with ease; but also remembering his mother's scolding for trading the cow for the beans, he is prompted to be cautious, and concludes to consult his mother. She protests vigorously against his climbing the beanstalk, but Jack sending her into the house on a pretext, starts up the beanstalk without her knowledge. The mother returns and is frantic when she finds Jack has gone up beyond her reach. She scolds and commands him to return, but the dauntless boy only laughs and continues to climb. His playmates, who are calling for Jack on their way to school, witness Jack's start on his perilous journey, and joining hands, they dance about the beanstalk in great numbers, cheering and waving their hats at the brave boy.

SCENE 6.—JACK ABOVE THE CLOUDS.

Here we dissolve the view and show Jack two-thirds up the beanstalk, far above the clouds, with his mother's cottage and the hilltops a great distance below him. He is still tirelessly climbing his ladder of bean vines, and pauses as he reaches a dizzy height to wave his hat to his playmates and mother.

SCENE 7.—ARRIVAL AT THE TOP OF THE BEANSTALK.

Jack arrives at the top of the beanstalk in what appears to be a fairyland. He is very tired and sleepy and lays down in a bed of moss to rest. He soon falls asleep, and his good fairy again appears and tells Jack the story of the giant, who, many years ago, killed and robbed his father (who was a knight residing in a castle), and drove his mother from their home. She then causes a vision of the giant's castle to appear before Jack, and commands him to go to the giant's house where great fortunes await him. Jack's enthusiasm is fired by the story of his father's wrongs, and he immediately sets out to obey the commands of the fairy.

SCENE 8.—THE GIANT'S KITCHEN.

Shows Jack's arrival at the giant's house, and being admitted to the kitchen by the giant's wife. The giant suddenly enters, and in great fear lest he kill

★ New since August 9th.

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Jack and the Beanstalk (Concluded.)

and eat the little boy, the good wife hides Jack in a large kettle. The giant comes in and roughly demands his supper, then his harp, bags of gold and the hen which lays the golden eggs. He finally falls asleep from the playing of the harp. Jack creeps from his hiding place in the kettle and steals the hen and as many of the bags of gold as he can carry away. Just as he leaves the kitchen door the giant awakens, and, seizing his great cudgel, chases our little hero, who is now thoroughly frightened.

SCENE 9.—JACK DESCENDING THE BEANSTALK AND DEATH OF THE GIANT.

The chase to the beanstalk has been very close, but Jack reaches it a little ahead of the giant. He throws the bags of gold down into his mother's garden and quickly scrambles down with the precious hen hanging over his shoulder. Reaching the ground first, he hastily commands his mother to bring him the ax, and vigorously chops at the beanstalk until it falls in a heap, bringing the giant to the ground with a mighty crash, breaking his neck and instantly killing him. Here the good fairy again appears and informs Jack that he has acted like a brave knight's son and that he deserves to have his inheritance restored to him. She waves her magic wand, and, lo! Jack's costume is changed from that of a peasant boy to a young knight, and his mother is likewise transformed from a peasant woman to a lady.

CLOSING TABLEAU.

A most beautiful scene, showing Jack and his mother seated in the fairy's boat, which is drawn by three beautiful swans, proceeding on their way to the castle which is to be their future home. The good fairy is seen to be flying through the air, guiding Jack and his mother on their way.

In introducing this novel tableau, giving as it were an entirely new version to the ending of the story, we believe we are adding a feature which will be most pleasing to every child who witnesses the performance. It is certainly most gratifying and comprehensive, and will at once be recognized as the beginning of the journey to the castle which, in accordance with the good fairy's promise of the reward to him who dares to climb the beanstalk, she is restoring to Jack and his mother.

NOTE.—In this beautiful production, in changing from one scene to the other, transformations are made by beautiful dissolving and fading effects. There are no sudden jumps whatever, and the entire effect is at once pleasing, gratifying and comprehensive, and the audience finds itself following with ease the thread of this most wonderful of all fairy tales, JACK AND THE BEANSTALK.

Sold in complete length only. Class A 625 ft. Code Word, Unmeasured. $93.75.

Hamburg-American Line Series.

The steamship "Deutschland," of the Hamburg-American line, is the finest and fastest ocean greyhound afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American line, secured the following excellent ocean scenes:

S. S. "DEUTSCHLAND" LEAVING HER DOCK IN HOBOKEN, N. J.

. . . . . Unklarlicit.

A fine picture, taken from the forward bridge of the "Deutschland" as she backs away from her wharf in Hoboken. In the foreground is the bow of the ship with the great army of steerage passengers waiving adieu to their

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Hamburg-American Line Series (Concluded.)

friends on the wharf. Thousands of people are congregated on the fine pier of the Hamburg-American line, waiving good-bye to friends on the ship. Numerous tugboats and river craft are gathered around the great vessel, making an interesting marine view. Class B 50 ft. $6.00

THE S. S. "DEUTSCHLAND" IN A STORM. . . . . Unknelled.
One of the most interesting storm pictures ever presented to the public, and furnishing a fine illustration of how this great ocean steamship travels through a heavy sea, The panoramic camera is in motion on this film and sweeps the entire ship from stem to stern, at the same time showing the mighty billows which dash against the ship and fall harmlessly away. Class B 65 ft. $7.80

S. S. "DEUTSCHLAND" IN A STORM, No. 2. . . . . Unknightly.
This view was taken from the stern of the ship, with fine water effects, and shows the wake of the propeller, and the mighty waves, which seem to be following the ship, madly attempting to come aboard. Class B 50 ft. $6.00

SHUFFLEBOARD ON THE S. S. "DEUTSCHLAND." . . . . Unknit.
A fine picture, illustrating one of the many pleasures afforded to those who travel by the Hamburg-American line ships. A number of passengers, both ladies and gentlemen, are engaged in a game of shuffleboard. A perfectly clear picture, and a comprehensive view of one of the most popular games indulged in on board ship. Class B 75 ft. $9.00

S. S. "DEUTSCHLAND" IN A HEAVY SEA. . . . . Unknitted.
A fine picture, showing the big ship laboring in a heavy sea, with one of the passengers standing on the upper deck evidently enjoying the great sight. Class B 25 ft. $3.00

Henley Boat Race Series.

Our special staff of photographers were sent to Henley on July 9th and 10th, 1902, to secure motion pictures of the great events, and we offer to our customers faithful reproductions of just what took place at that time.

CLEARING THE COURSE FOR THE HENLEY BOAT RACES, JULY 10TH, 1902. . . . . Unprized.
This is a very fine circular panoramic view of the Henley race course, with thousands of people congregated on both banks, and the vast fleet of pleasure boats, which are being ordered off the course by the officials. Class A 120 ft. $18.00

THE UNIVERSITY COLLEGE OF OXFORD WINNING THE LADIES' CHALLENGE PLATE. . . . . Unprobably.
A picture taken at Henley July 10th, 1902. Here we bring into view another very fine finish, showing the Oxford boys winning by a few feet from Eaton. Class A 65 feet. $9.75

THIRD TRINITY, CAMBRIDGE, WINNING THE RACE FOR THE GRAND CHALLENGE CUP. TAKEN AT HENLEY ON JULY 10TH, 1902. . . . . Unprofaned.
In this picture we bring into view the famous Third Trinity of Cambridge winning the Grand Challenge Cup by a scant half [illegible] length, in a most exciting finish with the Leander crew. The crews pass close to our camera, and the audience can scarcely make out who is the winner, so close is the finish. A very fine film in every respect. Class A 65 ft. $9.75

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Comic.

THE HODCARRIERS' PING PONG. . . . . Unordnung.

Here we present a comic and up-to-date subject. Two hodcarriers are seated upon a large lime barrel eating their lunch. Having finished their lunches and lighted their pipes, they propose a game of ping pong. An old door is laid across the barrel, and a piece of joist laid crosswise on the door to take the place of a net. A rubber ball is produced and the sons of Erin each produce a trowel, and the game begins. As is almost always the case when Paddy and Mike engage in sport, a dispute ensues. Mike endeavors to explain the rules of the game to Paddy, but Paddy won't have it, and biff; the fight begins. Paddy and Mike fall into the mortar, and when the fight is stopped by the arrival of the boss, they are simply "sights."

Class B 90 ft. $10.80

CRYING FOR HIS BOTTLE. . . . . Unoriginal.

Here is the prettiest child picture we have yet presented to the public. A pretty infant is seated in a high chair close to the camera, and his little brother has evidently taken his bottle from him, judging from the sad expression on its face, which shortly changes to a look of despair and then of anger. The pretty lips pucker up, the dimpled hands are raised to the eyes, and the tears begin to flow. Perfect. Class B 50 ft. $6.00

PAPA KEEPS THE TELEPHONE APPOINTMENT. . . Unorthodox.

Here we present a young man conversing with his sweetheart over the telephone. Both instruments are shown in the one picture, and the facial expressions of the two lovers are amusing, changing from surprise, happiness and disappointment as the conversation progresses. Finally the appointment is made, but the young lady's father is seen concealed in the room listening. The scene then changes, and the young man is seen taking a seat in a restaurant to await his lady love, but the irate papa here appears on the scene and administers a sound thrashing. A depiction of every day life that is sure to please. Class B 75 ft. $9.00

THE LOVERS AND THE DONKEY. . . . . Unpassend.

A young man and his girl are seated in a garden, and if one is to judge from the wistful look on their faces, the fond embraces and kisses that are exchanged, they are making love. The day is warm, and the young man, much to the disgust of his girl, finally goes to sleep, whereupon she deserts him. Two other young men, who are walking through the garden, grasp the situation, and hurrying off, they return with a donkey. The donkey is led up to the sleeper, and its head is rested upon the young man's shoulder. A few nudges from the mischief makers and the sleeper suddenly awakes. In his half sleeping condition, he fancies the donkey is his young lady whom he left by his side, and he rapturously throws both arms around the donkey's neck. Upon his discovering the facts in the case the trouble begins. Very comical.

Class B 65 ft. $7.80

THE COOK, HER LOVER AND THE LADY OF THE HOUSE. . Unpeaceful.

The cook seated upon the sofa in the parlor. The lady of the house is evidently out, as the cook's young man is calling. In the midst of the love making ceremonies, the madam enters and protests, but the cook soon shows that she is the boss of the house, and in the midst of the lively struggle which ensues, the young man makes an unceremonious exist.

Class B 60 ft. $7.20

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TWO GERMANS IN A THEATRE. . . . . Unpiloted.

A side splitter. It shows two Germans on their first visit to a theatre. It is full of life and animation, and sure to make you laugh from start to finish. A sure winner. Class B 65 ft. $7.80

SEA SICK EXCURSIONISTS. . . . . Unpinion.

This is a fine piece of comedy from start to finish. A party of excursionists are grouped on the stern of a fast running boat. They are having a jolly time, wining and dining. One of the excursionists, who is a thin and rather delicate looking person, is suddenly taken ill, and discovers that he has business to attend to which calls him to the rail of the ship. He is laughed at by a rather stout individual, who thinks it a great joke, until he himself has business of the same nature to attend to at the rail of the ship. There seems suddenly to be a bond of sympathy between the fat and lean individuals, which greatly enhances the humorous situation. Class B 70 ft. $8.40

A DUTCH SOLDIER'S CHRISTMAS BOX. . . . . Unpinioned.

Here we depict a german soldier who has just received a box of Christmas delicacies from home. He opens the box and carefully removes the contents, several bottles of wine, pies, cakes, cookies of all descriptions; but the climax is reached when his favorite dish comes into view—a huge bologna sausage. The facial expressions here introduced are comical. Ignoring the wine, cakes and other delicacies, he settles himself back comfortably and partakes of his favorite sausage. Class B 75 ft. $9.00

WHY PAPA REFORMED, OR SETTING BACK THE CLOCK. . Unpitous.

Papa has been to the club. He returns and finds wifey asleep (or apparently asleep). He thinks he will play Foxy Quiller, and standing upon a chair, sets the clock back several hours, but wifey discovers him and makes a terrible row. Papa in his dazed condition goes to the sideboard, seizes a bottle of seltzer water and plays it on his better half with the evident purpose of cooling her off, but papa gets very much the worst of it in the battle that follows. Class B 90 ft. $10.80

THE GOLF GIRLS AND THE TRAMP. . . . . Unpliable.

A very funny picture. Two girls walking along a picturesque country road next to the golf links. They are carrying golf bags of checked Robroy cloth. A tramp appears coming up the road, and the girls become frightened. Suddenly an idea beams upon them. One of the girls steps behind a tree, and, converting the golf bags into a pair of trousers, quickly dons them, making a complete man's costume together with her golf jacket. She then steps out from behind the tree and confronts Weary Willie. He is badly shocked, and falls to the ground, going through funny evolutions, which make a most laughable closing to the scene. Class B 50 ft. $6.00

THE DUTCHMAN'S INTERRUPTED DINNER. . . . Unpliant.

A Dutch workman is in the habit of eating his dinner on a barrel in a back yard adjacent to a new house. Two mischievous boys appear on the scene. One of them, arming himself with a hose, goes under the barrel. The Dutchman comes along, places his basket on the barrel and begins eating his lunch, when the nozzle of the hose is stuck through a hole in the head of the barrel and the Dutchman is soaked. The boy under the barrel is captured and severely spanked. After rearranging his dinner on the barrel, the Dutchman

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walks away for a pint of beer, and the two boys again appear, and quickly turning the barrel upside down, they place the cloth over it and arrange the Dutchman's lunch around the edge of the barrel. The Dutchman returning, takes a glass of beer from the pail and places the pail on the barrel, and it quickly disappears. In his excitement in reaching for it, he falls into the barrel and gets badly tangled up. Very laughable. Class B 100 ft. $12.00

APPOINTMENT BY TELEPHONE. . . . . Unplight.

Two young men are seated in a broker's office. A young lady calls one of them on the telephone and makes an appointment to meet him at a certain restaurant. The scene dissolves to the outside of a restaurant, and the young man appears waiting for the young lady, who soon comes along and they go inside. The scene dissolves again and shows the interior of the restaurant and the young couple coming in and taking their seats at a table next the window. The young man's wife happens to pass the window just as they get seated, and looking in recognizes him. She confronts the pair in the restaurant in a state of great anger just as the waiter is serving champagne; then the trouble begins. The table and chairs are wrecked, and the husband and young lady are severely horsewhipped by the enraged wife. A very fine photograph, full of action from start to finish, and a subject that will appeal to everyone. Class A 100 ft. $15.00

THE LOVERS AND THE EGG MERCHANT. . . . . Unplumbing.

Two lovers are seated on a plank which is placed over a stump on a country road. The old farmer, who is selling eggs from a basket, comes along, and not noticing the two lovers, seats himself comfortably on one end of the plank. The lovers suddenly jump up, dumping the old hayseed headlong into the road. He grows furious, and seizing the young man they engage in a desperate encounter. The young man finally frees himself, and seizing a handful of eggs from the basket, begins pelting the old Rube with them. A very funny ending. Class B 60 ft. $7.20

BOWLING ALLEY AT A GERMAN PICNIC. . . . . Unpolish.

A very pleasant and jovial picture. A crowd of Germans assembled at their picnic grounds are engaged in the popular sport on the bowling alleys. A number of them are very stout, and the strenuous efforts they make at rolling the ball down the alley is very laughable indeed. Class B 65 ft. $7.80

SELLING A PET DOG. . . . . Unpopular

The scene is laid in the garden, and the pet of the family, a huge great Dane, is performing tricks before his prospective purchaser. The bargain is finally made, the money paid over and the dog delivered. His former owner starts off without him. The dog evidently does not like his new home and starts in pursuit of his master, pulling the purchaser over on his face and dragging him for a great distance. Class B 45 ft. $5.40

MICHAEL CASEY AND THE STEAM ROLLER. . . . . Unprizable.

Here is a great picture, and one that every exhibitor should own. Casey, who is a short, thick-set Irishman, is engaged in shoveling gravel on the street, and is working in front of a steam roller. As Casey bends over to fill his shovel, the roller comes along at a good rate of speed and knocks him over. The engineer does not see him, and the great machine, weighing several tons,

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passes over his body, flattening it out like a piece of sole leather. Other workmen rush to the rescue and discover Casey in his flattened condition, and about twice his normal length. There is then a consultation as to how Casey can be put back to his normal condition. One of the workmen procures a barrel, and standing upon it he pounds Casey upon the head with a great mallet until he has driven him down to his proper height and circumference. Casey then resumes his work in evident satisfaction for his marvelous rescue.

Class A 60 ft. $9.00

MOVING PICTURE OPERATOR ON A DRUNK. . . . . Unpressbar.
Here's one equal, if not better, than "The Rube at the Moving Picture Show." The moving picture operator has his kinetoscope setting in the gallery of the theatre, and he arrives at the show somewhat the worse for liquor. He places the reel of film on the machine and threads it up, and attempts to give a performance, but the audience finds it difficult to follow him, the subjects changing in such rapid succession upon the screen, not one of them lasting more than two or three seconds. In fact, the operator is badly mixed, much to the disgust of "the gang" in the gallery. They begin pelting him with peanuts, fruit and other missiles. The operator protests, and imagines he can "lick" everyone in the crowd. The scene ends by four or five of the gallery gods seizing the refractory operator and throwing him head foremost over the rail into the orchestra. They then throw his machine after him. This picture is a winner.

Class B 80 ft. $9.60

★ THE FAT AND LEAN COMEDIANS. . . . . Unloosened.
Two comedians appear upon the stage, one very fat and one very lean. They go through numerous funny evolutions. Finally the fat man goes behind the scenes and returns with a huge cannon on his shoulders, and placing the muzzle directly behind the ear of the lean comedian, he fires, and the lean comedian is blown into atoms, but suddenly comes together again. The lean comedian gets a mallet and drives the fat comedian down into the boards. He comes back in his proper shape, and they go through a funny wrestling bout. Finally a policeman attempts to lead them both away, and they mysteriously fly up through the air and disappear. The funniest ever.

Class B 60 ft. $7.20

★ THE CLOWN AND HIS BURLESQUE HORSE. . . Unloosed.
Too funny to describe. The horse is made up of two men, and the clown attempts to ride it. The thirty seconds consumed in showing this film gives an audience more fun than they could get at a circus in a whole evening.

Class B 65 ft. $7.80

★ THE BIBULOUS WIRE WALKER. . . . . Unkundig.
Two old sports after a night at the Club, return home, and speaking through the backyard when they are caught by the neck on the clothes-line. One evidently imagines himself a wire walker, for he immediately climbs upon the clothes-line and proceeds to walk it in grand style, [illegible] being steadied by his chum. Suddenly, however, the chum on the ground [illegible] his hold and the old sport falls in a heap, breaking the line and spoiling the wash.

Class B 60 ft. $7.20

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★ THE TIGHT COLLAR. . . . . Unknitting.
A typical scene depicting a youth in a mad endeavor to adjust a collar that is evidently one size too small for his shirt. He is clad in a dress suit and judging from the pained expression on his face, his time is limited. His frantic efforts to button the collar in its place are laughable to say the least. His facial expressions are great, and the picture is full of mirth from beginning to end. Class B 90 ft. $10.80

★ THE PALS AND THE CLOTHIER'S DUMMY. . . . Unlapt.
Two rather sporty looking young men are returning home early in the morning. Just outside a clothier's store they become involved in an argument. One young man walks away, and the clothier's dummy is mistaken by the other for the chum that has just left. He goes on arguing with the dummy, and receiving no satisfaction, deals him a blow. They fall to the sidewalk and roll over and over. The dummy is finally thrown through a plate glass window and the offender is arrested. Class B 60 ft. $7.20

★ TROUBLES IN A TENEMENT HOUSE. . . . . Unlavished.
One of the most successful comic pictures we have yet offered. The two floors of a tenement house are shown in the picture. On the lower floor a man and his wife are partaking of their evening meal. The floor above is evidently a bachelor apartment, and three bachelors are retiring. They discover, however, that the people below are dining, and proceed to annoy them in every possible way. They play on a cornet, base drum, and dance around the room until the people below are exasperated and shout up the dumb waiter for them to be quiet. Then the fun begins. Breaking through the floor, with a long stick they begin hauling up articles from the table. The floor is evidently flimsy, and in the midst of the operations, they break through plaster and refuse of all kinds, falling upon the table, the diners fleeing in fright. The diners return with a policeman, but the three bachelors have crawled up through the broken hole in the floor and begin throwing down a series of articles on the officers' heads, such as mattresses, beds, chairs, etc. The scene ends in a lively mixup in which the policemen and the victims get very much the worst of it.
Class B 125 ft. $15.00

★ A GAY OLD BOY. . . . . Unlodge.
Here is a picture that is extremely laughable. An old man is indulging in a dream, which dream is demonstrated in the picture. It shows him in a restaurant partaking of a sumptuous meal and a bottle of wine with a soubrette. There is a sudden awakening, however, and in an apparantly disgusted mood, he finds himself in his own bed and his wife endeavoring to induce him to get up and build the fire. Class B 45 ft. $5.40

★ THE DARKTOWN COMEDIANS TRIP TO PARIS. . . . Unlucent.
One of the funniest pictures we have yet turned out. It represents a band of American comedians visiting Paris. They ride down the street in a coach to which is attached a prop horse, the funniest thing that ever happened. There are four in number and they jump down from the coach and execute a dance in the street. The end man hits the second on the chest and he actually turns to a negro, and the second hits the third, and the third, the fourth with the same result, and they dance about in a most fantastic manner. Finally the

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slapping operation is repeated with the result that one comedian merges into the other until their is only one left, who assumes an enormous size. He extricates a huge cigar from his pocket and proceeds to smoke it when one of the other comedians appears and lights another huge cigar which is protruding from the big fellow's hip pocket. This cigar emits enormous volumes of smoke and finally explodes, blowing the comedian in the air and making a most laughable finish. Class B 75 ft. $9.00

Miscellaneous.

KING EDWARD VII. AND QUEEN ALEXANDRIA, OF GREAT BRITAIN. . . . . Unowned.

Here we show what is considered the most perfect likeness of the King and Queen that has been secured since the death of Queen Victoria. The King appears in full military uniform, accompanied by Queen Alexandria. They are attending a launching of a British battleship. The scene first opens by a troop of British Naval Reserves marching by and being reviewed by crowds of people. The King's carriage then drives into view and stops before the door. Queen Alexandria then appears, accompanied by Joseph Chamberlain and many other British notables. She is closely followed by King Edward, who takes his seat in the carriage opposite her. Field Marshal Lord Roberts then appears as the carriage drives away. The next scene shows the King and Queen driving homeward, accompanied by mounted soldiers.

Class A 100 ft. $15.00

SKATE SAILING IN SWEDEN. . . . . Unpenitent.

In Norway and Sweden a form of ice sport is introduced which is never seen this side of the Atlantic. Each skater is provided with a small sail, which is secured to his body and manipulated much after the fashion of the sail of a boat. When a good wind is blowing, enormous speed is oftentimes developed. Our picture was secured while a large number of skate sailors were indulging in the sport, and the view is a most excellent and comprehensive one. Class B 90 ft. $10.80

SKIING IN STOCKHOLM, SWEDEN. . . . . Unperjured.

The greatest skiing picture we have yet produced. The skiers are seen coming down a very steep incline at a high rate of speed. A miniature hill is placed in the centre of the coast, over which the skiers must slide. As they come up the incline of the little hill, they spring into the air and jump great distances. some of them attaining a distance of forty or fifty feet in one single jump, This is an accomplishment quite unknown outside of Norway and Sweden, and our picture is an excellent demonstration of the sport.

Class B 50 ft. $6.00

TORPEDO BOATS RACING OFF NEWPORT. . . . . Unpierced.

This is doubtless the most exciting and thrilling picture ever secured. Three tepedo boats are seen racing at full speed. They come straight toward the camera, one of them about two hundred feet in advance of the other two. Running at enormous speed, they throw huge volumes of water and spray over their bows. When within about two hundred feet of the camera, they

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change their course slightly and pass very close to the lens, giving a full life-size view. This is sure to excite, thrill and interest any audience, as it doubtless shows three of the fastest running boats in the world.

Class A 50 ft. $7.50

MOUNTED SOLDIERS FORDING A RIVER. . . . . Unpillared.

A very excellent subject, and a beautiful piece of photography, showing a troop of mounted soldiers riding down to the banks of a river and forcing their horses to swim them across while they are mounted upon their backs. A pleasing, interesting and instructive subject. Class A 65 ft. $9.75

SKATING IN STOCKHOLM. . . . . Unplagued.

An excellent picture of a winter scene in Stockholm, in which a large number of people are indulging in the national sport of ice skating. There are two fancy skaters in the immediate foreground of the picture, who execute various difficult feats of fancy ice skating. An extremely interesting and typical picture. Class B 75 ft. $9.00

ICE RACING IN STOCKHOLM, ... Unplanted.

A very fine picture in which four Swedish boys are engaged in a skating contest. This picture gives a comprehensive idea of the enormous speed that can be attained by practiced ice-skaters. Class B 45 ft. $5.40

UNVEILING THE ROCHAMBEAU STATUE IN WASHINGTON, D. C. . . . . Unpleasant.

Taken in front of the grand stand erected for viewing this great international event. The scene opens with a parade of mounted police of the District of Columbia, followed by the Cavalry of Fort Meyer, Va., and mounted members of the Diplomatic Corps of all nations, the Militia of the District of Columbia bringing up the rear. In the reviewing stand can be seen the members of the Rochambeau party, President Roosevelt and other notables.

Class B 175 ft. $21.00

UNVEILING THE ROCHAMBEAU STATUE, WASHINGTON, D. C. Unplucked.

The statue is shown in the immediate foreground, draped with the American and French flags. The Rochambeau party all appear in the immediate foreground of the picture, and the unveiling is plainly shown, the flags being hauled down by President Roosevelt amid the great cheering of the throng of officials and citizens assembled. Immediately after the unveiling a panoramic view of the crowd is made, which is very interesting.

Class B 125 ft. $15.00

THE COLUMBIA–CORNELL–PENNSYLVANIA BOAT RACE AT POUGHKEEPSIE. . . . . Unpleasing.

A great series of pictures illustrating the University boat races. The opening scene shows the launching of the eight-oared shell by the Cornell-crew. A fine close picture, showing every muscle of the stalwart oarsmen as they carry their boat down the float, place it in the water and row away for the starting point. The second scene shows the Columbia crew launching their boat. The third scene shows the finish of the race with Cornell crew leading by about three boat lengths. A very pretty marine picture, with hundreds of pleasure boats of of all descriptions following in the wake of the racers.

Class B 160 ft. $19.20

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Miscellaneous (Continued.)

GRADUATING DAY AT WEST POINT MILITARY ACADEMY. Unplumbed.
A great series of pictures taken on the parade grounds at West Point on graduating day, the day President Roosevelt decorated Cadet Titus with a medal as a reward for being the first United States soldier to go over the wall at Pekin. The picture shows the entire command of cadets marching upon the great parade grounds and being reviewed by President Roosevelt. The marching is suberb. The cadets are finally drawn up in line in front of the President, and Cadet Titus is called out to receive the medal, which President Roosevelt personally pins on the cadet's breast, amid the great cheering of the people in the reviewing stand. Class B 250 ft. $30.00

CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP. Unprincing.
A fine picture of the above named organization drilling on board the U. S. S. "Marion." They go through all the known tactics of naval warfare, and make a most interesting and exciting naval subject as they scurry about the decks in great haste. Class A 120 ft. $18.00

STEEPLECHASING AT THE BROOKLYN HANDICAP. Unprepared.
A very exciting film from start to finish, showing a steeplechase in which one of the horses and riders are thrown violently to the ground and badly injured. Class B 50 ft. $6.00

ROCK OF AGES. . . . . Unpriestly.
We here introduce for the first time, a sublime religious subject, illustrating one of the best known hymns extant. A beautiful girl is seen clinging to a rock, over which huge billows are dashing, sending great volumes of spray and surf high into the air. As the maiden appears to be exhausted and about to give up in utter despair, a cross appears on the rock, showing at first thinly, but gradually growing clear until it stands out in bold relief. The maiden then takes new courage and throwing her arms about the cross, clings to it in safety, while the waves continue to surge against her.
Class A 50 ft. $7.50

CALIFORNIA NAVAL RESERVES. . . . . Unprince.
A picture of the above named body of men taken at drill. The view was secured in San Francisco, California, through the courtesy of Captain Thomas A. Nerney who was in command of the U. S. S. "Marion" stationed at that port. The picture shows the officers and men drilling with a one-pound Hotchkiss gun, same as that used in the U. S. Navy. The picture is excellent in every detail and shows every movement. The scene is also replete with motion from start to finish. Class A 70 ft. $10.50

GRANDMA THREADING HER NEEDLE. . . . . Unpegged.
A picture true to life, and a most excellent subject. Poor old grandma is seated in her chair, vainly attempting to engage a thread in the eye of the needle. The facial contortions that are engaged in are ludicrous to say the least. The needle is finally threaded, and the happy contented look that comes over the face of grandma is a most pleasing ending of the picture.
Class B 50 ft. $6.00

AMPUTATING A LEG. . . . . Unpitiful.
Here we depict an up-to-date surgical operation, showing a man's leg being amputated just above the knee joint. Three surgeons are engaged in the work

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and are attended by several female trained nurses. The camera is placed in such a position as to command a clear view of the entire operation. Each cut of the surgeon's knife is plainly shown in detail, even to the sawing of the bone, the cauterizing of the wound, and the sewing and the bandaging. This is a picture that will doubtless interest the medical fraternity or lecturers. Class A 140 ft. $21.00

★ THE HISTORY OF A CRIME. . . . . Unlawful.
Duration of Projection, eight minutes. A Drama of a crime in six acts. The scene is laid in France, and depicts the life of a famous French Criminal from the time when he was an honest workman and enjoying a happy home, until he fails through the influence of drink and becomes first, a burglar and then a murderer. The entire story is followed closely and each scene is illustrated carefully. The scenes comprise, the Burglary, the Murder, the Arrest, Trial, Conviction, the Expiation and the Execution itself. During the death watch the prisoner's dream is demonstrated by the vision of his family seated at their evening meal, appearing on the wall of his cell. The picture is beautifully arranged and very pathetic from start to finish, and to exhibitors who wish a picture illustrating crime and its consequences, a better selection could not be made. Class B 265 ft. $31.80

★ FIRE DEPARTMENT OF GLASGOW, SCOTLAND. . . Unknowable
Here is a fine fire run taken in Glasgow, Scotland, and showing nearly the entire fire department of the city running full speed on their way to a fire. One of the best fire runs yet turned out. Class B 50 ft. $6.00

★ A RAILROAD WRECK. (Imitation.) . . . . . Unknots
The scene is a railroad track on the side of a steep mountain, with a tunnel in the background, toward which a train is running at a high rate of speed. At this instant the audience is appalled at the sight of a second train rushing out of the tunnel. Both trains are on the same track and traveling toward each other at a high rate of speed. They collide. Cars and engines are smashed into fragments and thrown down the steep incline. Class B 40 ft. $4.80

★ TRANSPORTING A WAR BALLON. . . . . Unlash.
A very valuable and instructive picture. An immense war ballon sufficiently inflated with gas to keep it above the ground, is being drawn through the air by a party of soldiers who are tramping over a rough mountain road.
Class B 60 ft. $7.20

★ EXPLODING A LAND MINE. . . . . Unlashing.
A mine is buried by a squad of soldiers in a huge mound of earth and exploded by electric contact. The entire bank is lifted up by the explosion, throwing tons of earth and rock high into the air. Very exciting. Class B 25 ft. $3.00

★ ENGLISH SOLDIERS EXERCISING. . . . . Unkundiger.
A typical army scene taken at Aldershot, England, showing a large body of English soldiers going through their various exercises. The men are clad in white trousers and white jerseys, which adds greatly to the supurb photographic effects. Class B 75 ft. $9.00

★ THE GREAT STAG HUNT. . . . . Unknotty.
The greatest series of sporting pictures ever attempted. It shows a stag hunt from start to finish. Beginning with the party starting away with the pack

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of hounds, numbering over 250, the tally ho proceeding down the road to the scene of the hunt, and the start from the village. It shows the chase of the stag over the hills and through the bogs, there being in the picture over 500 horsemen at one time. The effect is most startling as the hundreds of horsemen followed by the largest pack of hounds that was ever gotten together, dash over the hills and through the thick underbrush. The stag is finally cornered in a stream in the woods, closely pursued by the entire pack of hounds. The dogs finally close in on him and the death of the stag is shown, As he is dragged from the water, the entire body of hunters and dogs gather around, making a realistic and sensational closing to the picture.

Class B 400 ft. $48.00

★ THE CHILDREN'S TEA PARTY. . . . . Unkosten.
One of the prettiest pictures of child life we have yet offered. Two pretty children are seated in their high chairs playing "Tea Party" with their dishes arranged about them. They become engaged in a dispute over the possession of a piece of cake and one of them cries, giving the most perfect and child-like facial expressions we have yet had the pleasure of seeing.

Class B 40 ft. $4.80

★ EXPLODING A SUBMARINE MINE. . . . . Unkraut.
A most perfect and comprehensive demonstration of the method of transporting, sinking and exploding a submarine mine. The mine, weighing several thousand pounds is loaded on a truck, wheeled to the water's edge, placed on a tug-boat, deposited in the harbor and exploded, throwing up tons upon tons of water and mud, thus forming a most spectacular and exciting finish.

Class B 75 ft. $9.00

★ DR. LEHWIS AUTOMOBILE LEAVING LONDON FOR A TRIP AROUND THE WORLD. . . . . Unkuendbar.
Probably the most daring and plucky trip yet undertaken by the automobile fraternity was begun in May, 1902 when Dr. Lehwis, the automobile expert of Paris, left London in his specially constructed car "The Passe Partout" on his trip around the world. We show the passengers embarking in the car, and the start, also a breakdown and the repairing of one of the pneumatic tires. A most pleasing subject, and one that will prove especially valuable as Dr. Lehwis passes through the different sections where the film is to be shown.

Class B 75 ft. $9.00

Mysterious.

★ THE CHILDREN'S TOYS THAT CAME TO LIFE. . . . Unknow.
A very pretty and pleasing picture especially to the children. Four children have received a large number of toys consisting of tin soldiers and sailors. The children arrange their toys in a pretty group about their room, and retire to bed, dreaming of their new possessions. The toys mysteriously enlarge and come to life, the sailors dancing their typical hornpipe. Upon the children awakening and finding their toys to be animated, they join in the dance and other festivities.

Class B 75 ft. $9.00

★ New since August 9th.

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★ THE DEVIL IN THE SCHOOLHOUSE. . . . . Unlessoned.
The scene opens in a schoolhouse. The children are busy studying their lessons, the teacher making demonstrations on the blackboard. Mephisto suddenly appears coming up through a trap door in the floor, and goes around whispering to all the children. The figures made by the teacher on the blackboard suddenly and mysteriously come together, forming a great picture of a church. The dunce is accused of being the instigator of the mystery and is called out in the centre of the floor, the dunce cap placed upon his head and he is flogged by the schoolteacher. The devil appears on the teachers desk, jumping around in a fantastic manner. The schoolteacher leaves the room and pandemonium reins, the children dancing around and making great noise. When the schoolteacher suddenly appears, each scholar flies back to his seat and all is quiet. The globe is then brought in for the children's instructions in geography. When the schoolteacher's back is turned upon the globe, it is suddenly changed into a very curious looking human being with a funny head, which rolls around, making fantastic grimaces and facial expressions. The head and body are then changed into a hideous looking object, half man and half dragon. The teacher then rushes to his desk for his rule and the devil shuts the desk cover down on his head, cutting it off. The teacher then walks about the schoolroom headless. His head suddenly flies back on his body and he rushes from the schoolhouse in great fear. One of the finest mystical pictures ever attempted. Class B 175 ft. $21.00

★ WONDERFUL FEATS OF VIVISECTION. . . . . Unlodging.
A magician appears and produces a pretty maiden. He places her on a pedestal and by waving his baton, causes two duplicates of her head to appear on each of her shoulders, both of which assume animated form, laughing, smiling and bowing. He then removes the head of the maiden and places it upon the floor, where it continues to laugh, smile and talk and the head of a skeleton appears on her body in its stead. He then produces two duplicates of the maiden and they step to the front of the stage, whereupon he causes them all to mysteriously disappear, leaving in their places, respective flags of Germany, France and America. A very fine subject with the most mystifying effects. Class B 75 ft. $9.00

★ THE DEVIL'S KITCHEN. . . . . Unloaded.
One of the very fine mystical pictures. The scene represents the Devil's kitchen with the Devil's cook at work. As the different kettles are placed upon the fire, various hobgoblins of every description jump out in front of the cook. A little hunchback bobs out of the kettle of potatoes, and fires at the cook point blank with a miniature gun which emits an immense cloud of smoke. Pandemonium reigns in the kitchen from the start to the finish of the film.
Class B 80 ft. $9.60

★ THE WONDERFUL BABY INCUBATOR. . . . . Unkultur.
An up to date idea and a great picture. The professor sits in his laboratory with his newly invented baby incubator. A mother who is anxious for the growth of her child enters, places her baby in care of the professor, who promptly places it in the incubator. An alcohol lamp is lighted under the apparatus, but the professor evidently gets his machine too hot, for in a few

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seconds the top is opened and the baby taken out. To the great anger of its mother it has grown about two feet in height and has long hair and a full beard. Class B 75 ft. $9.00

★ THE CLOWN AND HIS MYSTERIOUS PICTURES. . . Unlaenget.
Here is a most mystifying scene. The clown appears before a large frame canvas and begins drawing pictures. He first makes the head, arms and bust of a woman, then sketching in her body, he commands her to step down from the frame and in animated form, she obeys. He then draws a picture of an infant. which he as quickly changes into life. The infant begins to cry, when he snatches it away from the picture and places it in the arms of the lady, who flies in great terror. Class B 90 ft. $10.80

★ THE INEXHAUSTIBLE WARDROBE. . . . . Unlaboured.
This is a side splitter. A young man returns to his bachelor quarters after a night at the club clad in his dress suit, and immediately begins to disrobe. He throws off his coat and vest and is just proceeding to pull his shirt over his head when he finds the coat flies back on his body. They are again thrown off in great rage, when he instantly appears dressed in the uniform of a policeman. This is removed, when as quick as lightning, he is rigged out as a sailor. As fast as his clothes are removed and thrown upon the floor different costumes instantly appear in their places. At last one of the uniforms is suddenly mysteriously changed into a night robe, and the young man in evident satisfaction makes for his bed, but he finds a skeleton perched upon the pillow. He reaches for the uncanny object and after clasping it in his arms, it suddenly turns into a chair, which he throws angrily to the floor, and retires. After getting into bed, his nightshirt is suddenly changed into a full dress suit and he finds himself sitting up full dressed as when he first appeared. Then the bed suddenly flies out from under him and great showers of feathers and bedclothes, small pieces of furniture, and other contributions are dropped from the ceiling upon the happy victim, who vows that he will never drink again. Class B 100 ft. $12.00

★ THE DEVIL'S THEATRE. . . . . Unlogical.
The scene represents what is supposed to be the interior of the Devil's theatre where numerous hobgoblins are performing to the edification of his satanic majesty. The tricks and transformations that take place in this scene defy description. It is simply one of the best mystical pictures
Class B 100 ft. $12.00

★ HERRMANN, THE GREAT CONJURER. . . . . Unleisured.
Herrmann, the Conjurer, steps upon the stage and with his assistant, begins performing his wonderful tricks. Five cards are produced mysteriously from the air and while they are held in the hands of the Magician they grow into enormous size, and mysteriously they are turned into the flags of all nations. By a mere wave of the hand, the conjurer then causes the flags to turn into a beautiful tableau, representing Columbia and Justice. The tableau is then suddenly transformed into a hideous figure which dances about and performs numerous tricks upon the stage. Then by another wave of the hand, the conjurer turns the figure into a huge squash, which as suddenly takes the form of Mephistopheles' imp. The squash is then placed in the air, and a human

★ New since August 9th.

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body grows to it, which takes the form of Mephistopheles, but by a series of explosions is disposed of by being blown into the air. The most wonderful magical film ever offered. Class B 100 ft. $12.00

★ THE MAGICIAN AND THE HUMAN PUMP. . . . Unlatching.
The magician appears upon the stage with his assistant. Taking a handkerchief from his pocket, he causes an empty jar to suddenly appear under it. He places the empty jar upon the table and seizing his assistant by one arm, begins pumping, when lo! a stream of water emits from the mouth of the assistant and fills the dish. One by one he takes six fishes from the mouth of his assistant and places them in the dish. The assistant is then commanded to hold the jar high above his head, and immediately it begins smoking, and a terrific explosion takes place, which, when the smoke clears away, leaves a flag in its place. The flag is unfolded, when there appears from behind it a huge lobster which suddenly turns into a man. The flag is placed over him, and when it is removed, there are two small children in his place, one seated upon the back of the other. These children are mysteriously turned into different objects until the jar of water finally re-appears with the fish in it. Now the assistant upon examining the jar, is kicked by the magician and sent flying from the stage. The magician then places the flag about himself and mysteriously disappears in the air, ending the scene. Class B 125 ft. $15.00

★ THE CLOWN WITH THE PORTABLE BODY. . . . Unlauter.
The funniest of all mystical pictures yet produced. The clown appears at the mouth of a cave. Seating himself upon a stool he orders one of his arms to leave his body and go over to a chair where a bottle is setting and bring the bottle to him. He then sends the other arm for a glass which is placed on another chair. A burning candle is nearby, and the clown having a pipe in his mouth, he suddenly causes his head to leave his body; go over to the candle, light the pipe and return to him. Next each of his legs leave his body and going over to the two stools seat themselves and begin dancing jigs. The clown's entire body, then separates, the head soaring in the air and the arms and legs dancing around in a fantastic manner. Finally, the different portions of the body come together again, and the clown is once more whole. He then removes his head and placing it upon the floor, walks of the stage headless, dancing around in a most puzzling and ludicrous manner.

Class B 110 ft. $13.20

Imported Films.

Comic.

LIGHTNING FACIAL CHANGES. . . . . Unpainting.
A professional facial contortionist is seen in the beginning of the film. Like a flash of lightning his face changes into a comical looking French soldier, from that to an Irish policeman, then to a clown. Next appears a hideous picture of an old maid, and after that an old man with a most comical face; then comes the head of Mephistopheles, and next a foolish boy with protruding teeth; next a most hideous version of the negro, and finally an old man with a nightcap, who yawns very ludicrously; next comes an old maid who is slightly cross-eyed, and finally the dunce of a country schoolhouse, who ends

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the picture by sticking out his tongue in such a manner as to give any audience the appearance of having indulged in laughing gas.

Class B 70 ft. $8.40

A PHOTOGRAPHIC CONTORTION. . . . . Unpastor.

Here is a most novel picture. A prominent actor with wonderful talent for facial contortion is standing some distance from the camera. As the film is set in motion, he walks toward the lens until his head grows into enormous proportions. He then stands so close to the camera that every wrinkle in his face, and in fact, the pores of his skin are plainly shown and greatly magnified. As he comes closer to the lens he opens his mouth wide, and is biting at the instrument all the while. He is then seen to swallow the camera, operator and all. He is next seen backing away from the instrument, smacking lips and rubbing his stomach in great glee. Very funny and a great hit.

Class B 65 ft. $7.80

HIS FIRST DOSE OF MEDICINE. . . . . Unpegging.

A rather foolish schoolboy has been sent to the drug store to purchase some medicine for himself. With the bottle in one hand and the spoon in the other, he is pleasantly anticipating what he thinks to be a treat. The medicine is finally turned into the spoon. With one hand, the spoon is placed in the boy's mouth, while he rubs his stomach with the other. The medicine having been disposed of, the boy suddenly discovers it to be castor oil. The facial expressions that follow are side-splitting. Class B 70 ft. $8.40

A DUTCHMAN SHAVING. . . . . Unpeople.

A very fine picture of a comical Dutchman shaving himself, or, rather, trying to shave himself. The razor is dull and the beard is tough. After many cuts and a great exhibition of facial contortion, the beard and lather are finally removed. A most pleasing subject. Class B 60 ft. $7.20

BOLOGNA EATING CONTEST. . . . . Unperplex.

Two comical looking Germans are engaged in a bologna eating contest. The battle wages hot until one of the Dutchman discovers that his piece of bologna is bad, a trick evidently played on him by his opponent. The contest then ends in a mix up, in which, as usual, the victim gets the worst of it.

Class B 60 ft. $7.20

THE OLD MAID'S TEA PARTY. . . . . Unpervert.

Four old maids are seated at a table indulging in their afternoon tea. The usual gossip is taking place. One of the guests evidently thinks it is the last good meal she is ever to indulge in for she is engaged in stowing away cookies and other good things in the bosom of her waist. The hostess discovers the theft and war is declared, and the offending party is quickly dispatche'. This picture is especially posed with a view to bringing out facial expressions that are very fine. Class B 65 ft. $7.80

AN OLD FASHIONED WAY OF PULLING A TOOTH. . . . Unpickable.

In the days of our ancestors, the village blacksmith [illegible] ted [illegible] dentist. Here we show a tooth being pulled in "Ye Olden Times." The "victim" is seated in a chair and the blacksmith approaches with a [illegible] pair of tongs. He places the tongs in the victim's mouth and his foot upon his chest. The

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two other fishermen who had fallen into the water. They are still fighting when landed and continue their fight upon the scow. They finally separate and throw the other fisherman overboard. The two of them then jump in to the rescue, and all three return from the water feet foremost, and landing upon the scow go away apparently happy and content. Class B 80 ft. $9.60

THE ABSENT MINDED CLERK, FLY PAPER AND SILK HAT. Unleidlich. This is another funny one. The absent minded clerk is about to leave the office on an errand. He reaches for his silk hat, which he had thoughtlessly placed on a piece of fly-paper lying on the table. As he is about to place the hat on his head, he finds it is stuck fast to the fly paper. In removing the fly paper from his hat it sticks to his hand. He then places the paper on the floor and tries to free himself from it by stepping upon it, but it sticks fast to his shoes. He then pulls it from his shoe, and it sticks fast to the other hand. An idea then seizes him and he places it upon the table and sits on it. Pulling it from his hand, he leaves the room in apparent satisfaction, but to the great laughter of the audience, the fly-paper is hanging to his coat tails. Class B 75 ft. $9.00

Imported Films—Mysterious.

CHING LING FOO'S GREATEST FEATS. . . . . Unpaarig. The entrance to a Chinese Temple forms the background of the picture. Three rather hideous Chinese heads are carved upon door. The heads slowly vanish until only one head and bust remains. This in a mysterious way is turned into a beautiful Chinese maiden. The maiden is commanded by the conjurer to step down from the door, and she does so, standing in the center of the stage. A huge Chinese lantern is placed over her. The lantern gradually grows small, until it is reduced to a small lamp, and the maid has disappeared. The conjurer then takes a fan, and waving it slowly in the air, causes a large Chinese lamp to appear in the center, and on either side a dozen small lamps. The entire lot are then raised some distance above the door, when immediately great showers of stringy silk begin pouring from the lanterns. A huge vase then appears, and the conjurer commands the silk to go into the vase, which it does. He then waves his hand, and the pretty maiden rises up from the top of the vase. He places a rug over the maiden and instantly she turns into an ugly Chinaman. The conjurer is then furious and commands the Chinaman to disappear, when he drops through the stage like a lightning flash, and ends the scene. Class B 110 ft. $13.20

THE HAUNTED DINING ROOM. . . . . Unpastored. Two men in a dining room, and a table laden with good things to eat. The men prepare for their meal. They sit down at the table and immediately it begins dancing jigs and going through funny stunts. The dishes are spilled upon the floor. The table flies up in the air and then falls upon them, and the whole dining room is turned topsy-turvy. An exciting scene from start to finish and one sure to please. Class B 60 ft. $7.20

THE MAGICAL DISH MENDER. . . . . Unplausive. A magician steps upon the stage with a basket ful of dishes, consisting of a complete dinner set. The basket falls from his arms with a crash, and the

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dishes are broken into hundreds of pieces of indescribable shapes. The magician hesitates a moment as if in great distress, but suddenly a happy smile appears on his face, and seizing his magic wand he waves it in the air, commanding the dishes to return to their original shape. One by one the various pieces, plates, cups, saucers, soup tureens, etc., begin flying through the air, at first apparently in great confusion, but ultimately drawing together and taking their places upon the table in perfect condition, thus in a few seconds transforming a mass of broken and apparently useless chinaware into a beautiful and perfect dinner set. Class B 70 ft. $8.40

THE CRAZY ARTIST AND THE PICTURES THAT CAME TO LIFE. . . . . Unpoetical.

A demented looking, half starved artist appears and paints on the canvas a picture of himself. Of a sudden the picture comes to life, jumps down from the canvas and runs out of the studio. The artist then begins daubing the canvas promiscuously with paint, making lines that apparently have no character in them whatever. Suddenly jumping into the air and flourishing his hands about, he causes the confused looking lines to turn into a landscape with an old mill in the background. The artist then jumps backwards through the canvas, apparently ripping it to pieces. He finally steps out behind the picture and leaves the landscape perfectly intact. Class B 100 ft. $12.00

THE WONDERFUL HAIR RESTORER. . . . . Unlooks.

A most laughable picture in every way, showing the practical means of making the hair grow on the heads of persons that are bald. The hair is restored to the head of an entirely bald man in a few seconds, growing to great length, thus making a most laughable situation. Class B 65 ft. $7.80

THE BURLESQUE THIEVES. . . . . Unloving.

A funny picture in the extreme, in which two thieves who are burglarizing a house figure conspicuously. The funny tricks that are played on the two policemen in the backyard of the house defy description. The scene ends by one of the policemen being secured to a dog house by a dog chain and the other one being stuck headforemost in a well while the burglars escape.

Class B 160 ft. $19.20

THE BURGLARS IN THE WINE CELLAR. . . . . Unlikeness.

A very comical picture, depicting two burglars who have entered the store room of a vineyard, apparently for the purpose of committing burglary. They discover the long line of wine barrels and go about sampling each. They are finally interrupted in their operations by two watchmen. They seize the watchmen, and knocking the heads out of two wine barrels, throw them in head first, leaving the watchmen kicking and squirming endeavoring to get away. A policeman enters and pulling the watchmen out of the barrel, mistakes them for burglars and arrest them, ending as usual, by the victims getting the worst of it. Class B 100 ft. $12.00

THE MAGICIAN AND THE SEVEN HATS. . . . . Unlimber

A scene absolutely new, in which the most unexpected effects and tricks are produced. A magician is working upon a table with seven hats, a policeman's a soldier's helmet, a soft hat, a straw hat, a silk hat, a stiff hat and

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an opera hat. He turns them into many things, also takes from them numerous articles, such as fish, birds, flowers, etc. A very elaborate film, and we predict a great run for it. Class B 90 ft. $10.80

THE MAGICAL HEN. . . . . Unlearning.

Here's one of the funniest ever, and especially a good picture to show an audience largely composed of men. It represents a magician, who walks upon the stage with a large white hen and places her upon a table. He immediately produces six eggs from her, and breaking the eggs one by one into a dish, the contents turn into chickens immediately they have fallen upon the plate, each of the chickens walking about the table in a lively manner. The conjurer then holds his hands over the plate and one by one the shells of the eggs come together, the chickens in the meantime flying back into their places in the shells. The eggs are then returned to the hen one by one and she walks away from the table apparently satisfied. A picture that is startling and at the same time interesting and comical. We recommend this as a great winner. Class B 135 ft. $16.20

THE MYSTICAL BURGLARS. . . . . Unleugbar.

Two burglars are engaged in cracking a safe. The watchman enters and the fun begins. The burglars appear and disappear to the great confusion of the watchman. They are seen leaping through windows, flying up through the ceiling, suddenly appearing from behind doors, under the safe, etc. This is simply so comical that it defies a lengthy description, but it is a sure winner. Class B 60 ft. $7.20

CHINESE MYSTERY. . . . . Unkaeftig.

The scene is before the open door of a Chinese pagoda. A Chinese conjurer appears as if coming from the bowels of the earth, and causes a beautiful Chinese maiden to take her place on the stone steps of the pagoda. The maiden is suddenly transformed into the huge head of a Chinese hobgoblin who emits great volumes of smoke from his mouth. An American traveller then appears upon the scene and seizing a huge sword splits open the head of the hobgoblin, and from its centre appear three small Chinamen who dance about in a fantastic manner. Then the allied soldiers of England, France, Russia, America and Germany appear and from the place previously occupied by the Chinese hobgoblin there appears a lily, in the centre of which grows the figure of a beautiful woman representing the Goddess of Liberty. Class B 100 ft. $12.00

THE HORRIBLE NIGHTMARE. . . . . Unloading.

Another Welsh rarebit victim, who, after a night at the club, is making mad endeavors to retire for the rest of the night. He crawls into bed, when like a flash of lightning, the bed turns upside down and the rarebit victim finds himself underneath. In a fit of anger, he seizes the bedclothes and endeavors to adjust them, when suddenly the bed flies back to its proper condition. Just as he steps into bed a second time, a terrific explosion takes place and the bed flies into a thousand pieces, leaving the room demolished and our friend in a confused state of mind, but he suddenly awakens and finds it is only a dream. Class B 50 ft. $6.00

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THE CHINESE CONJURER AND THE DEVIL'S HEAD. . Unlenksam.

A Chinese Conjurer steps upon the stage and produces a huge and hideous head which appears to be a cross between a dog and a man. The head goes through various facial expressions, frowning, and working its eyes in a hideous and most frightful manner, twisting its mouth in unbelievable shapes. The conjurer then commands the head to leave the stage, which it does, moving about apparently without the aid of body, arms or legs.

Class B 90 ft. $10.80

We also sell a 50 foot strip of this picture. (Unpriest.) Class B. $6.00

GOING TO BED UNDER DIFFICULTIES . . . . . Unlectured

A traveller enters the room of a hotel and proceeds to disrobe, apparently going to bed. He seats himself upon a chair, but the chair flies from under him and places itself upon the mantelpiece. He grasps the chair in great anger and attempts to seat himself again, when he finds the snow is flying in the window. He closes the window, and in utter exhaustion throws himself upon the bed and finds the bed has suddenly been transformed into a bureau, the top of which is very hard. He takes a drink from a mysterious black bottle and stretches himself out on the bureau to sleep, but it suddenly turns into a boat which is rocking in a heavy sea. The traveller falls overboard, and makes strenuous efforts to swim ashore. He suddenly awakens, and finds himself lying upon the floor in his chamber, going through the evolutions of a swimmer. He, too, finds it is all a dream. Class B 90 ft. $10.80

GIBSON, THE ECCENTRIC AMERICAN ACTOR. . . Unlikened.

A picture too funny for description. Gibson, the noted American actor, appears upon the scene and goes through his funny acts, changing his costumes with the rapidity of lightning. He finally ends the scene by seating himself upon an oilstove, which causes great volumes of smoke to pour out from beneath his coat tails. It ends in a terrific explosion, but Gibson comes down whole. Class B 65 ft. $7.80

THE WEARY TRAVELLER AND HIS WONDERFUL DREAM. . Unlawed.

A picture that is both beautiful and mystical. An Egyptian fountain forms the background of the picture. An old worn out traveller comes into view and lies down in front of the fountain to rest, and here the dream begins. There appears from the depths of the fountain a beautiful fairy who transforms the poor old traveller into a prince. She then causes twelve beautiful maidens to appear before the prince. They proceed to form tableaux and perform for his amusement. A sedan chair then appears and the four servants proceed to carry the prince off on his journey. The scene is then changed to the old traveller lying before the fountain and being rudely awakened by the guard, who commands him to go on. Class B 110 ft. $13.20

THE GIANT AND PIGMY. . . . . Unliebsam

The magician appears upon the stage and produces from the very air an exact duplicate of himself. The two men stand side by side, both of them the same size. Before the eyes of the audience one begins to grow until he has assumed the size of an immense giant. He looks down and laughs upon the little fellow beside him, when suddenly he begins growing smaller, until once more the two men are exactly the same size. One stands in front of the other, then both merge into one figure. Class B 60 ft. $7

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Imported Films—Miscellaneous.

KAISER WILHELM AND THE EMPRESS OF GERMANY REVIEWING THEIR TROOPS. . . . . Unpeace.

Here we present a most perfect picture of Kaiser Wilhelm, the ruler of the great German Empire. He is accompanied by the Empress, who stands in the centre of the parade ground at Berlin, while the troops march in review in company formation. Besides being a most perfect picture of the Emperor and Empress, it is a most excellent military scene. The alignment of the troops is perfect, and the effect is most thrilling as they march by their Commander, with their heads erect, and every eye straight to the front. The peculiar parade step of the German army is introduced in this picture. The Kaiser acknowledges respectfully the salute of each commanding officer as the line pass his position.

Class A 100 ft. $15.00

KAISER WILHELM IN THE TIER GARTEN, BERLIN, GERMANY. Unpens.

A most excellent picture of the Kaiser, taken during his morning ride in the Tier Garten. He is mounted on his favorite horse, and accompanied by his mounted guard of soldiers. The Kaiser appears in this picture to excellent advantage. Class B 90 ft. $10.80

KAISER WILHELM'S YACHT "METEOR" UNDER SAIL. . Unpitied.

A picture recently secured at Kiel, Germany, showing Kaiser Wilhelm's American built yacht "Meteor," under full sail. Numerous other craft appear in the picture, and besides being an historical view of the trial run of the Kaiser's yacht, it is a very excellent marine picture. Class B 45 ft. $5.40

QUEEN WILHELMINA ARRIVING AT THE KAISER'S PALACE. Unpointed

A beautiful picture taken at the main entrance to the Kaiser's Palace. A large number of carriages drive up and their celebrated occupants alight and pass into the palace. Count Von Bulow and Field Marshal Count Von Waldersee are in attendance at the palace door. Finally the carriage containing Queen Wilhelmina and the Prince Consort arrives, drawn by six splendid horses. The very popular little Dutch Queen is met by the Kaiser as she passes into the palace. The Kaiser reverently kisses her hand. The picture is closed by Queen Wilhelmina and the Prince Consort taking leave of the Kaiser after having finished their visit. Class B 150 ft. $18.00

KAISER WILHELM, OF GERMANY, AND EMPEROR FRANZ JOSEF, OF AUSTRIA. . . . . Unpoliced.

A beautiful picture, showing the arrival of a boat at Kiel, Germany, conveying Kaiser Wilhelm and Emperor Franz Josef. A fine, clear and easily recognized view of the two great monarchs, as they leave the boat and walk up the gang-plank which has been beautifully and artistically decorated for their reception. Emperor Franz Josef comes first and is warmly greeted by Prince Henry, of Prussia, who stands at the head of the gang-plank clad in the full dress of a German Admiral. Class B 180 ft. 21.60

KAISER WILHELM AT THE LAUNCHING OF A GERMAN BATTLESHIP. . . . . Unpolluted.

Probably one of the finest pictures yet secured of Kaiser Wilhelm. It was taken during the ceremonies of the launching of a German battleship. Kaiser Wilhelm with a large number of notables is seen walking up the wharf, accompanied by Admiral Von Tripets, Prince Henry, of Prussia, and others. The Kaiser shows up to good advantage, the picture of him being life size and very prominent. Class A 50 ft. $6.00

Titles and Films Copyrighted by Thomas A. Edison.

KAISER WILHELM AND EMPEROR FRANZ JOSEF, AND PRINCE HENR RIDING HORSEBACK. . . . . Unpra

A fine picture of the above named celebrities riding horseback in the T Garten, Berlin, accompanied by their mounted military escort. Kais Wilhelm, Emperor Franz Josef and Prince Henry head the procession and for very imposing figures, coming close to our camera and appearing full life on the canvas. Class B 70 ft. $8

KAISER WILHELM AT STETTIN. . . . . Unprayi

Positively the finest and most striking picture of the Kaiser ever made. was taken during his inspection of the Naval Works at Stettin. A large b of notables from both the German Army and Navy accompany the Kaiser. Class A 65 ft. $9.

KAISER WILHELM INSPECTING HIS SOLDIERS. . . . Unpreac

A fine picture taken on the parade grounds in Berlin. A long line of Germ soldiers is drawn up, and Kaiser Wilhelm is seen walking from one end of t line to the other, clad in the uniform of the Commander-in-Chief of the Germ Army. He makes an imposing picture as he walks along the line, saluti respectfully each company commander. Class B 50 ft. $6.

QUEEN WILHELMINA AND KAISER WILHELM RIDING IN THE TI GARTEN. . . . . Unpreach

A fine picture of Queen Wilhelmina and the Prince Consort riding in their c riage in the Tier Garten, Berlin, accompanied by Kaiser Wilhelm and a tr of German Cuirassiers. Class B 90 ft. $10.

QUEEN WILHELMINA, OF HOLLAND, IN BERLIN. . . . Unp

A most excellent picture of the little Queen of Holland, Wilhelmina, ta during her visit to Berlin, the Capital of Germany. The picture was taken the Tier Garten, and shows the Queen accompanied by the Prince Cons The carriage is escorted by Kaiser Wilhelm and Prince Henry of Prussia, t troops of German Cuirassiers and various other mounted soldiers and cele ties. Class B 85 ft. $10

KAISER WILHELM AND THE GERMAN CUIRRASSIERS GALLOPING. . . . . Unpred

A fine picture of the Kaiser, taken in the Tier Garten, Berlin, and shows Kaiser indulging in his favorite sport, horseback riding, accompanied b mounted troop of German Cuirassiers. Class B 40 ft. $4

GERMAN SOLDIERS STARTING FOR WAR. . . . Unpeopl

An excellent picture of a company of German soldiers, secured on Frede Strasse, Berlin, just before the German troops started for the war in Ch A very perfect picture and an excellent demonstration of the marching cipline of the German army. Class B 50 ft. $

TOURISTS CLIMBING THE ALPS. . . . . Unp

The scene opens showing a party of tourists mounted on donkeys, and accompanied by a guide, slowly wending their way up a beautiful moun road in the Alps. The scene then changes to the resting place where the p stop for lunch. The lunch is concluded, and they are seen mounting donkeys; the ladies mounting from a short stepladder. They proceed

Titles and Films Copyrighted by Thomas A. Edison

steep mountain side, and here the scene changes for the third time, and they are seen, staffs in hands, slowly picking their way over the glaciers on the summit of the steep mountain. There are a number of ladies in the picture, and they seem to be experts at mountain climbing. The panoramic camera follows them as they pick their way over the dangerous rocks and cross bridges that span chasms which seem to be thousands of feet deep. Finally a beautiful waterfall is reached, where a huge volume of water is swept in raging torrents over a great jagged rock. The scene changes again, and the party are observed crossing a rustic bridge over the falls mentioned above, the water rushing beneath them in mad fury. The fifth scene is most thrilling, showing the party slowly picking their way along an almost perpendicular wall on the side of a huge cliff. This is a most comprehensive illustration of mountain climbing in Switzerland. Class B 210 ft. $25.20

STREET SCENE IN CAIRO. . . . . Unpained.

A market place in Cairo, Egypt, is here shown. Native women are engaged in selling and disposing of their wares, consisting of bead work, etc. Others are serving coffee to people seated about the tables, and two pretty Egyptian girls are engaged in executing a modified version of the Couchee Couchee dance to the amusement of the onlookers. Class B 50 ft. $5.00

DEPARTURE OF THE BRIDE AND GROOM. . . . . Unpannels.

A merry looking crowd of ladies and gentlemen are assembled on the depot platform, and in their midst, wearing a prison-like appearance, can be seen the bride and groom. The train pulls into the station, and the couple embark on their honeymoon trip. Then begins the throwing of old shoes, rice and other things. Huge showers of rice are thrown upon the departing couple, and the train moves out amid waving of handkerchiefs and throwing of hats and shoes. A pleasing subject. Class B 60 ft. $7.20

LOADING CATTLE IN INDIA. . . . . Unpayable.

In far off India they employ very strenuous means of loading cattle on the steamers. A broadside view of a huge ocean liner forms the background of the picture. In the foreground is a flat-bottomed boat or scow, on the deck of which are grouped the cattle to be swung on board. A rope is secured to the horns of the cattle, and they are hoisted aboard by a windlass. The scene is most novel and thrilling, as the huge beasts come up over the side of the ship, kicking and pawing the air in their frantic attempts to disengage themselves from the rope. Class B 75 ft. $9.00

BATHING AT KIEL, GERMANY. . . . . Unpillared.

A most excellent bathing scene secured at Kiel on the coast of Germany. A large number of bathers are indulging in the sport of trying to withstand the force of the heavy surf. They are in many cases knocked about like nine pins, which, together with the beautiful spray and surf effects, make this picture very valuable. Class B 70 ft. $8.40

HORSE RACING IN GERMANY. . . . . Unprelated.

A fine picture taken at the race track in Kiel, Germany, showing an exciting horse race. Two of the contestants finish almost neck and neck.

Class B 50 ft. $6.00

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Imported Films. Miscellaneous.

TOMMY ATKINS BATHING. . . . . Unliquored.

A fine picture, showing a company of English soldiers marching through a wood to their favorite bathing place. The scene then changes and shows a large body of Tommy Atkins' clad in bathing trunks, diving and jumping from a spring board in rapid succession. Beautiful water effects.

Class B 60 ft. $7.20

THE MERMAID'S BALLET. . . . . Unluckily.

A beautiful and mystifying picture. A ballet dancer is seen performing her graceful dance upon the surface of a lake. There is a slight ripple upon the water, producing beautiful effects, and the audience is left wondering how the dancer stays on the surface of the water and why she does not sink.

Class B 65 ft. $7.80

THE AERIAL RAILWAY AT THE CRYSTAL PALACE, LONDON, ENGLAND. . . . . Unlicensed

A fine picture of the familiar aerial railway. Taken at the Crystal Palace in London, England. It shows a typical English holiday crowd enjoying themselves. Class B 40 ft. $4.80

WAVES AT DOVER, ENGLAND. . . . . Unlimbered

The finest wave scene that we have ever offered to the public. It was taken during a recent storm, at the base of one of the huge piers at Dover. The effect is startling and realistic, as the huge billows work in from the ocean and dash with appalling force against the barricade of stone, sending spray hundreds of feet in the air. Class B 75 ft. $9.00

ENGLISH CAVALRY ON THE BATTLEFIELD. . . . . Unlineal.

A startling picture, showing a troop of English cavalry finely mounted, clad in Khaki uniforms and helmets, dashing across the battlefield at breakneck speed, with sabres drawn and raised to strike. Class B 40 ft. $4.80

PEASANT CHILDREN AND THEIR ROCKING HORSE. . Unleavened.

A beautiful picture of child life. The scene was secured in Brittany, in the south of France. Two peasant children are playing with their toys and rocking vigorously on their wooden horse. The rocking horse is "homemade." The facial expressions which are here shown are perfect. Class B 40 ft. $4.80

Titles and Films Copyrighted by Thomas A. Edison.

(The following is a REPRINT of Supplement No. 157, issued August 30, 1902.)

Coronation of their Majesties, King Edward VII. and Queen Alexandra of Great Britain.

Motion picture films of the coronation of King Edward VII., which took place on August 9th, 1902, were ready for delivery from our factory at Orange, N. J., on the 18th the Monday, next following. A cablegram from our special photographers in London on August 9th, 1902, advised us that they had secured the complete pictures on that day, that the pictures were sent to Queenstown, and placed on board the fast steamship "*Umbria*" of the Cunard Line, Sailing Sunday, August 10th, 1902. Thus we were enabled to receive the coronation films in America at least three days in advance of mail matter which was posted in London on the day of the coronation.

Remember we had the exclusive right of kinetographing the ceremonies at Westminister Abbey, and our pictures were not only the first to arrive in America, but they were *the only authentic views.*

THE KING'S PROCESSION. . . . . Unmeetly
Class A 210 ft. $31.50

We also furnish the following lengths on this subject:

200 feet (Unpromise.) $30.00
150 feet (Unprompted.) $22 50
100 feet (Unproposed.) $15.00

ORDER OF THE PROCESSION.

An Officer, Headquarters Staff (Lt.-Col. J. S. Cowans, D.A.Q.M.G.) Advanced Guard of Sovereign's Escort (1st Life Guards.) The King's Barge Master and twelve Watermen. Dress Carriages and Pairs conveying the Household of their Majesties.

FIRST CARRIAGE.

The Hon. Sidney Greville, C.V.O., Groom-in-Waiting, and two Maids of Honour.

SECOND CARRIAGE.

Lord Knollys, G.C.V.O., Private Secretary to the King. General the Right Hon. Sir D. M. Probyn, V.C., G.C.V.O., Keeper of the Privy Purse. Viscount Valentia, C.B., M.V.O., Comptroller of the Household. Victor Cavendish, Esq., M.P., Treasurer of the Household.

THIRD CARRIAGE.

The Viscount Colville of Culross, K.T., G.C.V.O., Lord Chamberlain to the Queen. General Lord Chelmsford, G.C.B., Gold Stick-in-Waiting. Admiral Sir M. Culme-Seymour, Bt., G.C.B., Vice-Admiral of the United Kingdom. The Hon. Charlotte Knollys, Woman of the Bedchamber.

FOURTH CARRIAGE.

The Viscount Churchill, K.C.V.O., the Acting Lord Chamberlain. The Earl of Pembroke and Montgomery, G.C.V.O., the Lord Steward. The Lady of the Bedchamber. The Duchess of Buccleuch, Mistress of the Robes.

Personal Staff to the Commander-in-Chief, viz.:

Major W. H. Sherston, D.S.O., Major Hon. G. J. Goschen, Captain Hon. H. Dawnay, D.S.O., Captain Lord Fitzmaurice. Brevet Lieut.-Colonel E J. Phipps Hornby, V.C., Colonel Viscount Hardinge, Lieut-Colonel H. Streatfield. The Aides-de-Camp to the King. General Viscount Kitchener.

HEADQUARTERS STAFF OF THE ARMY.

Field-Marshal Right Hon. the Earl Roberts, V.C., K.G., K.P., Commander-in-Chief. His Majesty's Marshalmen. Twenty five Yeomen of the Guard.

Titles and Films Copyrighted by Thomas A. Edison.

THE KING AND QUEEN ARRIVING AT WESTMINSTER ABBEY. Unmeetness

A wonderful film, showing the crowds that stayed upwards of eight hours waiting for the arrival of their majesties, King Edward VII. and Queen Alexandra. Our camera commanded a most perfect view of this occasion. taking in the double line of military men, who stand at attention as the King and Queen pass. In front of Westminster Abbey was probably the best decorated portion of the route over which the King and Queen passed. The lines drawn up were composed of the following soldiers:

The Life Guards, with their white plumes and white sheepskin saddles. The resplendent Royal Horse Guards. A line of strawhatted bluejackets, with fixed bayonets, from H. M. S. "*Cambridge*." The Yeomen of the Guards, carrying their halberds. Before the arrival of the royal carriages accompanying the King our camera was set in motion, and the procession passed in the following order. The carriage drawn by the six black horses, containing the King's daughters, accompanied by little Lady Alexandra Duff. Next came the Prince and Princess of Wales and their suite, accompanied by the Royal Horse Guards. Next comes Lord Kitchener, accompanied by the Headquarters' Staff. Lord Kitchener was loudly cheered. He was followed by Lord Roberts, who was escorted by Colonial and Indian Cavalry. Just then there is a great commotion as the arrival of the King and Queen is proclaimed. Directly, the splendid coach containing their Majesties appears, and passes close to our camera, the walking guards keeping close by the heads of the eight cream colored horses. A grand and imposing spectacle from start to finish.

Class A 300 ft. $45.00
Also sold in 250 feet strip. (Unprovide.) $37.50
200 feet. (Unprovoked.) $30.00
150 feet. (Unpublic.) $22.50
100 feet. (Unpunctual.) $15.00

THE KING AND QUEEN LEAVING WESTMINSTER ABBEY AFTER THE CROWNING. . . . . Unmensch

An excellent picture, in which the State Coach containing the King and Queen is shown to good advantage, together with all the notables.

Class A 135 ft. $20.25

CROWNING OF KING EDWARD AND QUEEN ALEXANDRA. . Unpunished

A great film, showing the crowning ceremonies from beginning to end. A great photographic reproduction of the coronation of their Majesties, King Edward VII. and Queen Alexandra, introducing the following scenes:

The Recognition. His Majesty taking the oath. King Edward kissing the book and signing the oath. The annointing. The Oblation of the sword. The Imperial Mantle. The Orb and Sceptres. Crowning of His Majesty in St. Edward's Chair. The King and Queen ascending to their Chairs of State. The Homage. This film is absolutely essential to a complete coronation exhibition.

Class A 350 ft. $52.50
Also sold in 250 feet strip (Unmenschen) $37.50

but we consider the 350 feet strip much more comprehensive, and in reality necessary to a perfect production.

Films and Fil[illegible] Copyrighted by Thomas A. Edison.

PANORAMIC VIEW OF WESTMINSTER ABBEY AND SURROUNDINGS.

. . . . . Unpurged

This picture shows the troops, crowds, decorations, stands, etc., on Coronation Day. Class A 100 ft. $15.00

THE NEW CROWNED KING AND QUEEN PASSING THROUGH WELLINGTON ARCH AND DOWN CONSTITUTION HILL Unpurified

Most wonderful photographs of the King and Queen considering they were taken in rather poor light. Perfect pictures of Lord Roberts and Kitchener, and a good view of the King and Queen as they look through the closed windows of their carriage, smiling and bowing to their people

Class A 150 ft. $22.50

KING EDWARD REVIEWING CORONATION NAVAL FORCE AT SPITHEAD AUGUST 16, 1902. Unpurposed

This splendid film opens with a magnificent panorama of the most powerful fleet of fighting ships ever assembled. Just after the commencement of the film, as the camera swings round, the long lines of battleships come into view, all their guns spurting smoke as they fire the Royal salute. This makes a picturesque and extremely beautiful scene, as the ships are wreathed in flame from the discharging guns, and thousands of flags with which all the ships are decorated flutter in the wind. A large number of private yachts and crowded pleasure boats are next seen, the film winding up with splendid views of the Royal Yacht, with the King on board. A very pretty and beautiful picture. Class A 150 ft. $22.50

Titles and Films Copyrighted by Thomas A. Edison.

The EXHIBITIO

EDISON PROJECTING KINETOSCOP

Catalogue No. K 1500 Code Word Unfardle Price, Complete, $115

The EXHIBITION Edison [illegible] Kinetoscope [illegible] is the b moving picture machine made. Th work it does combines accur with brilliant results. It is both a Kinetoscope and a Stereopticon, tl saving the extra cost of separate apparatus, and also the cost of ex light. The same illuminant serves for both. ONE PERSON CAN WO THE WHOLE MACHINE. Every detail has been worked out with greatest of care. It is the simplest and best moving picture device to d. All parts are detachable and THE ENTIRE MACHINE CAN T INTO A HAND CARRYING CASE MEASURING 12x20x22 INCH

Features of the 1902 Model

The Mechanism is equipped with triple sprocket gears. The upper sproc feeds the film from the reel into the frame device; the mid sprocket is intermittent, bringing the film to the point exposure and stopping it for the fraction of a second quired for the exposure; the lower sprocket feeds the film into the t up device. By running the film into a loop the friction and wear on film is entirely done away with. The mechanism is constructed enti with gear wheels, and has no belt to cause slipping, friction or unste ness.

ONE PERSON CAN WORK THE WHOLE MACHINE

The Framing Device is operated by a small lever attachment, giving instantaneous adjustment to the film so that it is alw in correct position before the frame window in front projecting lens.

ONE PERSON CAN WORK THE WHOLE MACHINE

ONE PERSON CAN WORK THE WHOLE MACHINE

Take up Device. The only suc sful attachment ever invented that winds the film automatically after it has been exhibited. A great improvement over the old method of running the film into a bag or box, as it avoids kinks, snarls and the possibility of fire.

ONE PERSON CAN WORK THE WHOLE MACHINE

The Top Reel is clamped to the top of the cabinet and is equipped with a winding crank and gears for the immediate rewinding of the film when the take up reel is to be emptied. Detachable for convenience in packing.

ONE PERSON CAN WORK THE WHOLE MACHINE

Stereopticon Attachment. The Stereopticon lens is fastened to the front of the cabinet and is simplicity itself. It has a twelve inch focal adjustment. Weighs only two pounds. Is detachable for convenience in packing.

ONE PERSON CAN WORK THE WHOLE MACHINE

New Double Slide Carrier is a wonderful improvement, enabling the exhibitor to operate both slides and moving pictures from one side of the machine.

ONE PERSON CAN WORK THE WHOLE MACHINE

The Lamp House is the most complete device of its kind ever put on the market, and is planned to accomodate every illuminant known to exhibitors.

ONE PERSON CAN WORK THE WHOLE MACHINE

Adjustable Rheostat. When the electric current is used, this device gives the operator pe[illegible]ol and regulation [illegible] current

WRITE FOR CATALOGUE [illegible] 144, GIVING COMPLETE DESCRIPTION AND PRICES OF THE [illegible] MODEL. ALSO, DESCRIPTION OF THE DIFFERENT LIGHTS THAT MAY BE USED WHEN THE ELECTRIC CURRENT IS NOT AVAILABLE.

AUGUST BECKER, PRINTER, BROOKLYN BOROUGH, N.

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MAY. 1902. POCKET EDITION

EDISON FILMS

Patented Aug 31st 1891

TRADE
Thomas A Edison
MARK

Edison Manufacturing Company.
ORANGE, NEW JERSEY, U. S. A.
Cable Address, Kurilian, New York.

New York Office and Retail Salesroom, 41 E. 21st St.
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Pacific Coast Agency, Peter Bacigalupi, 933 Market Street, San Francisco, Cal.
Western Selling Agents, Kleine Optical Company, 126 State Street, Chicago, Illinois.
London Office, 56 Chancery Lane, London, W. C., England.

Special Notice.

In ordering by telegraph or cable, use code word following each title. Customers ordering films by code should be careful to spell out the code words exactly as they are printed in the catalogues, as wrong spelling often causes confusion and delay in filling orders and in some cases necessitating our telegraphing the customer for further instructions.

Terms.

Cash with order, or C. O. D. when accompanied by reasonable deposit to guarantee charges and delivery. Goods not sent on approval. We use nothing but first-class material throughout.

A Request to Exhibitors.

We desire to broaden our field of subjects so as to be in a position to supply and list all films that will meet with the requirements of all classes of exhibitors. Many exhibitors have ideas for new films which they would like to see carried out. We will be pleased to receive suggestions from our customers as to new film subjects. When sending in such suggestions we would request the exhibitor to write them as plainly as possible. We will execute the ideas provided we find them practicable, and in this way motion picture exhibitors will doubtless be able to secure special subjects that are particularly desirable for their exhibitions.

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No. 142. May, 1902.

Pocket Edition—Edison Films.

Contains all films listed to date; including Supplements 120, 125, 127, 132, 134 and 138.

PRESERVE FOR FUTURE REFERENCE.

Mr. Edison's Latest Discovery Has made a complete revolution in our printing and developing departments. We now employ an entirely new process for making animated film subjects. The results surpass anything hitherto produced. The pictures when projected show great improvements both in clearness and definition, and have that mellow tone which has so long been sought for, but not until now obtained.

We will shortly announce a number of new and startling features in Animated Pictures.

Such films as President McKinley's last speech, the funeral ceremonies at Buffalo, Washington and Canton will offer material for accurate description that was impossible previous to Mr. Edison's invention of the KINETOSCOPE and motion pictures.

Film Coloring We have improved our coloring process both in quality and rapidity, and are now prepared to furnish in appropriate tints, all films that are suitable for coloring. All ordinary subjects which contain from one to four figures, $5.00 for each fifty feet. Special prices will be quoted on coloring all subjects which contain more than four figures and on all special subjects. It will take from one to two days for the coloring of 50-foot films; other lengths proportionately longer.

IMPORTANT ANNOUNCEMENT.

Class A Films.....$7.50 per 50 foot length.

Class B Films.....$6.00 per 50 foot length.

Longer or Shorter Lengths in Proportion.

To counteract the effect of cheap films, duplicates, worthless subjects and *short-length* films that are being offered in the market, we are listing our *Genuine Edison Films* in two classes. Some of our subjects cost us large sums of money to obtain, while others are procured at a nominal cost. Therefore, the films of inexpensive subjects, we shall list as Class B at the net price of $6.00 per 50 feet. Those of the newer subjects and more expensive to get, will remain at $7.50 per 50 feet. REMEMBER these are manufacturer's prices and the best materials are guaranteed. The quality of Class B films is precisely the same as Class A. The above prices are strictly net. There are no discounts.

Passion Play of Oberammergau.

The complete Play, 2,125 feet in length . . Unbefangen

We have again reduced the price of The Passion Play to 15 Cents per foot.

Class A Price $318.75 (reduced from $400.00).

To exhibitors desiring single subjects, or **parts** of the play, the price is 15 cents per foot.

Tableaux.

1	Shepherds watching their flocks in the night	48 feet.	Underspend
2	First scene in the Temple	86 feet.	Underspore
3	Attempted assassination	86 feet.	Understair
4	The flight to Egypt	69 feet.	Understate
5	Herodius pleads for John the Baptist's head	75 feet.	Undertide
6	Salome's dance before Herod	110 feet.	Undertook
7	Death of John the Baptist	75 feet.	Undervalue
8	The Brook of Cedron	90 feet.	Underwear
9	The Messiah's entry into Jerusalem.	30 feet.	Underwood
10	Suffer the Little Children to Come unto to Me	51 feet.	Underwork
11	Raising of Lazarus	74 feet.	Underseried
12	The Last Supper	120 feet.	Undersigned
13	Second Scene—Judas' Betrayal	65 feet.	Underserved
14	Third Scene—The Messiah's Arrest.	93 feet.	Undesiring
15	The Jews and Pilate in the Temple.	80 feet.	Undevil
16	Christ before Pilate	91 feet.	Undevised
17	Condemnation	91 feet.	Undevoted
18	Carrying the cross	155 feet.	Undevout
19	The Crucifixion	152 feet.	Undiamed
20	Taken down from the cross	130 feet.	Undigested
21	The Resurrection	93 feet.	Undimia
22	The Ascension	60 feet.	Undirected
23	Train loaded with tourists arriving at Oberammergau	50 feet.	Undisclosed
24	Opening of the Great Ampitheatre doors for the intermission	50 feet.	Undismayed
25	Street Scene in Oberammergau	50 feet.	Undisono
26	Anton Lang's House. This is the man who plays the part of Christ in the Passion Play	50 feet.	Undispose

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

OPERA OF MARTHA.

The Second Act of this beautiful opera . . Unbeflecht

Class A Price reduced to 15 Cents per foot.

Complete Set $195.00 (reduced from $320.00).

Consists of five scenes, about 1,300.

1. Duet outside the Inn. **2.** Quartette inside the Inn. **3.** Spinning Wheel Chorus. **4.** Martha singing "Last Rose of Summer." **5.** Good Night Quartette. This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company.

Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides giving a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

Other operas and plays in preparation.

Special Notice. These films *are taken under license of Thomas A. Edison,* whose patents cover moving photographic films.

Titles and films Copyrighted by Thomas A. Edison.

PICTURE SONGS.

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and the songs, which have been especially composed for these pictures:

	Code Word.	Class.	Length in Feet	Price.
LOVE AND WAR.....	Uncholerie	A	200	$45.00
THE ASTOR TRAMP.....	Unchurn	A	100	20.00
Without words and music.	Unitige	A		15.00

THE GREAT BULL FIGHT.

This must not be confused with incomplete and more or less imperfect bull fight pictures which have been sold in short lengths from time to time. Remember, that we here show in 1,000 feet, a complete bull fight from start to finish. By the aid of a specially designed panoramic camera, and by special arrangements with Sr. Antonio Fuentes and Sr. Luis Mazzantini, we are able to keep the bull within the field of our lens during the entire fight. The bull and the fighters are also very close to

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our camera and at all times are full life size. This is a complete performance in itself and can be billed as a special feature or a headline, the complete series, 1,000 feet in all, lasting 25 to 30 minutes.

	Code Word.	Class.	Length in Feet	Price.
THE GREAT BULL FIGHT	Unitissimo	A	1000	$150.00
We also sell the separate subjects of the bull fight as follow:				
The Grand Entrance of the bull fighters	Unisonante	A	75	11.25
Picadores	Unisonous	A	215	32.00
Banderilleros	Unisperme	A	270	40.00
Killing the bull	Unispigado	A	410	61.50
Dragging the dead bull from the ring	Unispire	A	30	4.50
Also sold in 100 foot strips,	Unisonoton	A		15.00
When ordering 100 foot strips, customers will please state what subject they wish.				

CHARLESTON EXPOSITION,

Charleston, S. C., June, 1902.

PRESIDENT ROOSEVELT REVIEWING THE TROOPS AT THE CHARLESTON EXPOSITION	Unjealous	B	125	$15.00
CHARLESTON CHAIN GANG	Unjoins	B	45	5.40
MIDWAY OF THE CHARLESTON EXPOSITION.	Unjoyful	B	50	6.00
CIRCULAR PANORAMA OF THE CHARLESTON EXPOSITION	Unjoyous	B	185	22.20
Also sold in lengths as follows:				
	Unjudged	B	50	6.00
	Unjust	B	75	9.00
	Unjustly	B	100	12.00
	Unkautbar	B	150	18.00
THE GOLDEN CHARIOTS	Unkemmed	B	50	6.00
MINIATURE RAILWAY AT THE CHARLESTON EXPOSITION	Unkempt	B	45	5.40
LOADING A VESSEL AT CHARLESTON, S. C.	Unkennel	B	50	6.00

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

THE VISIT OF PRINCE HENRY OF PRUSSIA.

ILLUSTRATING THE GREATEST INTERNATIONAL EVENT OF THE TWENTIETH CENTURY. EVERY FILM OF PRINCE HENRY IS A HEADLINER.

We beg to advise our patrons that owing to the fact that we were granted exclusive concessions by the Townsend & Downey Ship Building Company of Shooters Island, N. Y., to make motion pictures of the launching and christening of Kaiser Wilhelm's yacht "Meteor." We are able to furnish a marvellous set of pictures, showing the chief occurrences and the leading officials and civilians taking part in them. These ceremonies took place on February 25th, 1902. We had exclusive permission from the government (which permission was signed by Dr. D. J. Hill, Assistant Secretary of State), allowing one of our operators to accompany Prince Henry's special train. This permit carried with it the entry to all ceremonies connected with the entertainment of Prince Henry. REMEMBER we have the ONLY GENUINE pictures of Prince Henry ceremonies. All others must be either fakes or copies. The Prince Henry pictures will positively not be sold in shorter lengths than those given in this catalogue. The ceremonies are described in separate subjects as follows; but customers desiring the entire series will secure them connected together with dissolving effects introduced.

KRONPRINZ WILHELM WITH PRINCE HENRY ON BOARD ARRIVING IN NEW YORK	Unillumed	B	200	$24.00
PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING THE GERMAN EMBASSY	Unillusory	A	200	30.00
ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT AT SHOOTERS ISLAND, N. Y.	Unilobe	A	100	15.00
CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR."	Uniocular	A	300	45.00
KAISER WILHELM'S YACHT "METEOR" ENTERING THE WATER	Uniloque	B	50	6.00
THE GERMAN-AMERICAN TABLEAU	Unimacule	A	75	11.25
PRINCE HENRY AT LINCOLN'S MONUMENT, CHICAGO, ILLS.	Uniparous	A	65	9.75
PRINCE HENRY AT NIAGARA FALLS	Unionista	A	50	7.50

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	Code Word.	Class.	Length in Feet	Price.
PRINCE HENRY'S ARRIVAL AT HARVARD UNIVERSITY, CAMBRIDGE, MASS., No. 1..	Unipedal	A	115	17.25
No. 2..	Unipetalas	A	50	7.50
No. 3..	Unipetalo	A	75	11.25
PRINCE HENRY REVIEWING THE CADETS AT WEST POINT, N. Y.	Unipare	A	200	30.00
Also sold in 100 foot strip.	Uniparite	A		15.00
SAILING OF THE DEUTSCHLAND WITH PRINCE HENRY ON BOARD	Unipalcole	B	100	12.00
DEUTSCHLAND LEAVING NEW YORK AT FULL SPEED WITH PRINCE HENRY ON BOARD	Uniplicate	B	85	10.20

THE GREAT PATERSON FIRE.

Complete and realistic pictures of the great Paterson fire, Sunday, February 9th, 1902.

FIREMEN FIGHTING THE FIRE AT PATERSON	Uninfected	B	110	$13.20
GENERAL PANORAMIC VIEW OF THE PATERSON FIRE	Unenglisle	B	50	6.00
PANORAMIC VIEW OF THE PATERSON FIRE, SHOWING RUINS OF THE Y. M C. A. AND LIBRARY	Unexpected	B	85	10.20
PANORAMIC VIEW OF THE RUINS OF CITY HALL, PATERSON	Unenjoyed	B	40	4.80

QUEBEC WINTER CARNIVAL SERIES.

COASTING AT MONTMORENCY FALLS	Unimitable	B	50	$6.00
CROSS-COUNTRY RUNNING ON SNOW SHOES	Unimitte	B	100	12.00
ARRIVAL OF GOVERNOR-GENERAL LORD MINTO AT QUEBEC	Unimmortal	B	100	12.00
SKIING AT QUEBEC	Unimpaired	B	60	7.20
TOBOGGANING IN MONTREAL, CANADA	Unimplored	A	200	30.00
Short strip	Unimposed	A	100	15.00
SKIING AT MONTREAL, CANADA	Unimposing	B	60	7.20

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ICE HARVESTING SERIES.

This wonderful series of pictures, showing just how ice is harvested, transported and stored, is described in separate scenes as follows:

CUTTING AND CANALING ICE AT GROTON ICE FIELDS	Unimproved	A	90	$13.50
CIRCULAR PANORAMIC VIEW OF HOUSING ICE AT GROTON ICE FIELDS	Unincensed	B	50	6.00
LOADING ICE ON CARS AT GROTON ICE FIELDS	Unindented	B	100	12.00
ROTARY SNOW PLOWS WORKING ON THE LEHIGH VALLEY RAILROAD	Uninervado	A	175	26.25
ROTARY SNOW PLOW WORKING ON THE LEHIGH VALLEY RAILROAD, No. 2	Uninerve	A	100	15.00

PRESIDENT McKINLEY AT THE EXPOSITION.

Our cameras were at work at the Pan-American Exposition during President McKinley's entire visit, and we recorded many scenes incidental to the coming and going of the Presidential party. We were also fortunate enough to have our camera in position while President McKinley was making his speech at the Pan-American Exposition, on Thursday, September 5th, 1901, and thus secured a picture of our Executive while making the last address before the cowardly assault upon his life. On Friday, September 6th, 1901, we also had our cameras in position to photograph the President as he left the Temple of Music, but the deplorable assassination, of course, prevented our getting this picture. We did, however, secure an excellent panoramic view of the mob surging in front of the Temple of Music attempting to get at the assassin. These pictures have created intense excitement and interest. In addition to being the best and easiest recognized views of the President and Mrs. McKinley, they depict the last acts of our beloved ruler before he was shot. Our cameras were the only ones at work at the Pan-American Exposition on the day of President McKinley's speech, Thursday, September 5th, and on Friday, September 6th, the day of the shooting. We secured the only animated pictures incidental to these events.

THE PRESIDENT'S SPEECH AT THE PAN-AMERICAN EXPOSITION	Unheedful	A	75	$11.25

Titles and Films Copyrighted by Thomas A. Edison.

	Code-Word.	Class.	Length in Feet	Price
PRESIDENT McKINLEY REVIEWING THE TROOPS AT THE PAN-AMERICAN EXPOSITION	Ungloomed	A	85	12.75
THE MO BOUTSIDE THE TEMPLE OF MUSIC AT THE PAN-AMERICAN EXPOSITION	Unglorify	A	75	11.25
PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT	Ungekocht	A	65	9.75

PRESIDENT McKINLEY FUNERAL CEREMONIES—BUFFALO, WASHINGTON, CANTON.

The following series of pictures shows the complete movements of the funeral cortege from President Milburn's house on Delaware Avenue, Buffalo, N. Y., to the City Hall. The series is 400 feet in length. Each separate scene as enumerated below dissolves one into the other. The pictures will be sold as a complete series with dissolving effects, or the separate parts will be sold as described below.

PRESIDENT McKINLEY'S FUNERAL CORTEGE AT BUFFALO, N. Y.	Unglimps	A	250	$37.50
125 foot strip of the above.	Unglued	A		18.75
50 foot strip panoramic view of Milburn's house..	Ungluing	A		7.50
ARRIVAL OF FUNERAL CORTEGE AT THE CITY HALL, BUFFALO, N. Y.	Unglutted	A	70	10.50
PANORAMIC VIEW OF THE CROWD RUSHING FOR THE CITY HALL, BUFFALO, TO VIEW THE BODY OF PRESIDENT McKINLEY	Ungnade	A	50	7.50
THE MULTITUDE PASSING INTO THE CITY HALL	Ungnaedig	A	30	4.50
PRESIDENT McKINLEY'S FUNERAL CORTEGE AT WASHINGTON, D. C.	Ungodding	A	350	52.50
We also furnish a 75 foot strip of the above, showing the crowds at the Capitol	Ungodily	A		11.25

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COMPLETE FUNERAL CORTEGE AT CANTON, OHIO	Ungodly	A	675	101.25
FUNERAL TRAIN ARRIVING AT CANTON STATION	Ungored	A	40	6.00
BODY LEAVING THE TRAIN AT CANTON, OHIO	Ungorgeous	A	60	9.00
PRESIDENT ROOSEVELT AT CANTON STATION	Ungoverned	A	90	13.50
CIRCULAR PANORAMA OF PRESIDENT McKINLEY'S HOUSE	Ungowned	A	80	12.00
PRESIDENT McKINLEY'S BODY LEAVING THE HOUSE AND CHURCH	Ungowning	A	200	30.00
FUNERAL CORTEGE ENTERING WESTLAWN CEMETERY AT CANTON, OHIO	Ungraceful	B	200	24.00
THE MARTYRED PRESIDENTS-LINCOLN, GARFIELD, McKINLEY	Ungueltig	B	75	11.25

SPECIAL ANNOUNCEMENT.

Letters and telegrams from the leading exhibitors throughout the world advise us that the series of pictures of President McKinley at the Pan-American, and the President McKinley funeral ceremonies at Buffalo, Washington and Canton, have drawn crowds never before equaled since the invention of motion photography by Thomas A. Edison; and showmen who are featuring these pictures and also those who are adding them as show strengtheners, tell us they are playing to packed houses.

PAN-AMERICAN EXPOSITION.

We are largely indebted to the facilities furnished by and the co-operation of the officials of the Lehigh Valley R.R. (the most direct and convenient line to Buffalo and the Pan-American Exposition) for the excellent results obtained in the pictures of the Pan-American Exposition.

OPENING OF THE PAN-AMERICAN EXPOSITION ON MAY 20, 1901	Ungehofft	B	125	$15.00
CIRCULAR PANORAMA OF THE ESPLANADE WITH THE ELECTRIC TOWER IN THE BACKGROUND	Ungehobelt	B	175	21.00

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	Code Word.	Class.	Length in Feet	Price.
CIRCULAR PANORAMA OF THE BASE OF THE ELECTRIC TOWER, ENDING LOOKING DOWN THE MALL.....	Ungehorsam	B	125	15.00
A TRIP AROUND THE PAN-AMERICAN EXPOSITION.....	Ungeprueft	A	625	93.75
We also furnish this picture	Ungewalkt	A	200	30.00
	Ungewandt	A	300	45.00
	Ungeweicht	A	400	60.00
	Ungewitter	A	500	75.00
CIRCULAR PANORAMA OF THE ELECTRIC TOWER AND POND.....	Ungekannt	B	90	10.80
PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE..	Ungekocht	B	65	7.80
CIRCULAR PANORAMA OF THE MIDWAY.....	Ungern	B	90	10.80
CIRCULAR PANORAMA OF THE ESPLANADE AND FORECOURT.....	Ungerade	B	50	6.00
THE ESQUIMAUX VILLAGE.....	Unguineux	B	50	6.00
THE JAPANESE VILLAGE.....	Unguinoso	B	150	18.00
SCENE IN THE ESQUIMAUX VILLAGE.....	Ungulado	B	75	9.00
CIRCULAR PANORAMA OF THE ELECTRIC TOWER.....	Ungulata	B	100	12.00
PANORAMIC VIEW OF THE ELECTRIC TOWER FROM A BALLOON.....	Unhabile	B	75	9.00
PAN-AMERICAN EXPOSITION BY NIGHT.....	Unhagata	A	75	11.25
PANORAMIC VIEW OF THE ESPLANADE BY NIGHT.....	Unhairing	B	50	6.00
WORKING THE BREECHES BUOY.....	Unhallow	B	80	9.60
GYPSY DANCE AT THE PAN-AMERICAN EXPOSITION.....	Unhaltbar	B	75	9.00
SHAM BATTLE AT THE PAN-AMERICAN EXPOSITION.....	Unhamento	B	275	33.00
We also sell this subject in the following lengths:	Unhampered	B	100	12.00
	Unhanded	B	200	24.00

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HORSE PARADE AT THE PAN-AMERICAN EXPOSITION	Unhallowed	B	140	16.80
AN EDUCATED CHIMPANZEE	Unguinal	B	115	13.80

McKINLEY'S INAUGURATION.

PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL	Unedging	B	125	$15.00

COLUMBIA-SHAMROCK II.

COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN FIRST RACE	Ungrate	A	125	$18.75
COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN SECOND RACE	Ungravely	A	80	12.00
FINISH OF THE SECOND RACE BETWEEN COLUMBIA AND SHAMROCK	Ungreable	A	100	15.00
COLUMBIA AND SHAMROCK STARTING IN THIRD RACE	Ungriefbar	A	175	26.25
COLUMBIA AND SHAMROCK TURNING THE OUTER STAKE IN THE THIRD RACE	Ungrounded	A	70	10.50
COLUMBIA CROSSING THE LINE IN THE THIRD RACE AND WINNING THE CUP	Ungrudging	A	50	7.50
PANORAMIC VIEW OF THE YACHT RACE FLEET AFTER THE FIRST RACE	Unground	A	100	15.00
THE YACHT RACE FLEET FOLLOWING THE COMMITTEE BOAT "NAVIGATOR" AFTER THE THIRD RACE	Unguarding	A	75	11.25
ENTIRE SERIES OF YACHT RACE PICTURES WITH DISSOLVING EFFECTS	Unguentano	A	775	116.25
SIR THOMAS LIPTON ON BOARD THE ERIN	Unguilty	B	50	6.00

SAMPSON-SCHLEY CONTROVERSY.

SAMPSON-SCHLEY CONTROVERSY	Ungleiches	A	200	$30.00

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DUKE AND DUCHESS OF YORK IN CANADA.

	Code Word.	Class.	Length in Feet	Price.
THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN	Unhoard	B	450	$18.00
THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEBEC.....	Unhoarded	B	100	12.00
DUKE AND DUCHESS OF YORK LEAVING THE RAILROAD STATION AT MONTREAL, CANADA.....	Unhoarding	B	40	4.80
THE DUKE AND DUCHESS OF YORK PRESENTING MEDALS TO BOER WAR VETERANS AT THE UNVEILING OF THE QUEEN'S STATUE.....	Unholily	B	75	9.00
GARDEN PARTY IN HONOR OF THE DUKE AND DUCHESS OF YORK.....	Unholiness	B	75	9.00
DUKE AND DUCHESS OF YORK MARCHING THROUGH THE STREETS OF MONTREAL.....	Unhonest	B	60	7.20

JEFFRIES-RUHLIN SPARRING CONTEST.

On the night of November 15, 1901, James J. Jeffries, of Los Angeles, California, and Gus Ruhlin, of Akron, Ohio, engaged in a sparring contest in the ring of the Twentieth Century Athletic Club, at Mechanic's Pavilion, San Francisco. By special arrangements with the promotors of the contest, Messrs. J. C. Keanedy, Wm. Madden and Wm. Delanz , our cameras were on hand, and we secured authentic pictures of the contest. In order to record these pictures, it was necessary to specially equip the building with a large number of arc lights. To this end no expense was spared, and when the fighters entered the ring it was illuminated with 300,000 candle-power of light. Thus we are able to present to our customers, not imitation or fake pictures of the contest, but the actual exhibition just as it took place, with the audience assembled. The pictures that were secured show every movement in the contest, from the time Jeffries entered the ring until he left it a victor, in the 5th round. We give herewith an outline of the salient points of the exhibition by rounds. When Jeffries came through the throng and clambered into the ring there was great cheering. Ruhlin also re-

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ceived his share of encouragement when he arrived a moment later. Once in the ring the opposing factions showed the best of good nature. The preliminaries were arranged, Jeffries and Ruhlin shook hands pleasantly as they passed from one corner to the other across the canvas. The fighters were then introduced by Billy Jordan, the introduction causing a sensational shout. Captain Wittman, of the San Francisco police, then appeared to examine the gloves. Immediately he had left the ring the fighters shook hands and "went at it."

ROUND 1	Unicostate	A 265	
ROUND 2	Unicultor	A 200	
ROUND 3	Uniculfide	A 200	
ROUND 4	Unida	A 220	
ROUND 5	Unidade	A 215	
The complete fight is 1,100 feet in length	Uniclinal	A	$275.00

JEFFRIES-RUHLIN TRAINING.

We also have complete pictures of Jeffries and Ruhlin in their training quarters, showing the big fighters going through their various training maneuvers, such as horseback riding, bicycle riding, running, boxing, wrestling, dumbbell exercise, heavy weight lifting, skipping the rope, etc.

JEFFRIES THROWING THE MEDICINE BALL	Unenjoying	A	50	$7.50
JEFFRIES SIDE STEPPING AND WRESTLING	Unenlarged	A	75	11.25
JEFFRIES SPARRING WITH HIS BROTHER	Unenslaved	A	185	27.75
JEFFRIES SKIPPING THE ROPE	Unentangle	A	85	12.75
JEFFRIES EXERCISING IN HIS GYMNASIUM	Unentombed	A	70	10.50
RUHLIN AT HIS TRAINING QUARTERS	Unentwegt	A	110	16.50
RUHLIN SPARRING IN HIS TRAINING QUARTERS	Unenviable	A	50	7.50
RUHLIN BOXING WITH "DENVER" ED. MARTIN	Unenvied	A	120	18.00

THE GALVESTON CYCLONE.

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, Sept. 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over that city, our party had succeeded, at the risk of life and limb, in taking about a thousand feet of moving pictures. In spite of the fact

that Galveston was under martial law and that photographers were shot down at sight by the excited police guards, a very wide range of subject has been secured.

The series, taken as a whole, will give the entire world a definite idea of the terrible disaster, unequaled since the Johnstown flood of 1889. The following pictures are all copyrighted and fully protected by law. They are made from the original negatives, taken at a great expense, and expressed to us immediately after they were taken. We will prosecute anyone who copies or uses copies of these films.

These films drew immense crowds at Eden Musee and Proctor's vaudeville houses in New York City.

Procure these films and increase the receipts of your exhibitions. This great disaster, which startled the entire world, has made an indelible impression on the minds of the public, and everyone will be interested in seeing authentic moving pictures of a representative American city almost entirely wiped out by the combined power of water and wind. The films we list below are genuine, and ours, are positively the only animated picture films secured while the city of Galveston was in a state of chaos.

	Code Word.	Class.	Length in Feet	Price.
PANORAMA OF EAST GALVESTON, TEXAS..	Underjaw	B	100	$12.00
SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES.....	Underlayer	B	50	6.00
PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON...	Underleaf	B	40	4.80
PANORAMA OF GALVESTON POWER HOUSE....	Underlock	B	50	6.00
PANORAMA OF ORPHANS' HOME, GALVESTON.....	Undermatch	B	50	6.00
PANORAMA OF TREMONT HOTEL, GALVESTON.....	Undermost	B	50	6.00
LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON.....	Undermeal	B	60	7.20
BIRD'S-EYE PANORAMA OF THE DOCK FRONT..	Undermirth	B	75	9.00

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CHINA.

The Boxer Massacres in Pekin, May, 1900,

turned the eyes of the civilized world towards China. Public interest was intensely aroused, and people eagerly appreciate any pictures that relate to the localities in which the war in China was prosecuted.

A complete list of Chinese Picture Films is found under the heading "Occidental and Oriental Series."

BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS	Undig	A	100	$15.00
STREET SCENE IN PEKIN	Undignity	A	50	7.50
SCENE IN LEGATION STREET, SHANGHAI	Undigress	A	50	7.50

STORMS AT SEA.

A STORM AT SEA	Undike	A	100	$15.00
S.S. MARIA THERESA IN A STORM	Uniformeis	A	70	10.50

PARIS EXPOSITION.

For other pictures showing Storms at Sea, see "Occidental and Oriental Series."

PANORAMIC VIEW FROM THE EIFFEL TOWER. ASCENDING AND DESCENDING	Undecide	A	200	$30.00
Ascent only	Undeaf	A	125	18.75
PANORAMIC VIEW OF THE MOVING SIDEWALK AT THE PARIS EXPOSITION	Undecaying	B	100	12.00
PANORAMIC VIEW FROM THE MOVING SIDEWALK	Undeceive	B	100	12.00
PANORAMIC VIEW OF THE EIFFEL TOWER TAKEN FROM THE OUTSIDE	Undeciding	B	90	10.80
CIRCULAR PANORAMIC VIEW OF THE ESPLANADE DES INVALIDES	Undecisive	B	100	12.00
CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS	Undeck	B	50	6.00
CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS. No. 2	Undulatory	B	135	16.20
DRIVING SCENE ON THE CHAMPS ELYSEES	Undecking	B	75	9.00

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	Code Word.	Class.	Length in Feet	Price.
PANORAMIC VIEW OF THE PLACE DE LA CONCORDE	Undefiling	B	100	$12.00
SCENE ON THE BOIS DE BOULOGNE	Unblessing	A	50	7.50
PARIS EXPOSITION VIEWED FROM THE SEINE	Undeniably	B	375	45.00
We supply an excellent strip from the above film, showing the Street of Nations	Undeplored	B	75	9.00
SCENES IN THE SWISS VILLAGE AT THE PARIS EXPOSITION	Undefy	B	75	9.00
SWISS VILLAGE No. 2	Undefying	B	100	12.00
We can also furnish a 50 ft. strip showing the dance	Undeluded	B	50	6.00
Or girls driving the cattle	Undelved	B	50	6.00
TUG-O-WAR ON BOARD AN OCEAN STEAMER	Undice	B	75	9.00
BREAKING UP OF THE CROWDS AT THE MILITARY REVIEW AT LONG CHAMPS	Undiction	B	50	6.00
SCENE ON THE BOULEVARD DECAPUCINES	Undergird	B	50	6.00
STREET SCENE AT PLACE DE LA CONCORDE, PARIS, FRANCE	Undergone	B	75	9.00
ARRIVAL OF TRAIN AT PARIS EXPOSITION	Undergroan	B	50	6.00

QUEEN VICTORIA'S FUNERAL.

THE FUNERAL ARRIVING AT HYDE PARK	Unearthly	B	235	$28.20
THE COMPLETE FUNERAL CORTEGE PASSING THROUGH WINDSOR	Unebenheit	B	375	45.00
THE FUNERAL CORTEGE ARRIVING AT TRINITY PIER	Unebbing	B	150	18.00
ROYAL ARTILLERY AND ENGLISH SAILORS MARCHING THROUGH HYDE PARK	Uneben	B	90	10.80

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ARRIVAL OF FUNERAL CORTEGE AT ST. GEORGE'S CHAPEL.....	Uneinig	B	150	$18.00
EDWARD VII., KING OF ENGLAND.....	Undulemos	B	50	6.00

SCENES IN ENGLAND.

PICCADILLY CIRCUS, LONDON, ENGLAND.....	Underdoses	B	60	$7.20
ROYAL EXCHANGE, LONDON, ENGLAND.....	Underfeed	B	50	6.00

SCENES IN GERMANY.

RED CROSS OF THE GERMAN ARMY ON THE BATTLEFIELD....	Ungegessen	B	100	$12.00
THE GREAT CORPUS CHRISTI PROCESSION IN BRESLAU.....	Ungehaltne	B	75	9.00
BRESLAU FIRE DEPARTMENT IN ACTION.....	Ungehemmt	A	200	30.00
AMMUNITION WAGONS ARRIVING ON THE BATTLEFIELD.....	Undulated	B	100	12.00
A GERMAN CUIRASSIER REGIMENT.....	Undulation	A	100	15.00
GREAT WATERFALL OF THE RHEIN AT SCHAFFHAUSEN, SWITZERLAND.....	Underhand	B	75	9.00
We can also furnish a 50 ft. length.....	Underhew	B		6.00

NEWPORT PICTURES.

SHAM BATTLE ON LAND BY CADETS AT NEWPORT NAVAL TRAINING SCHOOL.....	Undrooping	B	75	$9.00
NAVAL APPRENTICES AT SAIL DRILL ON HISTORIC SHIP "CONSTELLATION.".....	Undreamt	B	125	15.00
NAVAL SHAM BATTLE AT NEWPORT NAVAL TRAINING SCHOOL.....	Undreaded	B	100	12.00
GYMNASIUM EXERCISES AND DRILL AT NEWPORT NAVAL TRAINING SCHOOL.....	Undriven	B	75	9.00
GUN DRILL BY NAVAL CADETS AT NEWPORT TRAINING SCHOOL.....	Undressed	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
DRILL OF NAVAL CADETS AT NEWPORT....	Unclothing	B	75	$9.00
MILITARY SCENES AT NEWPORT, R. I.....	Uncloud	B	50	6.00

Many other films showing soldiers are listed under different headings. See Britain and Boer, Filipinos, Dewey Doings, etc.

U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED.....	Uncrafty	B	75	9.00
DISCHARGING A TORPEDO.....	Uncreating	B	75	9.00
EXPLODING A WHITEHEAD TORPEDO.....	Uncredible	B	25	3.00

BRITON AND BOER.

Our Transvaal War Pictures attracted immense crowds wherever they were exhibited.

ENGLISH TRANSPORT "ARUNDEL CASTLE" LEAVING FOR THE TRANSVAAL WITH BRITISH TROOPS.....	Unctuous	B	75	$9.00
ENGLISH ARMY IN THE BATTLEFIELD.....	Unipustule	B	100	12.00
ENGLISH LANCERS CHARGING.....	Uncoupling	A	75	11.25
BOERS BRINGING IN BRITISH PRISONERS...	Uncouple	B	75	9.00
REL CROSS AMBULANCE ON THE BATTLEFIELD.....	Uncouth	B	100	12.00
BATTLE OF MAFEKING.	Uncouthly	A	75	11.25

FILIPINOS.

ADVANCE OF KANSAS VOLUNTEERS AT CALOOCAN.....	Unbroached	A	65	$9.75
ROUT OF THE FILIPINOS.....	Unbuckling	A	75	11.25
U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE CALOOCAN.....	Unbridling	A	65	9.75
FILIPINOS RETREAT FROM THETRENCHES	Unbroken	A	75	11.25
CAPTURE OF THE TRENCHES AT CANDABAR.....	Unbruised	A	75	11.25

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

INTERNATIONAL YACHT RACES—COLUMBIA-SHAMROCK I.

The films mentioned below created a great sensation in New York City where they were thrown on the screen by our apparatus the same night of the happening of each event.

We secured many pictures of these races, but we only list below those which are perfect in every detail and which shows the yachts clear and distinct.

TRIAL RACE COLUMBIA AND DEFENDER...	Columbia	A	125	$18.75
TRIAL RACE COLUMBIA AND DEFENDER No. 2.....	Defender	A	125	18.75
SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKE-BOAT.....	Unchaste	A	100	15.00
COLUMBIA WINNING THE CUP.....	Unchastely	A	65	9.75

DEWEY DOINGS.

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent moving pictures of the stirring events of Dewey Days, Sept. 29th (Naval Parade) and Sept. 30th (Land Parade). Ours was the only camera on board the U. S. Cruiser Olympia on this memorable occasion. The Admiral posed especially for us.

ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES..	Uncalled	A	100	$15.00
ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUISER OLYMPIA.....	Uncalm	A	75	11.25
ADMIRAL DEWEY LEADING LAND PARADE.....	Unceptious	B	200	24.00
Same subject.....	Uncapital	B	100	12.00
PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY.....	Uncarnated	B	175	21.00
	Uncastle	B	100	12.00
WEST POINT CADETS...	Uncastling	B	75	9.00
DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS.....	Uncaused	B	50	6.00
BATTERY K SIEGE GUNS.....	Uncensured	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
GOVERNOR ROOSEVELT AND STAFF	Uncontrite	B	50	$6.00
U.S. MARINES IN DEWEY LAND PARADE	Unchaplain	B	100	12.00
FLAGSHIP OLYMPIA AND CRUISER NEW YORK IN NAVAL PARADE	Uncharity	B	150	18.00
PANORAMIC VIEW OF CRUISER OLYMPIA	Uncharnel	B	150	18.00

THE CAMPAIGN IN CUBA.

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results; as shown in the excellent films we are now offering to the public.

U. S. TROOPS LANDING AT BAIQUIRI, CUBA	Umtaufen	A	50	$7.50
SAILORS LANDING UNDER FIRE	Unbewebar	A	50	7.50
ARMY MULES SWIMMING ASHORE AT BAIQUIRI, CUBA	Umtausch	A	50	7.50
PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL	Umthum	A	50	7.50
TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO	Umtraumen	B	50	6.00
SHOOTING CAPTURED INSURGENTS	Umtriebe	B	50	6.00
CUBAN AMBUSH	Umtriebler	B	50	6.00
BATTLE OF SAN JUAN HILL	Unbelebt	B	100	12.00
RED CROSS AT THE FRONT	Unbelaubt	B	50	6.00

RETURN OF TROOPS.

RETURN OF TROOP C, BROOKLYN	Unanimar	B	50	$6.00
PARADE OF MARINES, U.S. CRUISER "BROOKLYN."	Unanime	B	150	18.00

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NEW YORK'S WELCOME TO THE WAR SHIPS.

On Saturday morning, August 20, 1898, six grim black battleships of Admiral Sampson's Squadron sailed into New York Harbor and up the Hudson to receive a welcome from the people and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war. We present the following films to the public as our share in the celebration, by means of which we not only satisfy the curiosity of people living too far distant to be present, but also perpetuate forever the glory of the occasion.

THE FLEET STEAMING UP NORTH RIVER	Umwallung	B	150	$18.00
VICTORIOUS SQUADRON FIRING SALUTE	Umwaudel	B	150	18.00
Flagship "New York."	Umwand	B	50	6.00
"Massachusetts."	Umworren	B	50	6.00
"Oregon."	Umwax	B	50	6.00
U. S. CRUISER "BROOKLYN," NAVAL PARADE	Umweben	B	50	6.00
U. S. BATTLESHIP "OREGON."	Umwechseln	B	150	18.00
U. S. BATTLESHIP "OREGON."	Umwech	B	50	6.00
THE "MASSACHUSETTS," NAVAL PARADE	Umwickeln	B	50	6.00
CLOSE VIEW OF THE "BROOKLYN," NAVAL PARADE	Unwindeln	B	50	6.00
LAUNCHING OF THE U. S. BATTLESHIP "OHIO."	Ungestillt	B	50	6.00

CAMP INCIDENTS.

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movement of the United States Army getting ready for the invasion of Cuba.

10TH U. S. INFANTRY DISEMBARKING FROM CARS	Umlochen	B	90	$10.80
10TH U. S. INFANTRY, 2D BATTALION, LEAVING CARS	Ummahen	B	100	12.00
TRAINED CAVALRY HORSES	Umstimmung	B	50	6.00
BLANKET TOSSING A NEW RECRUIT	Umstossen	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

THE ESTABLISHED POPULARITY OF MOVING PICTURES

LED MR. EDISON to believe that a series of views photographed in various parts of the world would prove a most valuable addition to our list of subjects, thus combining instruction with interest.

We therefore sent an efficient corps of photographers on an extended tour, and the results are now placed before the public. The pictures cover noted natural scenery and institutions, places of interest in cities, and scenes depicting phases of life, customs, amusements and occupations, characteristic to the different localities in which they are taken. The views are actual reproductions, and in every instance photographed from life. We feel satisfied they are of the highest interest to the public, thereby increasing still more the popularity of moving pictures, especially when presented through the efficient and satisfactory "Edison Projecting Kinetoscope." Send for a descriptive pamphlet of the latest models.

OCCIDENTAL AND ORIENTAL SERIES.

The following subjects were taken aboard ship and in the Orient; China, Japan and Hawaii being the countries in which the scenes were taken. It is entirely due to the obliging courtesy which distinguishes all the high officials of the Occidental and Oriental S. S. Co. of San Francisco that the efforts of our artists proved so successful. We are indebted also to the kind co-operation of the captains and officers of the fine vessels of this fleet for our pictures of ship life:

	Code Word.	Class.	Length in Feet	Price.
S. S. "COPTIC" LYING TO	Umrinden	B	50	$6.00
S. S. "COPTIC" No. 2	Umringung	B	50	6.00
S. S. "COPTIC" RUNNING AGAINST THE STORM	Umritt	B	50	6.00
S. S. "COPTIC" RUNNING BEFORE A GALE	Unbehaven	B	50	6.00
HONG KONG WHARF SCENE	Umschein	B	50	6.00
STREET SCENE IN HONG KONG	Umschern	B	50	6.00
TOURISTS STARTING FOR CANTON	Umschweif	B	50	6.00
GOING TO THE YOKOHAMA RACES	Umsatteln	B	50	6.00

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RETURNING FROM THE RACES	Umsagen	B	50	$6.00
S. S. "GAELIC" COALING AT NAGASAKI	Umsatz	B	50	6.00
SHANGHAI STREET SCENE No. 1	Umschaffen	B	50	6.00
S. S. "COPTIC" COALING	Umsetzbar	B	50	6.00
S. S. "DORIC."	Umsetzung	B	50	6.00
S. S. "DORIC" IN MID-OCEAN	Umsichtig	B	50	6.00
KANAKAS DIVING FOR MONEY.	Umspielen	B	50	6.00
HONOLULU STREET SCENE	Umspann	B	50	6.00

MEXICAN INTERNATIONAL R. R. SERIES.

The interesting views catalogued below were photographed by our artists, while enjoying the special privileges extended to Mr. Edison's party.

TRAIN HOUR IN DURANGO, MEXICO	Umheften	B	50	$6.00
WASHDAY IN MEXICO	Umhorchen	B	50	6.00

MEXICAN CENTRAL R. R. SERIES.

The open-sesame of a general manager's pass, issued to Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic.

LAS VIGAS CANAL, MEXICO CITY	Umforschen	B	50	$6.00
MEXICAN RURALES-CHARGE	Umfrage	B	50	6.00
MARKET SCENE, CITY OF MEXICO	Umfrieden	B	50	6.00
SUNDAY MORNING IN MEXICO	Umfunkeln	B	40	4.80
MEXICO CITY STREET SCENE	Umganger	B	50	6.00
SURFACE TRANSIT IN MEXICO	Umgebung	B	50	6.00

DENVER AND RIO GRANDE R. R. SERIES

The grandest scenery in the West is along the line of the Denver and Rio Grande. At every point we were met with the hearty co-operation and obliging courtesy of the officials.

ROYAL GORGE	Umidezza	B	50	$6.00
CAÑON OF THE RIO GRANDE	Umidiccio	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

ATCHISON, TOPEKA & SANTA FE R. R. SERIES.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist.

	Code Word.	Class.	Length in Feet	Price.
OSTRICHES FEEDING...	Umgraben	B	50	$6.00
OSTRICHES RUNNING...	Umgrenzen	B	50	6.00
DOGS PLAYING IN THE SURF.....	Umgurten	B	50	6.00
STREET SCENE IN SAN DIEGO, CAL.....	Umguss	B	50	6.00
CALIFORNIA LIMITED, A. T. & S. F. R. R.....	Umhaben	B	40	4.80

SOUTHERN PACIFIC COMPANY SERIES.

Taken by our artist while traveling over the very extensive lines of the Southern Pacific Railroad Co., to whom we are indebted for many courtesies.

SOUTHERN PACIFIC OVERLAND MAIL.....	Truppiren	B	100	$12.00
SURF AT MONTEREY...	Truthuhner	B	50	6.00
LAUNCHING OF JAPANESE MAN-OF-WAR "CHITOSE.".....	Umklammern	B	50	6.00

NORTHERN PACIFIC RAILWAY SERIES.

The following pictures were taken by our artists at various points on the Northern Pacific Railway. We are greatly indebted to their officials who afforded us every opportunity in their power to obtain these splendid views.

FAST MAIL NORTHERN PACIFIC RAILROAD...	Underact	B	50	$6.00
WHITE HORSE RAPIDS	Uncovered	A	50	7.50

ALASKA AND YELLOWSTONE NATIONAL PARK SERIES.

PACKERS ON THE TRAIL.....	Ungebeten	A	75	$11.25
BURRO PACK TRAIN ON THE CHILCOOT PASS.....	Ungastlich	A	75	11.25

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PANORAMIC VIEW FROM THE WHITE PASS RAILROAD	Ungarwein	A	75	$11.25
MILES. CAÑON TRAMWAY.	Ungauged	A	75	11.25
ROCKING GOLD IN THE KLONDIKE	Ungearing	A	65	9.75
WASHING GOLD ON 20 ABOVE HUNKER IN THE KLONDIKE	Ungebaerde	A	65	9.75
UPPER FALLS OF THE YELLOWSTONE, YELLOWSTONE NATIONAL PARK	Ungebahnt	A	65	9.75
OLD FAITHFUL GEYSER. YELLOWSTONE NATIONAL PARK	Ungeboren	A	100	15.00

ROCKY MOUNTAIN PANORAMIC RAILROAD SERIES.

One of our staff photographers having just completed a trip through the Dominion of Canada, via the Canadian Pacific R. R., we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest.

ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MT. HECTOR	Unenvious	A	80	$12.00
PANORAMIC VIEW OF KICKING HORSE CAÑON	Unequable	A	200	30.00
PANORAMIC VIEW OF ALBERT CAÑON	Unequal	A	175	26.25
PANORAMIC VIEW OF LOWER KICKING HORSE CAÑON	Unequalled	A	185	27.75
PANORAMIC VIEW OF UPPER KICKING HORSE CAÑON	Unequity	A	200	30.00
PANORAMIC VIEW OF LOWER KICKING HORSE VALLEY	Unerlaubt	A	200	30.00
PANORAMIC VIEW NEAR MT. GOLDEN ON THE CANADIAN PACIFIC R. R	Unermuedet	A	170	25.50
PANORAMIC VIEW ON THE CANADIAN PACIFIC R. R. NEAR LEANCHOIL, B. C.	Unero	A	185	27.75
PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C.	Unerring	A	185	27.75

Titles and Films Copyrighted by Thomas A. Edison.

NEW CALIFORNIA SERIES.

Having decided to keep one of our staff photographers in California and along the Pacific Coast during the entire winter of 1901-2, we list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. For the excellent results obtained in panoramic views of scenery we are indebted to the management of the Southern Pacific and also the management of the Mt. Tamalpais R. R. Companies.

	Code Word.	Class.	Length in Feet	Price.
ASCENDING MT. LOW, CALIFORNIA	Uncringly	A	275	$41.25
Sold in strips as follows:	Unesco	A	100	15.00
	Unespied	A	150	22.50
	Unessayed	A	200	30.00
PANORAMIC VIEW OF RUBIO CAÑON, MT. LOW RAILWAY., CALIFORNIA	Unessbarey	A	100	15.00
PANORAMIC VIEW OF THE CALIFORNIA OIL WELLS	Unevenly	A	100	15.00
A CABLE ROAD IN SAN FRANCISCO, CAL	Unevenness	A	100	15.00
PANORAMIC VIEW OF MT. TAMALPAIS, CALIFORNIA	Uneventful	A	250	37.50
PANORAMIC VIEW FROM MT. TAMALPAIS R. R., No. 2	Umkronen	A	50	7.50
PANORAMIC VIEW OF MT. TAMALPAIS R. R., No. 3	Umladung	A	140	21.00
We also sell a 50 foot strip of this subject	Umlax	A		7.50
PANORAMIC VIEW OF THE GOLDEN GATE	Unevident	A	150	22.50
PANORAMIC VIEW OF MT. TAMALPAIS R. R., BETWEEN BOWKNOT, AND McKINLEY CUT.	Unexacted	A	200	30.00
FISHING AT FARRALONE ISLANDS	Unexamined	A	175	26.25
SEAGULLS FOLLOWING THE FISHING BOATS.	Unexampled	A	125	18.75

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BUILDING A HARBOR AT SAN PEDRO, CALIFORNIA	Unexcised	A	200	$30.00
This subject is sold in lengths as follows:	Unexecuted	A	50	$7.50
	Unexempt	A	100	15.00
	Unidentado	A	150	22.50
PANORAMIC VIEW OF PIGEON FARMS AT LOS ANGELES, CALIFORNIA	Unieme	A	175	26.25
We also sell a 100 foot strip.	Uniemement			15.00
OSTRICH FARM AT PASADENA, CAL.	Unifeuille	B	65	7.80
BIRD'S-EYE VIEW OF SAN FRANCISCO, CAL., FROM A BALLOON	Unificammo	B	160	19.20

INDIAN SNAKE DANCE SERIES IN MOKI LAND.

We list below the titles of a number of motion picture films secured in Moki Land, showing the famous snake dance by the Walpi Indians. A lecture synopsis is furnished with each snake dance film that is purchased, and, in fact, we furnish the lecture synopsis upon application for same.

Panoramic view of Moki Land	Unijugate	A	45	$6.75
Parade of snake dancers before the dance	Unikum	A	50	7.50
The march of prayer and entrance of the dancers	Unilabiado	A	100	15.00
Line-up and teasing the snakes	Unilabiate	A	75	11.25
Moki Snake dance by Walpi Indians	Unilateral	A	40	6.00
Carrying out the snakes	Unilingue	A	65	9.75

DESCRIPTIVE.

The following pictures are arranged under classified headings to aid our customers in the selection of subjects. As far as possible the classification describes the salient features of each film.

ACROBATIC.

THE CRAGG FAMILY	Underprop	B	250	$37.50
	Undoubtful	A	200	30.00
	Undoubting	A	150	22.50
	Undoubtous	A	100	15.00
	Undrawing	A	50	7.50

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
LUKENS BROTHERS, GYMNASTS	Unhonestly	B	100	$12.00
FAUST FAMILY OF ACROBATS	Unhopeful	B	75	9.00
THE DEONZO BROTHERS IN THEIR WONDERFUL BARREL JUMPING ACT	Uniquely	A	120	18.00
PHENOMENAL CONTORTIONIST	Unibles	B	110	13.20
A STREET ARAB	Umreichen	B	50	6.00

BATHING.

SUTRO BATHS, No. 1	Tuantem	B	50	6.00
SUTRO BATHS, No. 2	Tubage	B	50	6.00
LURLINE BATHS	Tuberia	B	50	6.00
BATHING SCENE AT ROCKAWAY	Turquette	B	50	6.00
HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD	Uncurbed	B	90	10.80

CHRISTMAS SCENES.

LITTLE RED RIDING-HOOD	Unguentava	B	550	66.00
We also sell this subject in lengths as follows-	Unicamente	B	300	36.00
	Unicameral	B	400	48.00
THE CHRISTMAS DREAM	Unguentous	B	500	60.00
SANTA CLAUS' VISIT	Uncloister	B	125	15.00

CINDERELLA.

CINDERELLA AND THE GLASS SLIPPER	Unctolos	A	400	60.00

CIRCULAR PANORAMAS.

We have just instituted a new departure in the recording of panoramic pictures. These new views we have entitled "Circular Panoramas," and list below several of these films which have just been photographed.

CIRCULAR PANORAMA OF ATLANTIC CITY, N. J.	Underdelve	B	100	12.00

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

CIRCULAR PANORAMA OF MAUCH CHUNK, PENNA	Underditch	B	80	$9.60
CIRCULAR PANORAMA OF NIAGARA FALLS	Underdo	B	100	12.00
CIRCULAR PANORAMA OF THE AMERICAN FALLS	Underdoer	B	50	6.00
PANORAMIC VIEW OF THE WHITE HOUSE, WASHINGTON, D. C.	Undershrub	B	125	15.00
A COMPOSITE PICTURE OF THE PRINCIPAL BUILDINGS IN WASHINGTON, D. C.	Undrossy	B	65	7.80
PANORAMIC VIEW OF NEW HAVEN, CONN.	Unguessed	B	75	9.00
PANORAMIC VIEW OF SWITCHBACK RAILROAD, MAUCH CHUNK	Unglazing	B	200	24.00
PANORAMA ATLANTIC CITY BATHING SCENE	Unguicular	B	70	8.40
PANORAMA OF LEWISTON SUSPENSION BRIDGE AT QUEENSTOWN	Unguiculos	B	200	24.00

For the above picture we are indebted to the officials of the Great Gorge road for facilities furnished.

PANORAMIC VIEW OF THE GORGE RAILROAD	Undumpish	B	325	39.00
	Unicaule	B	200	24.00
CIRCULAR PANORAMA OF THE WHIRLPOOL RAPIDS	Unguidable	B	100	12.00
CIRCULAR PANORAMA OF THE SUSPENSION BRIDGE AND AMERICAN FALLS	Unguiform	B	75	9.00
PANORAMIC VIEW OF LAS VIGAS CANAL, CITY OF MEXICO	Univoltain	B	100	12.00
We also sell a 50 foot strip	Univoque	B		6.00
PANORAMIC VIEW FROM PITTSBURGH TO ALLEGHENY, PA.	Unitarisme	B	100	12.00
CIRCULAR PANORAMA OF JONES & LAUGHLIN'S STEEL WORKS, PITTSBURGH, PA.	Unitif	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

CIRCUS SERIES.

	Code Word.	Class.	Length in Feet	Price.
A DAY AT THE CIRCUS..	Ungifted	B	350	$42.00
Showing the street parade.	Ungestraft	B	175	21.00
Showing the horse race.....	Ungilded	B	20	2.40
Showing the assembly.....	Unginiento	B	65	7.80
Showing the team race.....	Ungird	B	40	4.80
LEAPING DOGS AT GENTRY'S CIRCUS.....	Unifolium	A	100	15.00
BICYCLE TRICK RIDING.....	Unbottomed	B	50	6.00
ARABIAN GUN TWIRLER	Unbought	B	50	6.00
THREE ACROBATS.....	Unbounded	B	50	6.00
TANDEM HURDLE JUMPING.....	Tundente	B	30	3.60
TRICK-ELEPHANTS. No. 1.....	Tundiamos	B	40	4.80
TRICK-ELEPHANTS. No. 2.....	Tundidor	B	50	6.00
HORSE DANCING COUCHEE COUCHEE.....	Tundidura	B	50	6.00
MR. AND MRS. CALIFF AT DINNER.....	Unblamed	B	50	6.00
TRAINING A HORSE TO JUMP HURDLES.....	Unembodied	B	50	6.00
FEEDING A BEAR AT THE MENAGERIE.....	Univoqueis	B	50	6.00

COACHING, TALLY-HO AND HORSE PICTURES.

TALLY-HO DEPARTING FOR THE RACES.....	Unhoused	B	50	6.00
BUFFALO HORSE MARKET	Tupiriais	B	45	5.40
HURDLE RACE AND HIGH JUMPING.....	Tupiesemos	B	45	5.40

COMBATS.

THE GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST	Uniflorous	A	355	53.25

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MISS LAURA COMSTOCK'S BAG PUNCHING DOG	Ungainful	B	100	$12.00
	Ungainly	B	50	6.00
THE GORDON SISTERS BOXING	Ungallant	B	100	12.00
	Ungartered	B	50	6.00

DANCES.

THE NATIONAL GEISHA DANCE OF JAPAN	Union	A	40	6.00
LEANDER SISTERS	Tubereuse	B	50	7.50
CUPID AND PSYCHE	Tubatore	B	50	6.00
DANCING DARKEY BOY	Tuchlappen	B	45	5.40
THE DOLORITA PASSION DANCE	Unbias	B	50	6.00
ORIENTAL DANCE	Unbidden	B	45	5.40
CISSY FITZGERALD	Umberitten	B	45	5.40
PICKANINNIES	Turdulo	B	45	5.40
FATIMA'S COOCHEE-COOCHEE DANCE	Unbiegsam	B	50	6.00
DANCING ON THE BOWERY	Umbeweisen	B	50	6.00
PARISIAN DANCE	Tunkform	B	45	5.40
FIRE DANCE	Uncasiness	B	50	6.00
SUN DANCE	Turbioso	B	50	6.00
SERPENTINE DANCE	Turbitti	B	50	6.00
BUTTERFLY DANCE	Turbolento	B	40	4.80
IMPERIAL JAPANESE DANCE	Turbinto	B	45	5.40
THE RAG TIME WALTZ	Unglaeubig	B	75	9.00
THE TOUGH DANCE	Ungetruebt	B	75	9.00

FIRE.

DESTRUCTION OF STANDARD OIL COMPANY'S PLANT AT BAYONNE, N. J., BY FIRE ON JULY 5, 1900	Undaunted	B	150	13.00
	Undeadly	B	100	12.00
	Undawning	B	50	6.00
FIRE DEPARTMENT OF ALBANY, N. Y.	Unhooding	B	115	13.80
THE BOSTON FIRE BOAT IN ACTION	Undubbed	B	65	7.80
THE BOSTON HORSELESS FIRE DEPARTMENT	Uncleanly	A	175	26.25

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	Code Word.	Class.	Length in Feet	Price.
MORNING FIRE ALARM	Tupias	A	45	$6.75
MONTREAL FIRE DEPARTMENT ON RUNNERS	Unedifying	A	100	15.00
FIREMEN RESCUING MEN AND WOMEN	Uncyphers	B	65	7.80
LONDON FIRE DEPARTMENT	Unendlich	A	50	7.50
THE FIRE DEPARTMENT OF CHELSEA, MASS	Unghia	A	100	15.00
A QUICK HITCH	Unghito	A	50	7.50

HORSE RACES.

$6,000 FREE-FOR-ALL PACE AT CHARTER OAK PARK	Tugendlich	B	50	6.00
PARADE ON THE SPEEDWAY	Unctuoso	B	150	18.00
We also furnish this subject in	Unctuosity	B	50	6.00
RACE TRACK SCENE	Unbesetzt	B	50	6.00
JUMPING HURDLES	Unemployed	B	50	6.00

HUMOROUS.

The Adventures of Happy Hooligan.

A new series of comic pictures, in which the principal character, Happy Hooligan, Esq., a most disreputable looking tramp, has a number of wonderful and side-splitting adventures, from which, however, he always emerges triumphant, only to get into trouble again by a new prank. Undoubtedly the greatest set of comedy pictures ever invented. An added charm is lent to these pictures by the fact that the surroundings of each film consist of the most beautiful and picturesque scenery.

HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK	Underpins	A	60	9.00
HOOLIGAN AND THE SUMMER GIRLS	Underpart	A	75	11.25
HOOLIGAN CAUSES A SENSATION	Underplot	A	100	15.00
HOOLIGAN TAKES HIS ANNUAL BATH	Underplay	A	65	9.75
HAPPY HOOLIGAN APRIL FOOLED	Unelegant	A	50	7.50

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HOOLIGAN VISITS CENTRAL PARK	Underpays	A	75	11.25
HOOLIGAN'S NARROW ESCAPE	Underpoise	A	70	10.50
HOOLIGAN AT THE SEASHORE	Underpight	A	100	15.00
HAPPY HOOLIGAN ASSISTS THE MAGICIAN	Undone	B	100	12.00
HAPPY HOOLIGAN'S SURPRISE	Uncinl g	A	65	9.75

The Adventures of Jones Series.

JONES RETURNS FROM THE CLUB	Unboot	B	50	$6.00
JONES AND HIS PAL IN TROUBLE	Unbooting	B	50	6.00
JONES' INTERRUPTED SLEIGHRIDE	Unborn	B	50	6.00
JONES INTERVIEWS HIS WIFE	Unborrowed	B	50	6.00
JONES MAKES A DISCOVERY	Unbosom	B	50	6.00
JONES' RETURN FROM A MASQUERADE	Unbosomed	B	50	6.00
JONES GIVES A PRIVATE SUPPER	Unbosoming	B	45	5.40
WHY JONES DISCHARGED HIS CLERKS	Unclinging	B	100	12.00
WHY MRS. JONES GOT A DIVORCE	Unclipped	B	75	9.00

Tramp Series.

THE TWENTIETH CENTURY TRAMP	Unendowed	A	100	$15.00
PIE, TRAMP AND THE BULLDOG	Ungalies	A	75	11.25
THE TRAMP'S DREAM	Ungangbar	A	100	15.00
THE TRAMP AND THE CRAP GAME	Uncloaked	B	85	10.20
THE TRAMP'S STRATEGY THAT FAILED	Ungebrannt	A	60	9.00
THE TRAMP'S UNEXPECTED SKATE	Ungido	A	60	9.00
THE TRAMP AND THE NURSING BOTTLE	Unhatting	B	75	9.00
THE TRAMP CYCLIST	Unhatted	B	90	10.80
WEARY WILLIE AND THE GARDENER	Unheilbar	B	50	6.00
THE TRAMP'S MIRACULOUS ESCAPE	Unheilsam	B	100	15.00

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Grandpa & Grandma Series.	Code Word.	Class.	Length in Feet	Price.
NEW "WRINGING GOOD JOKE"	Undue	A	60	$9.00
NAUGHTY GRANDPA AND HIS FIELDGLASS	Unheavenly	B	65	7.80
GRANDMA AND THE BAD BOYS, OR THE TABLES TURNED	Undueness	B	60	7.20
THE DONKEY PARTY	Uneducate	B	50	6.00
A JOKE ON GRANDMA	Unearthing	B	50	6.00
THE BAD BOYS' JOKE ON THE NURSE	Unharming	B	50	6.00

HUMOROUS (*Continued*).

MAUD'S NAUGHTY LITTLE BROTHER	Undosorum	A	90	13.50
HOW THE LOVER SQUARED HIMSELF WITH PAPA	Uninformed	B	50	6.00
LOVE'S ARDOR SUDDENLY COOLED	Undulative	A	35	5.25
LOVE IN A HAMMOCK	Undularan	B	50	7.00
LOVE BY THE LIGHT OF THE MOON	Unedonem	B	65	7.80
LOVERS, COAL-BOX AND FIRE-PLACE	Unhardened	B	100	12.00
GIRL'S FROLIC AT THE LAKE	Underdoing	B	100	12.00
FUN IN A BUTCHER SHOP, OR WHAT HAPPENS IN A SAUSAGE FACTORY	Ungefuegit	A	75	11.25
FUN IN A CHINESE LAUNDRY	Undashed	B	60	7.20
FUN IN A BAKERY	Universum	A	100	15.00
FISHERMAN'S LUCK	Tueric	B	50	6.00
THE WASHERWOMAN'S TROUBLES	Tumido	B	150	18.00
THE MISCHIEVIOUS BOYS AND THE WASHERWOMAN	Unhearted	B	50	6.00
MILKER'S MISHAP	Tupfel	B	45	5.40
SEMINARY GIRLS	Tumeur	B	150	18.00
The finish	Tumex	B	50	6.00
FOLLOW THE LEADER	Unearne	B	65	7.80

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PILLOW FIGHT	Tumbaveis	B	45	$5.40
A MORNING BATH	Turbaste's	B	50	6.00
A QUIET LITTLE SMOKE	Unbuttoned	B	50	6.00
CASEY AT THE BAT	Unbreathed	B	45	5.40
THE KISS	Undulled	B	60	7.20
THE KISS	Tusase	B	50	6.00
THE BOWERY KISS	Ungirding	B	60	7.20
THE DULL RAZOR	Unconfined	B	45	5.40
CRIPPLE CREEK BAR ROOM SCENE	Unbrewed	B	45	5.40
IRISH WAY OF DISCUSSING POLITICS	Turulato	B	45	6.75
NEW WATERMELON CONTEST	Uncurious	B	140	16.80
	Uncurling	B	100	12.00
	Uncurse	B	50	6.00
LONE FISHERMAN	Tuteur	B	115	13.80
UP-TO-DATE CAKE-WALK	Unblunted	B	75	9.00
LITTLE MISCHIEF	Unblushing	B	45	5.40
THE KANSAS SALOON SMASHERS	Undying	B	65	7.80
WHY MR. NATION WANTS A DIVORCE	Unedge	B	100	12.00

The Rube Series.

THE FARMER AND THE BAD BOYS	Unhandily	B	50	$6.00
RUBE'S VISIT TO THE STUDIO	Unhanding	B	70	8.40
TWO RUBES AT THE THEATRE	Unicalamost	A	90	13.50
RUBE AND THE WEIGHING MACHINE	Unhandsom	B	50	6.00
HOW UNCLE JOSH DEFEATED THE BADGERS	Unhazarded	B	100	12.00
UNCLE JOSH AT THE MOVING PICTURE SHOW	Uninominal	A	125	18.75
ANOTHER JOB FOR THE UNDERTAKER	Ungeduld	A	85	12.75
PHOTOGRAPHING A COUNTRY COUPLE	Unhasty	B	70	8.40
TRAPEZE DISROBING ACT	Unhelmed	A	100	15.00
THE HAYSEED'S EXPERIENCE AT WASHINGTON MONUMENT	Ungefragt	B	75	9.00

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HUMOROUS (*Continued*).

	Code Word.	Class.	Length in Feet.	Price.
THE FARMER'S TROUBLES	Tupisteis	B	45	$5.40
A COUNTRY GROCERYMAN'S REVENGE	Unhealthy	A	100	15.00

Old Maid Series.

OLD MAID RETIRING	Unhappily	B	100	$12.00
THE OLD MAID POSING FOR HER PICTURE	Unebriate	A	75	11.25
THE OLD MAID IN THE DRAWING ROOM	Uneatable	A	90	13.50
We can also furnish a 50-foot strip of this subject.	Uneat	A		7.50
AUNT SALLIE'S WONDERFUL BUSTLE	Unhardy	A	50	7.50

HUMOROUS (*Continued*).

THE BURGLAR ON THE ROOF	Unbandig	B	50	6.00
TWO OLD CRONIES	Unction	B	50	6.00
WHY BRIDGET STOPPED DRINKING	Unedibor	B	75	9.00
THE FINISH OF BRIDGET McKEEN	Unearths	B	75	9.00
THE FINISH OF MICHAEL CASEY, OR, BLASTING ROCKS IN HARLEM	Unghaiella	B	100	12.00
THE HAIR IN THE SOUP	Unisilique	A	50	7.50
HOW THE DUTCH BEAT THE IRISH	Ungedruckt	A	75	11.25
LITTLE WILLIE'S LAST CELEBRATION	Unglaube	A	75	11.25
NEWSBOYS AND HOKEY POKEY MAN	Unhandlich	B	65	7.80
NEW PIE EATING CONTEST	Unhappied	B	65	7.80
THE BULL AND BEAR	Unhappy	B	75	9.00
TRYING TO CATCH AN EARLY TRAIN	Unicalamo	B	50	6.00
WHAT HAPPENED ON 23d STREET, NEW YORK CITY	Unharbour	B	50	6.00
WHAT DEMORALIZED THE BARBERSHOP	Unheimlich	A	65	9.75

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THE SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH	Unharmful	B	50	6.00
PHOTOGRAPHER'S MISHAP	Unheilig	A	100	15.00
A BOWERY FIVE CENT SHAVE	Unheilwoll	B	50	6.00
A CHINESE SHAVING SCENE	Unificando	B	60	7.50
HARRY THOMPSON'S IMITATION OF SOUSA	Unificamos	B	50	6.00
THE BURLESQUE SUICIDE	Univocamos	B	65	7.80
THE BURLESQUE SUICIDE, No. 2	Univocaria	B	60	7.20

HUMOROUS (*Concluded*).

MISCELLANEOUS.

MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY	Tumbaras	A	45	$6.75
PARADE OF AUTOMOBILES	Uncloaking	B	100	12.00
	Unclogged	B	50	6.00
THE AMERICAN FLAG	Umlaut	B	50	6.00
OLD GLORY AND CUBAN FLAG	Tuonare	B	50	6.00
CHICKEN THIEVES	Tumbaria	B	45	5.40
AMBULANCE CALL	Tudence	B	50	6.00
AMBULANCE AT THE ACCIDENT	Tudesque	B	50	6.00
BABY'S MEAL	Underpull	B	75	9.00
THE FOX HUNT	Uncover	B	125	15.00
FEEDING THE PIGEONS	Uneinigen	A	50	7.50
FEEDING THE DOVES	Turbaremos	B	45	5.40
MASSACRE AT CONSTANTINOPLE	Unelected	B	65	7.80
WASHING DOWN DECKS	Unemptied	B	50	6.00
STAGE COACH HOLD-UP IN THE DAYS OF '49	Unendling	A	150	22.50
A ROUGH DAY ON THE OCEAN	Ungeduldig	A	100	15.00
THE PUPPIES AND THEIR MOTHER	Unhospital	B	75	9.00
CAPTAIN BOWSER AND HIS FOOL KILLER GOING THROUGH THE WHIRLPOOL RAPIDS	Unhurt	A	150	22.50
CARLYSLE D. GRAHAM SWIMMING THE WHIRLPOOL RAPIDS	Uniannular	B	80	9.60

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	Code Word.	Class.	Length in Feet	Price.
CANOEING SCENE ON THE CHARLES RIVER, BOSTON, MASS	Uniaxial	A	100	$15.00
TROUBLE IN A BARNYARD	Unhumanized	B	50	6.00
ELECTROCUTION OF CZOLGOSZ	Unhonored	B	200	24.00
THE NEW YEAR MUMMERS' PARADE AT PHILADELPHIA, PA	Uniformity	B	350	42.00
Sold in lengths as follows:	Unigemme	B	50	6.00
	Unigenous	B	100	12.00
	Uniglande	B	150	18.00
	Uniglume	B	200	24.00
	Unignati	B	250	30.00
	Unihaste	B	300	36.00
FEMALE FACIAL EXPRESSIONS	Uninviting	B	50	6.00
BOSTON SUBWAY FROM AN ELECTRIC CAR	Unifoil	B	100	12.00
THE KIDDIES GO IN BATHING	Unifoliado	B	50	6.00
ORA PRO NOBIS ILLUSTRATED	Uniquement	A	100	15.00
DEEP WATER DIVING ILLUSTRATED	Uniqueness	A	120	18.00
CAPTURE OF THE BIDDLE BROS	Unengaged	A	125	18.75
JAPANESE GIRL SMOKING CIGARETTES	Unintitled	B	60	7.20
A SCHOOLROOM IN THE SOUDAN	Unintombed	B	50	6.00
THE BABY AND THE PET BIRD	Uninvite	B	40	4.80
PRIZE GEESE AT NEWMAN'S POULTRY FARM	Uninvolved	B	50	6.00
EGG ROLLING AT THE WHITE HOUSE	Unissant	B	150	18.00
Or in separate lengths of 50 feet each as follows:				
Babies rolling eggs	Unrissimo	B	50	6.00
Tossing Eggs	Unissons	B	50	6.00
Scrambling for eggs	Unisyllabo	B	50	6.00
MOONLIGHT ON LAKE MAGGIORE, ITALY	Unkenntnis	B	65	7.80

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MISCELLANEOUS (*Concluded*).

WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION	Univocaron	B	100	$12.00
BESSEMER STEEL CONVERTER IN OPERATION	Unitedly	B	100	12.00
DUCKS BATHING AT ALLENTOWN, PA., DUCK FARM	Universaux	B	50	6.00

MYSTERIOUS.

THE MYSTERIOUS DOCTOR	Univocal	B	100	$12.00
THE DOUBLE MAGICIAN AND THE MAGICAL HEAD	Univocally	B	75	9.00
THE MYSTERIOUS CAFÉ, OR MR. AND MRS. SPOOPENDYKE HAVE TROUBLE WITH A WAITER	Unificar	B	100	12.00
A VISIT TO THE SPIRITUALIST. (New)	Uncleared	A	100	15.00
THE CONGRESS OF NATIONS. (New)	Undomestic	B	100	12.00
FAT AND LEAN WRESTLING MATCH	Unificaron	A	75	11.25
THE ARTIST'S DILEMMA, OR WHAT HE SAW IN A NIGHTMARE	Unificassi	A	125	18.75
THE MYSTERIOUS URN.	Unificato	B	200	24.00
We also sell a 100 foot strip. The last 100 feet of this picture makes a very interesting scene	Unificava	B		12.00
THE CLOWN AND THE AUTOMOBILE	Unified	B	125	15.00
THE MAN WITH FOUR HEADS	Unifique	B	65	7.80
THE MYSTIC WREATH.	Unifiqueis	B	60	7.20
ONE MAN ORCHESTRA	Uniflorias	A	100	15.00
THE MYSTERIOUS PICTURE FRAME	Uniflore	B	65	7.80
THE HAUNTED PAWNSHOP	Uniplisse	A	140	21.00
UNDRESSING UNDER DIFFICULTIES.	Unipolar	A	200	30.00
WHAT CAME OUT OF THE CHEESE, OR THE LILLIPUTIANS IN A NEW YORK RESTAURANT	Uniponctue	A	75	11.25

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MYSTERIOUS (*Continued*).

	Code Word.	Class.	Length in Feet	Price.
EXTRAORDINARY CHINESE MAGIC	Unipupille	A	90	$13.50
THE WEARY HUNTERS AND THE MAGICIAN	Uninjured	B	60	7.20
THE HINDOO FAKIR	Uninspired	A	175	26.25
MAGICAL CHANGES	Unimagined	B	100	12.00
THE ENCHANTED DRAWING	Undoso	A	100	15.00
THE CLOWN AND THE ALCHEMIST	Undoubted	B	80	9.60
THE MECHANICAL DOLL	Undamming	B	75	9.00
THE ASTRONOMER'S DREAM	Unbodkined	B	200	24.00
	Undersoil	B	100	12.00
THE SPANISH INQUISITION	Undamaged	B	70	8.40
HOW THE PROFESSOR FOOLED THE BURGLARS	Underput	B	75	9.00
THE MAGICIAN	Uncomely	B	60	7.20
SUCH A HEADACHE	Underscore	B	125	15.00
THE ARTIST'S DREAM	Uncorded	B	60	7.20
CHING LING FOO OUT-DONE	Uncommixed	B	50	6.00
FAUST AND MARGUERITE	Uncommon	B	60	7.20
STRANGE ADVENTURES OF A NEW YORK DRUMMER	Unbundle	B	65	7.80
MESMERIST AND COUNTRY COUPLE	Unbundling	B	100	12.00
THE MYSTIC SWING	Uncommonly	A	60	9.00
THE ANIMATED LUNCHEON	Uncompact	A	60	9.00
OH! WHAT A NIGHT, OR THE SULTAN'S DREAM	Uneasily	A	150	22.50
THE STATUE OF WILLIAM TELL	Unelli	B	60	7.20
THE MYSTERIOUS BLACKBOARD	Unendly	B	100	12.00
UNCLE JOSH IN A SPOOKY HOTEL	Uncord	B	80	9.60

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THE REVERSING SIGN PAINTER	Ungerufen	B	60	$7.20
BUILDING MADE EASY, OR HOW MECHANICS WORK IN THE TWENTIETH CENTURY	Ungerupet	A	85	12.75

NEW YORK.

NEW YORK CITY IN A BLIZZARD	Uninflamed	B	175	$21.00
FIFTH AVENUE, NEW YORK	Tuorlo	B	40	4.80
HERALD SQUARE	Tyrulienne	B	50	6.00
ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE	Unitable	B	125	15.00
Sold in lengths	Unitively	B	50	6.00
	Univalve	B	75	9.00
	Univalvos	B	100	12.00
104th ST. CURVE, NEW YORK ELEVATED RAILWAY	Unbowable	B	150	18.00
BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE. (New)	Unclaimed	B	150	18.00
PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY	Uncoach	B	100	12.00
PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY	Unclouded	B	75	9.00
PANORAMA OF BROOKLYN BRIDGE, RIVER FRONT, AND TALL BUILDINGS	Ungethuem	B	125	15.00
NEW YORK SKY-LINE FROM EAST RIVER AND BATTERY	Ungewohnt	B	100	12.00
NEW YORK SKY-LINE FROM THE NORTH RIVER	Unghero	B	125	15.00

POLICE.

NEW YORK POLICE PARADE	Unbuilding	B	150	$18.00
POLICE PATROL WAGON	Turaglio	B	45	5.40
THE RUNAWAY IN THE PARK	Turbazdine	B	45	5.40

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SEASIDE.

	Code Word.	Class.	Length in Feet	Price.
LIFE RESCUE SCENE AT ATLANTIC CITY, N. J.	Unhumbled	B	140	$16.80
SHOOT THE CHUTES SERIES	Unclassic	B	275	31.00
	Uncle	B	200	24.00
SHOOTING THE CHUTES AT PROVIDENCE, R. I.	Ungeschick	B	150	18.00
Balloon ascension and parachute jump.	Ungesotten	B	30	3.60
THE DIVING HORSE	Unclean	B	100	12.00
SEA WAVES	Umlauern	B	45	5.40
AFTER THE STORM	Unbigoted	B	45	5.40
MINIATURE RAILWAY	Undersets	B	70	8.40
FLIP-FLAP RAILROAD	Undull	B	75	9.00
50 ft. strip	Underfoot	B		6.00
A WAGON LOAD OF BABIES	Ungesucht	B	50	6.00

SOLDIERS.

SCALING A WALL AND CAPTURING A FORT	Unique	B	120	$14.40
STREATOR ZOUAVES	Unhood	B	100	12.00
ROYAL CANADIAN DRAGOONS MUSICAL RIDE	Unhinging	B	125	15.00
BAREBACK HURDLE JUMPING	Tumbilla	B	50	6.00
HURDLE JUMPING AND SADDLE VAULTING	Tumeccencia	B	50	6.00
GREAT CAVALRY CHARGE	Unendeared	B	50	6.00

TRAINS.

THE PIONEER LIMITED	Uniformaba	B	50	$6.00
NEW "SUNSET LIMITED."	Univoco	B	50	6.00
PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R.	Unburiable	B	135	16.20

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RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R.	Unburnia;	B	135	16.20
PANORAMA OF SUSQUEHANNA RIVER TAKEN FROM THE BLACK DIAMOND EXPRESS	Unburthens	B	90	10.80
BLACK DIAMOND EXPRESS	Tummelchen	B	140	16 80
BLACK DIAMOND EXPRESS	Tummel	B	50	6.00
NEW BLACK DIAMOND EXPRESS	Uncrown	B	60	7.20
A RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R.	Unburdened	B	140	16.80

WATER FALLS

WATERFALL IN THE CATSKILLS	Tufoso	B	50	6.00
PATERSON FALLS	Tufosot	B	50	6.00
FALLS OF MINNEHAHA	Tugenbund	A	50	7.50
RAPIDS AT CAVE OF THE WINDS	Turbabais	A	50	7.50
PANORAMIC VIEW OF THE GORGE RAILROAD	Undumpish	A	110	16.50
WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE	Turbacao	A	50	7.50
AMERICAN FALLS FROM TOP OF CANADIAN SHORE	Turbacion	A	45	6 75
HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE	Turbamos	A	45	6.75

WINTER SCENES.

COASTING	Umfliessen	A	50	7.50
SNOWBALLING THE COASTERS	Umfloren	B	50	6.00
HOCKEY MATCH ON THE ICE	Umfluthen	B	150	18.00
SLEIGHING SCENE	Unbehangen	B	45	5.40
SLEIGHING IN CENTRAL PARK	Tupfballen	B	45	5.40
SNOWBALLING SCENE IN HALIFAX	Uncombined	B	50	6.00
HOCKEY MATCH ON THE ICE AT MONTREAL, CANADA	Ungefasst	B	50	6.00
ICE BOAT RACING AT RED BANK, N. J	Undutiful	B	100	12.00

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S. S. DEUTSCHLAND.

	Code Word.	Class.	Length in Feet	Price.
S. S. DEUTSCHLAND LEAVING HER DOCK IN HOBOKEN, N. J.	Unklarheit	B	50	$6.00
THE S. S. DEUTSCHLAND IN A STORM	Unknelled	B	65	7.80
THE S. S. DEUTSCHLAND IN A STORM. No. 2	Unknightly	B	50	6.00
SHUFFLEBOARD ON BOARD S. S. DEUTSCHLAND	Unknit	B	75	9.00
S. S. DEUTSCHLAND IN A HEAVY SEA	Unknitted	B	25	3.00

IMPORTED FILMS.

THE TIGHT COLLAR	Unknitting	B	90	$10.80
A RAILROAD WRECK	Unknots	B	40	4.80
THE GREAT STAG HUNT	Unknotty	B	400	48.00
THE CHILDREN'S TOYS THAT CAME TO LIFE	Unknow	B	75	9.00
FIRE DEPARTMENT OF GLASGOW, SCOTLAND	Unknowable	B	50	6.00
CHARACTERISTIC IMITATIONS	Unknowing	B	75	9.00
THE CHILDREN'S TEA PARTY	Unkosten	B	40	4.80
A CHINESE MYSTERY	Unkaeftig	B	100	12.00
EXPLODING A SUBMARINE MINE	Unkraut	B	75	9.00
DR. LEHWIS' AUTOMOBILE LEAVING LONDON FOR A TRIP AROUND THE WORLD	Unkuendbar	B	75	9.00
THE WONDERFUL BABY INCUBATOR	Unkultur	B	75	9.00
THE BIBULOUS WIRE WALKER	Unkundig	B	60	7.20
ENGLISH SOLDIERS EXERCISING	Unkundiger	B	75	9.00
THE INEXHAUSTIBLE WARDROBE	Unlaboured	B	100	12.00
THE CLOWN AND HIS MYSTERIOUS PICTURES	Unlaengst	B	90	10.80
THE MAGICAL SWORD	Unlamented	B	180	21.60
THE PALS AND THE CLOTHIER'S DUMMY	Unlapt	B	60	7.20

TRANSPORTING A WAR BALLOON	Unlash	B	60	$7.20
EXPLODING A LAND MINE	Unlashing	B	25	3.00
THE MAGICIAN AND THE HUMAN PUMP	Unlatching	B	125	15.00
THE CLOWN WITH THE PORTABLE BODY	Unlauter	B	110	13.20
TROUBLES IN A TENEMENT HOUSE	Unlavished	B	125	15.00
THE WEARY TRAVELLER AND HIS WONDERFUL DREAM	Unlawed	B	110	13.20
THE HISTORY OF A CRIME	Unlawful	B	255	30.60
THE OTHER FELLOW'S LAUNDRY	Unlawfully	B	50	6.00
THE MAGICAL HEN	Unlearning	B	135	16.20
THE DEVIL'S PRISON	Unleashes	B	175	21.00
PEASANT CHILDREN AND THEIR ROCKING HORSE	Unleavened	B	40	4.80
GOING TO BED UNDER DIFFICULTIES	Unlectured	B	90	10.80
THE CLERK, FLY PAPER AND SILK HAT	Unleidlich	B	75	9.00
HERRMANN, THE GREAT CONJURER	Unleisured	B	100	12.00
THE CHINESE CONJURER AND THE DEVIL'S HEAD	Unlenksam	B	90	10.80
THE DEVIL IN THE SCHOOLHOUSE	Unlessoned	B	175	21.00
THE MYSTICAL BURGLARS	Unleugbar	B	60	7.20
THE AERIAL RAILWAY AT THE CRYSTAL PALACE	Unlicensed	B	40	4.80
WHAT HAPPENED TO THE INQUISITIVE JANITOR	Unlieb	B	115	13.80
THE GIANT AND PIGMY	Unliebsam	B	60	7.20
THE FISHERMAN'S WONDERFUL CATCH	Unlikely	B	80	9.60
GIBSON, THE ECCENTRIC AMERICAN ACTOR	Unlikened	B	65	7.80
THE BURGLARS IN THE WINE CELLAR	Unlikeness	B	100	12.00
THE MAGICIAN AND THE SEVEN HATS	Unlimber	B	90	10.80

IMPORTED FILMS (*Concluded*).

	Code Word.	Class.	Length in Feet.	Price.
WAVES AT DOVER, ENG.	Unlimbered	B	75	$9.00
ENGLISH CAVALRY ON THE BATTLEFIELD....	Unlineal	B	40	4.80
TOMMY ATKINS BATHING.....	Unliquored	B	60	7.20
THE DEVIL'S KITCHEN.	Unloaded	B	80	9.60
THE HORRIBLE NIGHTMARE.....	Unloading	B	50	6.00
A GAY OLD BOY.....	Unlodge	B	45	5.40
WONDERFUL FEATS OF VIVISECTION.....	Unlodging	B	75	9.00
THE DEVIL'S THEATRE	Unlogical	B	100	12.00
THE TROUBLED DREAM	Unlogisch	B	60	7.20
THE WONDERFUL HAIR RESTORER.....	Unlooks	B	65	7.80
THE CLOWN AND HIS BURLESQUE HORSE...	Unloosed	B	65	7.80
THE FAT AND LEAN COMEDIANS.....	Unloosered	B	60	7.20
THE NURSE MAID IN THE TUNNEL.....	Unlordly	B	50	6.00
THE BURLESQUE THIEVES.....	Unloving	B	160	19.20
DARKTOWN COMEDIAN'S TRIP TO PARIS	Unlucent	B	75	9.00
THE MERMAID'S BALLET.....	Unluckily	B	65	7.80
BURLESQUE ON ROMEO AND JULIET.....	Unlucky	B	75	9.00

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NO. 162 OCTOBER, 1902. POCKET EDITION.

EDISON FILMS

Patented Aug 31st 1891

TRADE
Thomas A Edison
MARK

Edison Manufacturing Company.
ORANGE, NEW JERSEY, U. S. A.
Cable Address, Kurilian, New York.

New York Office and Retail Salesroom, 41 E. 21st St.
Foreign Department, 83 Chambers St., New York.
Chicago Office, 52 State Street.
Pacific Coast Agency, Peter Bacigalupi, 933 Market Street, San Francisco, Cal.
EUROPEAN OFFICES:
32 Rempart St. Georges, Antwerp, Belg.
56 Chancery Lane, London, W. C., England.

Special Notice.

In ordering by telegraph or cable use code word following each title. Customers ordering films by code should be careful to spell out the code words exactly as they are printed in the catalogues, as wrong spelling often causes confusion and delay in filling orders and in some cases necessitating our telegraphing the customer for further instructions.

Terms.

Cash with order, or C. O. D. when accompanied by reasonable deposit to guarantee charges and delivery. Goods not sent on approval. We use nothing but first-class material throughout.

A Request to Exhibitors.

We desire to broaden our field of subjects so as to be in a position to supply and list all films that will meet with the requirements of all classes of exhibitors. Many exhibitors have ideas for new films which they would like to see carried out. We will be pleased to receive suggestions from our customers as to new film subjects. When sending in such suggestions we would request the exhibitor to write them as plainly as possible. We will execute the ideas provided we find them practicable, and in this way motion picture exhibitors will doubtless be able to secure special subjects that are particularly desirable for their exhibitions.

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No. 162. Oct. 1902.

Pocket Edition—Edison Films.

Contains all films listed to date; including Supplements 120, 125, 127, 132, 134, 138, 150 and 157.

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PRESERVE FOR FUTURE REFERENCE.

Mr. Edison's Latest Discovery Has made a complete revolution in our printing and developing departments. We now employ an entirely new process for making animated film subjects. The results surpass anything hitherto produced. The pictures when projected show great improvements both in clearness and definition, and have that mellow tone which has so long been sought for, but not until now obtained.

We will shortly announce a number of new and startling features in Animated Pictures.

Such films as President McKinley's last speech, the funeral ceremonies at Buffalo, Washington and Canton will offer material for accurate description that was impossible previous to Mr. Edison's invention of the KINETOSCOPE and motion pictures.

Film Coloring We have improved our coloring process both in quality and rapidity, and are now prepared to furnish in appropriate tints, all films that are suitable for coloring. All ordinary subjects which contain from one to four figures, $5.00 for each fifty feet. Special prices will be quoted on coloring all subjects which contain more than four figures and on all special subjects. It will take from one to two days for the coloring of 50-foot films; other lengths proportionately longer.

IMPORTANT ANNOUNCEMENT.

Class A Films.....$7.50 per 50 foot length.

Class B Films.....$6.00 per 50 foot length.

Longer or Shorter Lengths in Proportion.

To counteract the effect of cheap films, duplicates, worthless subjects and *short length* films that are being offered in the market, we are listing our *Genuine Edison Films* in two classes. Some of our subjects cost us large sums of money to obtain, while others are procured at a nominal cost. Therefore, the films of inexpensive subjects, we shall list as Class B at the net price of $6.00 per 50 feet. Those of the newer subjects and more expensive to get, will remain at $7.50 per 50 feet. REMEMBER these are manufacturer's prices and the best materials are guaranteed. The quality of Class B films is precisely the same as Class A. The above prices are strictly net. There are no discounts.

Passion Play of Oberammergau.

The complete Play, 2,125 feet in length . . Unbefangen

We have again reduced the price of The Passion Play to 15 Cents per foot.

Class A Price $318.75 (reduced from $400.00).

To exhibitors desiring single subjects, or **parts** of the play, the price is 15 cents per foot.

Tableaux.

1	Shepherds watching their flocks in the night	48 feet.	Underspend
2	First scene in the Temple	86 feet.	Underspore
3	Attempted assassination	86 feet.	Understair
4	The flight to Egypt	69 feet.	Understate
5	Herodius pleaus for John the Baptist's head	75 feet.	Undertide
6	Salome's dance before Herod	110 feet.	Undertook
7	Death of John the Baptist	75 feet.	Undervalue
8	The Brook of Cedron	90 feet.	Underwear
9	The Messiah's entry into Jerusalem.	30 feet.	Underwood
10	Suffer the Little Children to Come unto to Me	51 feet.	Underwork
11	Raising of Lazarus	74 feet.	Underscried
12	The Last Supper	120 feet.	Undersigned
13	Second Scene—Judas' Betrayal	65 feet.	Underserved
14	Third Scene—The Messiah's Arrest.	93 feet.	Undesiring
15	The Jews and Pilate in the Temple.	80 feet.	Undevil
16	Christ before Pilate	91 feet.	Undevised
17	Condemnation	91 feet.	Undevoted
18	Carrying the cross	155 feet.	Undevout
19	The Crucifixion	152 feet.	Undiamed
20	Taken down from the cross	130 feet.	Undigested
21	The Resurrection	93 feet.	Undimia
22	The Ascension	60 feet.	Undirected
23	Train loaded with tourists arriving at Oberammergau	50 feet.	Undisclosed
24	Opening of the Great Ampitheatre doors for the intermission	50 feet.	Undismayed
25	Street Scene in Oberammergau	50 feet.	Undisono
26	Anton Lang's House. This is the man who plays the part of Christ in the Passion Play	50 feet.	Undispose

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

OPERA OF MARTHA.

The Second Act of this beautiful opera . Unbetlecht

Class A Price reduced to 15 Cents per foot.

Complete Set $195.00 (reduced from $320.00).

Consists of five scenes, about 1,300 ft.

1. Duet outside the Inn. **2.** Quartette inside the Inn. **3.** Spinning Wheel Chorus. **4.** Martha singing "Last Rose of Summer." **5.** Good Night Quartette. This film shows a quartette of well-known opera singers acting and singing their parts in this ever popular opera. The subjects are taken with the greatest care and the films manufactured by the Edison Manufacturing Company.

Managers can arrange to produce this exhibition throughout the country, and can obtain a quartette of church singers to remain behind the scenes and sing the parts and produce a remarkably fine entertainment, besides giving a local interest to the same by utilizing local talent. If it is desired to do so, however, the quartette can be engaged to travel with the exhibition.

Other operas and plays in preparation.

Special Notice. These films *are taken under license of Thomas A. Edison,* whose patents cover moving photographic films.

Titles and films Copyrighted by Thomas A. Edison.

PICTURE SONGS.

We have at last succeeded in perfectly synchronizing music and moving pictures. The following scenes are very carefully chosen to fit the words and the songs, which have been especially composed for these pictures:

	Code Word.	Class.	Length in Feet	Price.
LOVE AND WAR.....	Uncholeric	A	200	$45.00
THE ASTOR TRAMP.....	Unchurn	A	100	20.00
Without words and music.	Unitige	A		15.00

THE GREAT BULL FIGHT.

This must not be confused with incomplete and more or less imperfect bull fight pictures which have been sold in short lengths from time to time. Remember, that we here show in 1,000 feet, a complete bull fight from start to finish. By the aid of a specially designed panoramic camera, and by special arrangements with Sr. Antonio Fuentes and Sr. Luis Mazzantini, we are able to keep the bull within the field of our lens during the entire fight. The bull and the fighters are also very close to

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our camera and at all times are full life size. This is a complete performance in itself and can be billed as a special feature or a headline, the complete series, 1,000 feet in all, lasting 25 to 30 minutes.

	Code Word.	Class.	Length in Feet	Price.
THE GREAT BULL FIGHT	Unitissimo	A	1000	$150.00
We also sell the separate subjects of the bull fight as follow:				
The Grand Entrance of the bull fighters	Unisonante	A	75	11.25
Picadores	Unisonous	A	215	32.25
Banderilleros	Unisperme	A	270	40.50
Killing the bull	Unispigado	A	410	61.50
Dragging the dead bull from the ring	Unispire	A	30	4.50
Also sold in 100 foot strips,	Unisonoton	A		15.00
When ordering 100 foot strips, customers will please state what subject they wish.				

CHARLESTON EXPOSITION.

Charleston, S. C., June, 1902.

PRESIDENT ROOSEVELT REVIEWING THE TROOPS AT THE CHARLESTON EXPOSITION	Unjealous	B	125	$15.00
CHARLESTON CHAIN GANG	Unjoins	B	45	5.40
MIDWAY OF THE CHARLESTON EXPOSITION.	Unjoyful	B	50	6.00
CIRCULAR PANORAMA OF THE CHARLESTON EXPOSITION	Unjoyous	B	185	22.20
Also sold in lengths as follows:				
	Unjudged	B	50	6.00
	Unjust	B	75	9.00
	Unjustly	B	100	12.00
	Unkaufbar	B	150	18.00
THE GOLDE CHARIOTS	Unkemmed	B	50	6.00
MINIATURE RAILWAY AT THE CHARLESTON EXPOSITION	Unkempt	B	45	5.40
LOADING A VESSEL AT CHARLESTON, S. C.	Unkennel	B	50	6.00

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

THE VISIT OF PRINCE HENRY OF PRUSSIA.

ILLUSTRATING THE GREATEST INTERNATIONAL EVENT OF THE TWENTIETH CENTURY. EVERY FILM OF PRINCE HENRY IS A HEADLINER.

We beg to advise our patrons that owing to the fact that we were granted exclusive concessions by the Townsend & Downey Ship Building Company of Shooters Island, N. Y., to make motion pictures of the launching and christening of Kaiser Wilhelm's yacht "Meteor." We are able to furnish a marvellous set of pictures, showing the chief occurrences and the leading officials and civilians taking part in them. These ceremonies took place on February 25th, 1902. We had exclusive permission from the government (which permission was signed by Dr. D. J. Hill, Assistant Secretary of State), allowing one of our operators to accompany Prince Henry's special train. This permit carried with it the entry to all ceremonies connected with the entertainment of Prince Henry. REMEMBER we have the ONLY GENUINE pictures of Prince Henry ceremonies. All others must be either fakes or copies. The Prince Henry pictures will positively not be sold in shorter lengths than those given in this catalogue. The ceremonies are described in separate subjects as follows; but customers desiring the entire series will secure them connected together with dissolving effects introduced.

KRONPRINZ WILHELM WITH PRINCE HENRY OR BOARD ARRIVING IN NEW YORK	Unillumed	B	200	$24.00
PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING THE GERMAN EMBASSY	Unillusory	A	200	30.00
ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT AT SHOOTERS ISLAND, N. Y.	Unilobe	A	100	15.00
CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR."	Unilocular	A	300	45.00
KAISER WILHELM'S YACHT "METEOR" ENTERING THE WATER	Uniloque	B	50	6.00
THE GERMAN-AMERICAN TABLEAU	Unimacule	A	75	11.25
PRINCE HENRY AT LINCOLN'S MONUMENT, CHICAGO, ILLS.	Uniparous	A	65	9.75
PRINCE HENRY AT NIAGARA FALLS	Unionista	A	50	7.50

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	Code Word.	Class	Length in Feet	Price.
PRINCE HENRY'S ARRIVAL AT HARVARD UNIVERSITY, CAMBRIDGE, MASS., No. 1..	Unipedal	A	115	17.25
No. 2..	Unipetalas	A	50	7.50
No. 3..	Unipetalo	A	75	11.25
PRINCE HENRY REVIEWING THE CADETS AT WEST POINT, N. Y.	Unipare	A	200	30.00
Also sold in 100 foot strip.	Uniparite	A		15.00
SAILING OF THE DEUTSCHLAND WITH PRINCE HENRY ON BOARD	Unipalcole	B	100	12.00
DEUTSCHLAND LEAVING NEW YORK AT FULL SPEED WITH PRINCE HENRY ON BOARD	Uniplicate	B	85	10.20

THE GREAT PATERSON FIRE.

Complete and realistic pictures of the great Paterson fire, Sunday February 9th, 1902.

FIREMEN FIGHTING THE FIRE AT PATERSON	Uninfected	B	110	$13.20
GENERAL PANORAMIC VIEW OF THE PATERSON FIRE	Unenglisle	B	50	6.00
PANORAMIC VIEW OF THE PATERSON FIRE, SHOWING RUINS OF THE Y. M. C. A. AND LIBRARY	Unexpected	B	85	10.20
PANORAMIC VIEW OF THE RUINS OF CITY HALL, PATERSON	Unenjoyed	B	40	4.80

QUEBEC WINTER CARNIVAL SERIES.

COASTING AT MONTMORENCY FALLS	Unimitable	B	50	$6.00
CROSS-COUNTRY RUNNING ON SNOW SHOES	Unimitte	B	100	12.00
ARRIVAL OF GOVERNOR-GENERAL LORD MINTO AT QUEBEC	Unimmortal	B	100	12.00
SKIING AT QUEBEC	Unimpaired	B	60	7.20
TOBOGGANING IN MONTREAL, CANADA	Unimplored	A	200	30.00
Short strip	Unimposed	A	100	15.00
SKIING AT MONTREAL, CANADA	Unimposing	B	60	7.20

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

ICE HARVESTING SERIES.

This wonderful series of pictures, showing just how ice is harvested, transported and stored, is described in separate scenes as follows:

CUTTING AND CANALING ICE AT GROTON ICE FIELDS	Unimproved	A	90	$13.50
CIRCULAR PANORAMIC VIEW OF HOUSING ICE AT GROTON ICE FIELDS	Unincensed	B	50	6.00
LOADING ICE ON CARS AT GROTON ICE FIELDS	Unipdented	B	100	12.00
ROTARY SNOW PLOWS WORKING ON THE LEHIGH VALLEY RAILROAD	Uninervado	A	175	26.25
ROTARY SNOW PLOW WORKING ON THE LEHIGH VALLEY RAILROAD, No. 2	Uninerve	A	100	15.00

PRESIDENT McKINLEY AT THE EXPOSITION.

Our cameras were at work at the Pan-American Exposition during President McKinley's entire visit, and we recorded many scenes incidental to the coming and going of the Presidential party. We were also fortunate enough to have our camera in position while President McKinley was making his speech at the Pan-American Exposition, on Thursday, September 5th, 1901, and thus secured a picture of our Executive while making the last address before the cowardly assault upon his life. On Friday, September 6th, 1901, we also had our cameras in position to photograph the President as he left the Temple of Music, but the deplorable assassination, of course, prevented our getting this picture. We did, however, secure an excellent panoramic view of the mob surging in front of the Temple of Music attempting to get at the assassin. These pictures have created intense excitement and interest. In addition to being the best and easiest recognized views of the President and Mrs. McKinley, they depict the last acts of our beloved ruler before he was shot. Our cameras were the only ones at work at the Pan-American Exposition on the day of President McKinley's speech, Thursday, September 5th, and on Friday, September 6th, the day of the shooting. We secured the only animated pictures incidental to these events.

THE PRESIDENT'S SPEECH AT THE PAN-AMERICAN EXPOSITION	Unheedful	A	75	$11.25

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price
PRESIDENT McKINLEY REVIEWING THE TROOPS AT THE PAN-AMERICAN EXPOSITION	Ungloomed	A	85	12.75
THE MOBOUTSIDE THE TEMPLE OF MUSIC AT THE PAN-AMERICAN EXPOSITION	Unglorify	A	75	11.25
PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT	Ungekocht	A	65	9.75

PRESIDENT McKINLEY FUNERAL CEREMONIES—BUFFALO, WASHINGTON, CANTON.

The following series of pictures shows the complete movements of the funeral cortege from President Milburn's house on Delaware Avenue, Buffalo, N. Y., to the City Hall. The series is 400 feet in length. Each separate scene as enumerated below dissolves one into the other. The pictures will be sold as a complete series with dissolving effects, or the separate parts will be sold as described below.

PRESIDENT McKINLEY'S FUNERAL CORTEGE AT BUFFALO, N. Y.	Unglimps	A	250	$37.50
125 foot strip of the above.	Unglued	A		18.75
50 foot strip panoramic view of Milburn's house.	Ungluing	A		7.50
ARRIVAL OF FUNERAL CORTEGE AT THE CITY HALL, BUFFALO, N. Y.	Unglutted	A	70	10.50
PANORAMIC VIEW OF THE CROWD RUSHING FOR THE CITY HALL, BUFFALO, TO VIEW THE BODY OF PRESIDENT McKINLEY	Ungnade	A	50	7.50
THE MULTITUDE PASSING INTO THE CITY HALL	Ungnaedig	A	30	4.50
PRESIDENT McKINLEY'S FUNERAL CORTEGE AT WASHINGTON, D. C.	Ungodding	A	350	52.50
We also furnish a 75 foot strip of the above, showing the crowds at the Capitol	Ungodily	A		11.25

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

COMPLETE FUNERAL CORTEGE AT CANTON, OHIO	Ungodly	A	675	101.25
FUNERAL TRAIN ARRIVING AT CANTON STATION	Ungored	A	40	6.00
BODY LEAVING THE TRAIN AT CANTON, OHIO	Ungorgeous	A	60	9.00
PRESIDENT ROOSEVELT AT CANTON STATION	Ungoverned	A	90	13.50
CIRCULAR PANORAMA OF PRESIDENT McKINLEY'S HOUSE	Ungowned	A	80	12.00
PRESIDENT McKINLEY'S BODY LEAVING THE HOUSE AND CHURCH	Ungowning	A	200	30.00
FUNERAL CORTEGE ENTERING WESTLAWN CEMETERY AT CANTON, OHIO	Ungraceful	B	200	24.00
THE MARTYRED PRESIDENTS—LINCOLN, GARFIELD, McKINLEY	Ungueltig	A	75	11.25

SPECIAL ANNOUNCEMENT.

Letters and telegrams from the leading exhibitors throughout the world advise us that the series of pictures of President McKinley at the Pan-American, and the President McKinley funeral ceremonies at Buffalo, Washington and Canton, have drawn crowds never before equaled since the invention of motion photography by Thomas A. Edison; and showmen who are featuring these pictures and also those who are adding them as show strengtheners, tell us they are playing to packed houses.

PAN-AMERICAN EXPOSITION.

We are largely indebted to the facilities furnished by and the co-operation of the officials of the Lehigh Valley R.R. (the most direct and convenient line to Buffalo and the Pan-American Exposition) for the excellent results obtained in the pictures of the Pan-American Exposition.

OPENING OF THE PAN-AMERICAN EXPOSITION ON MAY 20, 1901	Ungehofft	B	125	$15.00
CIRCULAR PANORAMA OF THE ESPLANADE WITH THE ELECTRIC TOWER IN THE BACKGROUND	Ungehobelt	B	175	21.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word	Class.	Length in Feet	Price
CIRCULAR PANORAMA OF THE BASE OF THE ELECTRIC TOWER, ENDING LOOKING DOWN THE MALL.....	Ungehorsam	B	125	15.00
A TRIP AROUND THE PAN-AMERICAN EXPOSITION.....	Ungeprueft	A	625	93.75
We also furnish this picture	Ungewalkt	A	200	30.00
	Ungewandt	A	300	45.00
	Ungeweicht	A	400	60.00
	Ungewitter	A	500	75.00
CIRCULAR PANORAMA OF THE ELECTRIC TOWER AND POND.....	Ungekannt	B	90	10.80
PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE..	Ungekocht	B	65	7.80
CIRCULAR PANORAMA OF THE MIDWAY.....	Ungern	B	90	10.80
CIRCULAR PANORAMA OF THE ESPLANADE AND FORECOURT.....	Ungerade	B	50	6.00
THE ESQUIMAUX VILLAGE.....	Unguineux	B	50	6.00
THE JAPANESE VILLAGE.....	Unguinoso	B	150	18.00
SCENE IN THE ESQUIMAUX VILLAGE.....	Ungulado	B	75	9.00
CIRCULAR PANORAMA OF THE ELECTRIC TOWER.....	Ungulata	B	100	12.00
PANORAMIC VIEW OF THE ELECTRIC TOWER FROM A BALLOON.....	Unhabile	B	75	9.00
PAN-AMERICAN EXPOSITION BY NIGHT.....	Unhagata	A	75	11.25
PANORAMIC VIEW OF THE ESPLANADE BY NIGHT.....	Unhairing	B	50	6.00
WORKING THE BREECHES BUOY.....	Unhallow	B	80	9.60
GYPSY DANCE AT THE PAN-AMERICAN EXPOSITION.....	Unhaltbar	B	75	9.00
SHAM BATTLE AT THE PAN-AMERICAN EXPOSITION.....	Unhamento	B	275	33.00
We also sell this subject in the following lengths:	Unhampered	B	100	12.00
	Unhanded	B	200	24.00

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

HORSE PARADE AT THE PAN-AMERICAN EXPOSITION	Unhallowed	B	140	16.80
AN EDUCATED CHIMPANZEE	Unguinal	B	115	13.80

McKINLEY'S INAUGURATION.

PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL	Unedging	B	125	$15.00

COLUMBIA-SHAMROCK II.

COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN FIRST RACE	Ungrate	A	125	$18.75
COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN SECOND RACE	Ungravely	A	80	12.00
FINISH OF THE SECOND RACE BETWEEN COLUMBIA AND SHAMROCK	Ungreable	A	100	15.00
COLUMBIA AND SHAMROCK STARTING IN THIRD RACE	Ungrieflar	A	175	26.25
COLUMBIA AND SHAMROCK TURNING THE OUTER STAKE IN THE THIRD RACE	Ungrounded	A	70	10.50
COLUMBIA CROSSING THE LINE IN THE THIRD RACE AND WINNING THE CUP	Ungrudging	A	50	7.50
PANORAMIC VIEW OF THE YACHT RACE FLEET AFTER THE FIRST RACE	Unground	A	100	15.00
THE YACHT RACE FLEET FOLLOWING THE COMMITTEE BOAT "NAVIGATOR" AFTER THE THIRD RACE	Unguarding	A	75	11.25
ENTIRE SERIES OF YACHT RACE PICTURES WITH DISSOLVING EFFECTS	Unguentano	A	775	116.25
SIR THOMAS LIPTON ON BOARD THE ERIN	Unguilty	B	50	6.00

SAMPSON-SCHLEY CONTROVERSY.

SAMPSON-SCHLEY CONTROVERSY	Ungleiches	A	200	$30.00

Titles and Films Copyrighted by Thomas A. Edison.

DUKE AND DUCHESS OF YORK IN CANADA.

	Code Word.	Class.	Length in Feet	Price.
THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN	Unhoard	B	150	$18.00
THE DUKE AND DUCHESS OF YORK ARRIVING AT QUEBEC	Unhoarded	B	100	12.00
DUKE AND DUCHESS OF YORK LEAVING THE RAILROAD STATION AT MONTREAL, CANADA	Unhoarding	B	40	4.80
THE DUKE AND DUCHESS OF YORK PRESENTING MEDALS TO BOER WAR VETERANS AT THE UNVEILING OF THE QUEEN'S STATUE	Unholily	B	75	9.00
GARDEN PARTY IN HONOR OF THE DUKE AND DUCHESS OF YORK	Unholiness	B	75	9.00
DUKE AND DUCHESS OF YORK MARCHING THROUGH THE STREETS OF MONTREAL	Unhonest	B	60	7.20

JEFFRIES-RUHLIN SPARRING CONTEST.

On the night of November 15, 1901, James J. Jeffries, of Los Angeles, California, and Gus Ruhlin, of Akron, Ohio, engaged in a sparring contest in the ring of the Twentieth Century Athletic Club, at Mechanic's Pavilion, San Francisco. By special arrangements with the promotors of the contest, Messrs. J. C. Kennedy, Wm. Madden and Wm. Delaney, our cameras were on hand, and we secured authentic pictures of the contest. In order to record these pictures, it was necessary to specially equip the building with a large number of arc lights. To this end no expense was spared, and when the fighters entered the ring it was illuminated with 300,000 candle-power of light. Thus we are able to present to our customers, not imitation or fake pictures of the contest, but the actual exhibition just as it took place, with the audience assembled. The pictures that were secured show every movement in the contest, from the time Jeffries entered the ring until he left it a victor, in the 5th round. We give herewith an outline of the salient points of the exhibition by rounds. When Jeffries came through the throng and clambered into the ring there was great cheering. Ruhlin also re-

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

ceived his share of encouragement when he arrived a moment later. Once in the ring the opposing factions showed the best of good nature. The preliminaries were arranged, Jeffries and Ruhlin shook hands pleasantly as they passed from one corner to the other across the canvas. The fighters were then introduced by Billy Jordan, the introduction causing a sensational shout. Captain Wittman, of the San Francisco police, then appeared to examine the gloves. Immediately he had left the ring the fighters shook hands and "went at it."

ROUND 1	Unicostate	A 265	
ROUND 2	Unicultor	A 200	
ROUND 3	Unicuffide	A 200	
ROUND 4	Unida	A 220	
ROUND 5	Unidade	A 215	
The complete fight is 1,100 feet in length	Uniclinal	A	$275.00

JEFFRIES-RUHLIN TRAINING.

We also have complete pictures of Jeffries and Ruhlin in their training quarters, showing the big fighters going through their various training maneuvers, such as horseback riding, bicycle riding, running, boxing, wrestling, dumbbell exercise, heavy weight lifting, skipping the rope, etc.

JEFFRIES THROWING THE MEDICINE BALL	Unenjoying	A 50	$7.50
JEFFRIES SIDE STEPPING AND WRESTLING	Unenlarged	A 75	11.25
JEFFRIES SPARRING WITH HIS BROTHER	Unenslaved	A 185	27.75
JEFFRIES SKIPPING THE ROPE	Unentangle	A 85	12.75
JEFFRIES EXERCISING IN HIS GYMNASIUM	Unentombed	A 70	10.50
RUHLIN AT HIS TRAINING QUARTERS	Unentwegt	A 110	16.50
RUHLIN SPARRING IN HIS TRAINING QUARTERS	Unenviable	A 50	7.50
RUHLIN BOXING WITH "DENVER" ED. MARTIN	Unenvied	A 120	18.00

THE GALVESTON CYCLONE.

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, Sept. 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over that city, our party had succeeded, at the risk of life and limb, in taking about a thousand feet of moving pictures. In spite of the fact

that Galveston was under martial law and that photographers were shot down at sight by the excited police guards, a very wide range of subject has been secured.

The series, taken as a whole, will give the entire world a definite idea of the terrible disaster, unequaled since the Johnstown flood of 1889. The following pictures are all copyrighted and fully protected by law. They are made from the original negatives, taken at a great expense, and expressed to us immediately after they were taken. We will prosecute anyone who copies or uses copies of these films.

These films drew immense crowds at Eden Musee and Proctor's vaudeville houses in New York City.

Procure these films and increase the receipts of your exhibitions. This great disaster, which startled the entire world, has made an indelible impression on the minds of the public, and everyone will be interested in seeing authentic moving pictures of a representative American city almost entirely wiped out by the combined power of water and wind. The films we list below are genuine, and ours are positively the only animated picture films secured while the city of Galveston was in a state of chaos.

	Code Word.	Class.	Length in Feet.	Price.
PANORAMA OF EAST GALVESTON, TEXAS...	Underjaw	B	100	$12.00
SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES.....	Underlayer	B	50	6.00
PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON...	Underleaf	B	40	4.80
PANORAMA OF GALVESTON POWER HOUSE....	Underlock	B	50	6.00
PANORAMA OF ORPHANS' HOME, GALVESTON.....	Undermatch	B	50	6.00
PANORAMA OF TREMONT HOTEL, GALVESTON.....	Undermost	B	50	6.00
LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON.....	Undermeal	B	60	7.20
BIRD'S-EYE PANORAMA OF THE DOCK FRONT..	Undermirth	B	75	9.00

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

CHINA.

The Boxer Massacres in Pekin, May, 1900.

turned the eyes of the civilized world towards China. Public interest was intensely aroused, and people eagerly appreciate any pictures that relate to the localities in which the war in China was prosecuted.

A complete list of Chinese Picture Films is found under the heading "Occidental and Oriental Series."

BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS	Undig	A	100	$15.00
STREET SCENE IN PEKIN	Undignity	A	50	7.50
SCENE IN LEGATION STREET, SHANGHAI	Undigress	A	50	7.50

STORMS AT SEA.

A STORM AT SEA	Undike	A	100	$15.00
S.S. MARIA THERESA IN A STORM	Uniformeis	A	70	10.50

For other pictures showing Storms at Sea, see "Occidental and Oriental Series" and Martinique Calamity.

PARIS EXPOSITION.

PANORAMIC VIEW FROM THE EIFFEL TOWER. ASCENDING AND DESCENDING	Undecide	A	200	$30.00
Ascent only	Undeaf	A	125	18.75
PANORAMIC VIEW OF THE MOVING SIDEWALK AT THE PARIS EXPOSITION	Undecaying	B	100	12.00
PANORAMIC VIEW FROM THE MOVING SIDEWALK	Undeceive	B	100	12.00
PANORAMIC VIEW OF THE EIFFEL TOWER TAKEN FROM THE OUTSIDE	Undeciding	B	90	10.80
CIRCULAR PANORAMIC VIEW OF THE ESPLANADE DES INVALIDES	Undecisive	B	100	12.00
CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS	Undeck	B	50	6.00
CIRCULAR PANORAMIC VIEW OF THE CHAMPS DE MARS. No. 2	Undulatory	B	135	16.20
DRIVING SCENE ON THE CHAMPS ELYSEES	Undecking	B	75	9.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
PANORAMIC VIEW OF THE PLACE DE LA CONCORDE	Undefiling	B	100	$12.00
SCENE ON THE BOIS DE BOULOGNE	Unblessing	A	50	7.50
PARIS EXPOSITION VIEWED FROM THE SEINE	Undeniably	B	375	45.00
We supply an excellent strip from the above film, showing the Street of Nations	Undeplored	B	75	9.00
SCENES IN THE SWISS VILLAGE AT THE PARIS EXPOSITION	Undefy	B	75	9.00
SWISS VILLAGE No. 2	Undefying	B	100	12.00
We can also furnish a 50 ft. strip showing the dance	Undeluded	B	50	6.00
Or girls driving the cattle	Undelved	B	50	6.00
TUG-O-WAR ON BOARD AN OCEAN STEAMER	Undice	B	75	9.00
BREAKING UP OF THE CROWDS AT THE MILITARY REVIEW AT LONG CHAMPS	Undiction	B	50	6.00
SCENE ON THE BOULEVARD DE CAPUCINES	Undergird	B	50	6.00
STREET SCENE AT PLACE DE LA CONCORDE, PARIS, FRANCE	Undergone	B	75	9.00
ARRIVAL OF TRAIN AT PARIS EXPOSITION	Undergroan	B	50	6.00

QUEEN VICTORIA'S FUNERAL.

THE FUNERAL ARRIVING AT HYDE PARK	Unearthly	B	235	$28.20
THE COMPLETE FUNERAL CORTEGE PASSING THROUGH WINDSOR	Unebenheit	B	375	45.00
THE FUNERAL CORTEGE ARRIVING AT TRINITY PIER	Unebbing	B	150	18.00
ROYAL ARTILLERY AND ENGLISH SAILORS MARCHING THROUGH HYDE PARK	Uneben	B	90	10.80

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

ARRIVAL OF FUNERAL CORTEGE AT ST. GEORGE'S CHAPEL.....	Uneinig	B	150	$18.00
EDWARD VII., KING OF ENGLAND FINE PHOTO	Undulemos	B	50	6.00

SCENES IN ENGLAND.

PICCADILLY CIRCUS, LONDON, ENGLAND.....	Underdoses	B	60	$7.20
ROYAL EXCHANGE, LONDON, ENGLAND.....	Underfeed	B	50	6.00

SCENES IN GERMANY.

RED CROSS OF THE GERMAN ARMY ON THE BATTLEFIELD....	Ungegessen	B	100	$12.00
THE GREAT CORPUS CHRISTI PROCESSION IN BRESLAU.....	Ungehaltue	B	75	9.00
BRESLAU FIRE DEPARTMENT IN ACTION	Ungehemmt	A	200	30.00
AMMUNITION WAGONS ARRIVING ON THE BATTLEFIELD.....	Undulated	B	100	12.00
A GERMAN CUIRASSIER REGIMENT.....	Undulation	A	100	15.00
GREAT WATERFALL OF THE RHEIN AT SCHAFFHAUSEN, SWITZERLAND.....	Underhand	B	75	9.00
We can also furnish a 50 ft. length.....	Underhew	B		6.00

NEWPORT PICTURES.

SHAM BATTLE ON LAND BY CADETS AT NEWPORT NAVAL TRAINING SCHOOL.....	Undrooping	B	75	$9.00
NAVAL APPRENTICES AT SAIL DRILL ON HISTORIC SHIP "CONSTELLATION.".....	Undreamt	B	125	15.00
NAVAL SHAM BATTLE AT NEWPORT NAVAL TRAINING SCHOOL.....	Undreaded	B	100	12.00
GYMNASIUM EXERCISES AND DRILL AT NEWPORT NAVAL TRAINING SCHOOL.....	Undriven	B	75	9.00
GUN DRILL BY NAVAL CADETS AT NEWPORT TRAINING SCHOOL.....	Undressed	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
DRILL OF NAVAL CADETS AT NEWPORT....	Unclothing	B	75	$9.00
MILITARY SCENES AT NEWPORT, R. I.....	Uncloud	B	50	6.00

Many other films showing soldiers are listed under different headings. See Britain and Boer, Filipinos, Dewey Doings, etc.

U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED.....	Uncrafty	B	75	9.00
DISCHARGING A TORPEDO	Uncreating	B	75	9.00
EXPLODING A WHITEHEAD TORPEDO.....	Uncredible	B	25	3.00

BRITON AND BOER.

Our Transvaal War Pictures attracted immense crowds wherever they were exhibited.

ENGLISH TRANSPORT "ARUNDEL CASTLE" LEAVING FOR THE TRANSVAAL WITH BRITISH TROOPS.....	Unctvous	B	75	$9.00
ENGLISH ARMY IN THE BATTLEFIELD.....	Unipustule	B	100	12.00
ENGLISH LANCERS CHARGING.....	Uncoupling	A	75	11.25
BOERS BRINGING IN BRITISH PRISONERS...	Uncouple	B	75	9.00
RED CROSS AMBULANCE ON THE BATTLEFIELD.....	Uncouth	B	100	12.00
BATTLE OF MAFEKING.	Uncouthly	A	75	11.25

FILIPINOS.

ADVANCE OF KANSAS VOLUNTEERS AT CALOOCAN	Unbroached	A	65	$9.75
ROUT OF THE FILIPINOS.....	Unbuckling	A	75	11.25
U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE CALOOCAN	Unbridling	A	65	9.75
FILIPINOS RETREAT FROM THE TRENCHES	Unbroken	A	75	11.25
CAPTURE OF THE TRENCHES AT CANDABAR.....	Unbruised	A	75	11.25

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

INTERNATIONAL YACHT RACES - COLUMBIA-SHAMROCK I.

The films mentioned below created a gre t sensation in New York City where they were thrown on the screen by our apparatus the same night of the happening of each event.

We secured many pictures of these races, but we only list below those which are perfect in every detail and which shows the yachts clear and distinct.

TRIAL RACE COLUMBIA AND DEFENDER...	Columbia	A	125	$18.75
TRIAL RACE COLUMBIA AND DEFENDER No. 2.....	Defender	A	125	18.75
SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKE-BOAT.....	Unchaste	A	100	15.00
COLUMBIA WINNING THE CUP.....	Unchastely	A	65	9.75

DEWEY DOINGS.

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent moving pictures of the stirring events of Dewey Days, Sept. 29th (Naval Parade) and Sept. 30th (Land Parade). Ours was the only camera on board the U. S. Cruiser Olympia on this memorable occasion. The Admiral posed especially for us.

ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES..	Uncalled	A	100	$15.00
ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUISER OLYMPIA.....	Uncalm	A	75	11.25
ADMIRAL DEWEY LEADING LAND PARADE.....	Uncaptious	B	200	24.00
Same subject.....	Uncapital	B	100	12.00
PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY.....	Uncarnated	B	175	21.00
	Uncastle	B	100	12.00
WEST POINT CADETS...	Uncastling	B	75	9.00
DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS.....	Uncaused	B	50	6.00
BATTERY K SIEGE GUNS.....	Uncensured	B	50	6.00

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PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY.....	Uncarnated	B 175	21.00
	Uncastle	B 100	12.00
WEST POINT CADETS...	Uncastling	B 75	9.00
DEWEY PARADE, 10TH PENNSYLVANIA VOLUNTEERS.....	Uncaused	B 50	6.00
BATTERY K SIEGE GUNS.....	Uncensured	B 50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
GOVERNOR ROOSEVELT AND STAFF	Uncontrite	B	50	$6.00
U.S. MARINES IN DEWEY LAND PARADE	Unchaplain	B	100	12.00
FLAGSHIP OLYMPIA AND CRUISER NEW YORK IN NAVAL PARADE	Uncharity	B	150	18.00
PANORAMIC VIEW OF CRUISER OLYMPIA	Uncharnel	B	150	18.00

THE CAMPAIGN IN CUBA.

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results, as shown in the excellent films we are now offering to the public.

U. S. TROOPS LANDING AT BAIQUIRI, CUBA	Umtaufen	A	50	$7.50
SAILORS LANDING UNDER FIRE	Unbewehar	A	50	7.50
ARMY MULES SWIMMING ASHORE AT BAIQUIRI, CUBA	Umtausch	A	50	7.50
PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL	Umthum	A	50	7.50
TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO	Umtraumen	B	50	6.00
SHOOTING CAPTURED INSURGENTS	Umtriebe	B	50	6.00
CUBAN AMBUSH	Umtriebler	B	50	6.00
BATTLE OF SAN JUAN HILL	Unbelebt	B	100	12.00
RED CROSS AT THE FRONT	Unbelaubt	B	50	6.00

RETURN OF TROOPS.

RETURN OF TROOP C, BROOKLYN	Unanimar	B	50	$6.00
PARADE OF MARINES, U.S. CRUISER "BROOKLYN."	Unanime	B	150	18.00

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

NEW YORK'S WELCOME TO THE WAR SHIPS.

On Saturday morning, August 20, 1898, six grim black battleships of Admiral Sampson's Squadron sailed into New York Harbor and up the Hudson to receive a welcome from the people and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war. We present the following films to the public as our share in the celebration, by means of which we not only satisfy the curiosity of people living too far distant to be present, but also perpetuate forever the glory of the occasion.

THE FLEET STEAMING UP NORTH RIVER	Umwallung	B	150	$18.00
VICTORIOUS SQUADRON FIRING SALUTE	Umwaudel	B	150	18.00
Flagship "New York."	Umwand	B	50	6.00
"Massachusetts."	Umworren	B	50	6.00
"Oregon."	Umwax	B	50	6.00
U. S. CRUISER "BROOKLYN," NAVAL PARADE	Umweben	B	50	6.00
U. S. BATTLESHIP "OREGON."	Umwechseln	B	150	18.00
U. S. BATTLESHIP "OREGON."	Umwech	B	50	6.00
THE "MASSACHUSETTS," NAVAL PARADE	Umwickeln	B	50	6.00
CLOSE VIEW OF THE "BROOKLYN," NAVAL PARADE	Unwindeln	B	50	6.00
LAUNCHING OF THE U. S. BATTLESHIP "OHIO."	Ungestillt	B	50	6.00

CAMP INCIDENTS.

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movement of the United States Army getting ready for the invasion of Cuba.

10TH U. S. INFANTRY DISEMBARKING FROM CARS	Umlochen	B	90	$10.80
10TH U. S. INFANTRY, 2D BATTALION, LEAVING CARS	Ummahen	B	100	12.00
TRAINED CAVALRY HORSES	Umstimmung	B	50	6.00
BLANKET TOSSING A NEW RECRUIT	Umstossen	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

THE ESTABLISHED POPULARITY OF MOVING PICTURES

LED MR. EDISON to believe that a series of views photographed in various parts of the world would prove a most valuable addition to our list of subjects, thus combining instruction with interest.

We therefore sent an efficient corps of photographers on an extended tour, and the results are now placed before the public. The pictures cover noted natural scenery and institutions, places of interest in cities, and scenes depicting phases of life, customs, amusements and occupations, characteristic to the different localities in which they are taken. The views are actual reproductions, and in every instance photographed from life. We feel satisfied they are of the highest interest to the public, thereby increasing still more the popularity of moving pictures, especially when presented through the efficient and satisfactory "Edison Projecting Kinetoscope." Send for a descriptive pamphlet of the latest models.

OCCIDENTAL AND ORIENTAL SERIES.

The following subjects were taken aboard ship and in the Orient; China, Japan and Hawaii being the countries in which the scenes were taken. It is entirely due to the obliging courtesy which distinguishes all the high officials of the Occidental and Oriental S. S. Co. of San Francisco that the efforts of our artists proved so successful. We are indebted also to the kind co-operation of the captains and officers of the fine vessels of this fleet for our pictures of ship life.

	Code Word.	Class.	Length in Feet	Price.
S. S. "COPTIC" LYING TO	Umrinden	B	50	$6.00
S. S. "COPTIC" No. 2	Umringung	B	50	6.00
S. S. "COPTIC" RUNNING AGAINST THE STORM	Umritt	B	50	6.00
S. S. "COPTIC" RUNNING BEFORE A GALE	Unbehaven	B	50	6.00
HONG KONG WHARF SCENE	Umschein	B	50	6.00
STREET SCENE IN HONG KONG	Umschern	B	50	6.00
TOURISTS STARTING FOR CANTON	Umschweif	B	50	6.00
GOING TO THE YOKOHAMA RACES	Umsatteln	B	50	6.00

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RETURNING FROM THE RACES	Umsagen	B	50	$6.00
S. S. "GAELIC" COALING AT NAGASAKI	Umsatz	B	50	6.00
SHANGHAI STREET SCENE No. 1	Umschaffen	B	50	6.00
S. S. "COPTIC" COALING	Umsetzbar	B	50	6.00
S. S. "DORIC."	Umsetzung	B	50	6.00
S. S. "DORIC" IN MID-OCEAN	Umsichtig	B	50	6.00
KANAKAS DIVING FOR MONEY	Umspielen	B	50	6.00
HONOLULU STREET SCENE	Umspann	B	50	6.00

MEXICAN INTERNATIONAL R. R. SERIES.

The interesting views catalogued below were photographed by our artists, while enjoying the special privileges extended to Mr. Edison's party.

TRAIN HOUR IN DURANGO, MEXICO	Umheften	B	50	$6.00
WASHDAY IN MEXICO	Umhorchen	B	50	6.00

MEXICAN CENTRAL R. R. SERIES.

The open-sesame of a general manager's pass, issued to Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic.

LAS VIGAS CANAL, MEXICO CITY	Umforschen	B	50	$6.00
MEXICAN RURALES-CHARGE	Umfrage	B	50	6.00
MARKET SCENE, CITY OF MEXICO	Umfrieden	B	50	6.00
SUNDAY MORNING IN MEXICO	Umfunkeln	B	40	4.80
MEXICO CITY STREET SCENE	Umganger	B	50	6.00
SURFACE TRANSIT IN MEXICO	Umgebung	B	50	6.00

DENVER AND RIO GRANDE R. R. SERIES

The grandest scenery in the West is along the line of the Denver and Rio Grande. At every point we were met with the hearty co-operation and obliging courtesy of the officials.

ROYAL GORGE	Umidezza	B	50	$6.00
CAÑON OF THE RIO GRANDE	Umidiccio	B	50	6.00

Titles and Films Copyrighted by Thomas A. Edison.

ATCHISON, TOPEKA & SANTA FE R. R. SERIES.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist.

	Code Word.	Class.	Length in Feet	Price.
OSTRICHES FEEDING...	Umgraben	B	50	$6.00
OSTRICHES RUNNING...	Umgrenzen	B	50	6.00
DOGS PLAYING IN THE SURF.....	Umgurten	B	50	6.00
STREET SCENE IN SAN DIEGO, CAL.....	Umguss	B	50	6.00
CALIFORNIA LIMITED, A. T. & S. F. R. R.....	Umhaben	B	40	4.80

SOUTHERN PACIFIC COMPANY SERIES.

Taken by our artist while traveling over the very extensive lines of the Southern Pacific Railroad Co., to whom we are indebted for many courtesies.

SOUTHERN PACIFIC OVERLAND MAIL.....	Truppiren	B	100	$12.00
SURF AT MONTEREY...	Truthuhner	B	50	6.00
LAUNCHING OF JAPANESE MAN-OF-WAR "CHITOSE."	Umklammern	B	50	6.00

NORTHERN PACIFIC RAILWAY SERIES.

The following pictures were taken by our artists at various points on the Northern Pacific Railway. We are greatly indebted to their officials who afforded us every opportunity in their power to obtain these splendid views.

FAST MAIL NORTHERN PACIFIC RAILROAD...	Underact	B	50	$6.00
WHITE HORSE RAPIDS	Uncovered	A	50	7.50

ALASKA AND YELLOWSTONE NATIONAL PARK SERIES.

PACKERS ON THE TRAIL.....	Ungebeten	A	75	$11.25
BURRO PACK TRAIN ON THE CHILCOOT PASS.....	Ungastlich	A	75	11.25

The above Films are fully described in New 420 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

PANORAMIC VIEW FROM THE WHITE PASS RAILROAD	Ungarwein	A	75	$11.25
MILES CAÑON TRAMWAY.	Ungauged	A	75	11.25
ROCKING GOLD IN THE KLONDIKE	Ungearing	A	65	9.75
WASHING GOLD ON 20 ABOVE HUNKER IN THE KLONDIKE	Ungebaerde	A	65	9.75
UPPER FALLS OF THE YELLOWSTONE, YELLOWSTONE NATIONAL PARK	Ungebahnt	A	65	9.75
OLD FAITHFUL GEYSER, YELLOWSTONE NATIONAL PARK	Ungeboren	A	100	15.00

ROCKY MOUNTAIN PANORAMIC RAILROAD SERIES.

One of our staff photographers having just completed a trip through the Dominion of Canada, via the Canadian Pacific R. R., we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest.

ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MT. HECTOR	Unenvious	A	80	$12.00
PANORAMIC VIEW OF KICKING HORSE CAÑON	Unequable	A	200	30.00
PANORAMIC VIEW OF ALBERT CAÑON	Unequal	A	175	26.25
PANORAMIC VIEW OF LOWER KICKING HORSE CAÑON	Unequalled	A	185	27.75
PANORAMIC VIEW OF UPPER KICKING HORSE CAÑON	Unequity	A	200	30.00
PANORAMIC VIEW OF LOWER KICKING HORSE VALLEY	Unerlaubt	A	200	30.00
PANORAMIC VIEW NEAR MT. GOLDEN ON THE CANADIAN PACIFIC R. R.	Unermuedet	A	170	25.50
PANORAMIC VIEW ON THE CANADIAN PACIFIC R. R. NEAR LEANCHOIL, B. C.	Unero	A	185	27.75
PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B.C.	Unerring	A	185	27.75

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NEW CALIFORNIA SERIES.

Having decided to keep one of our staff photographers in California and along the Pacific Coast during the entire winter of 1901-2, we list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. For the excellent results obtained in panoramic views of scenery we are indebted to the management of the Southern Pacific and also the management of the Mt. Tamalpais R. R. Companies.

	Code Word.	Class.	Length in Feet	Price.
ASCENDING MT. LOW, CALIFORNIA	Unerringly	A	275	$41 25
Sold in strips as follows:	Unesco	A	100	15.00
	Unespied	A	150	22.50
	Unessayed	A	200	30.00
PANORAMIC VIEW OF RUBIO CAÑON, MT. LOW RAIL WAY., CALIFORNIA	Unessbares	A	100	15.00
PANORAMIC VIEW OF THE CALIFORNIA OIL WELLS	Unevenly	A	100	15.00
A CABLE ROAD IN SAN FRANCISCO, CAL	Unevenness	A	100	15.00
PANORAMIC VIEW OF MT. TAMALPAIS, CALIFORNIA	Uneventful	A	250	37.50
PANORAMIC VIEW FROM MT. TAMALPAIS R. R., No. 2	Umkronen	A	50	7.50
PANORAMIC VIEW OF MT. TAMALPAIS R. R., No. 3	Umladung	A	140	21.00
We also sell a 50 foot strip of this subject	Umlax	A		7.50
PANORAMIC VIEW OF THE GOLDEN GATE	Unevident	A	150	22.50
PANORAMIC VIEW OF MT. TAMALPAIS R. R., BETWEEN BOWKNOT, AND McKINLEY CUT	Unexacted	A	200	30.00
FISHING AT FARRALONE ISLANDS	Unexamined	A	175	26.25
SEAGULLS FOLLOWING THE FISHING BOATS	Unexampled	A	125	18.75

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

BUILDING A HARBOR AT SAN PEDRO, CALIFORNIA	Unexcised	A	200	$30.00
This subject is sold in lengths as follows:	Unexecuted	A	50	$7.50
	Unexempt	A	100	15.00
	Unidentado	A	150	22.50
PANORAMIC VIEW OF PIGEON FARMS AT LOS ANGELES, CALIFORNIA	Unieme	A	175	26.25
We also sell a 100 foot strip.	Uniemement			15.00
OSTRICH FARM AT PASADENA, CAL.	Unifeuille	B	65	7.80
BIRD'S-EYE VIEW OF SAN FRANCISCO, CAL., FROM A BALLOON	Unificammo	B	160	19.20

INDIAN SNAKE DANCE SERIES IN MOKI LAND.

We list below the titles of a number of motion picture films secured in Moki Land, showing the famous snake dance by the Walpi Indians. A lecture synopsis is furnished with each snake dance film that is purchased, and, in fact, we furnish the lecture synopsis upon application for same.

Panoramic view of Moki Land	Unijugate	A	45	$6.75
Parade of snake dancers before the dance	Unikum	A	50	7.50
The march of prayer and entrance of the dancers	Unilabiado	A	100	15.00
Line-up and teasing the snakes	Unilabiate	A	75	11.25
Moki Snake dance by Walpi Indians	Unilateral	A	40	6.00
Carrying out the snakes	Unilingue	A	65	9.75

DESCRIPTIVE.

The following pictures are arranged under classified headings to aid our customers in the selection of subjects. As far as possible the classification describes the salient features of each film.

ACROBATIC.

THE CRAGG FAMILY	Underprop	B	250	$37 50
	Undoubtful	A	200	30.00
	Undoubting	A	150	22.50
	Undoubtous	A	100	15.00
	Undrawing	A	50	7.50

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
LUKENS BROTHERS, GYMNASTS	Unhonestly	B	100	$12.00
FAUST FAMILY OF ACROBATS	Unhopeful	B	75	9.00
THE DEONZO BROTHERS IN THEIR WONDERFUL BARREL JUMPING ACT	Uniquely	A	120	18.00
PHENOMENAL CONTORTIONIST	Unibles	B	110	13.20
A STREET ARAB	Umreichen	B	50	6.00

BATHING.

SUTRO BATHS, No. 1	Tuantem	B	50	6.00
SUTRO BATHS, No. 2	Tubage	B	50	6.00
LURLINE BATHS	Tuberia	B	50	6.00
BATHING SCENE AT ROCKAWAY	Turquette	B	50	6.00
HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD	Uncurbed	B	90	10.80

CHRISTMAS SCENES.

LITTLE RED RIDING-HOOD	Unguentava	B	550	66.00
We also sell this subject in lengths as follows-	Unicamente	B	300	36.00
	Unicameral	B	400	48.00
THE CHRISTMAS DREAM	Unguentous	B	500	60.00
SANTA CLAUS' VISIT	Uncloister	B	125	15.00

CINDERELLA.

CINDERELLA AND THE GLASS SLIPPER	Unctolos	A	400	60.00

CIRCULAR PANORAMAS.

We have just instituted a new departure in the recording of panoramic pictures. These new views we have entitled "Circular Panoramas," and list below several of these films which have just been photographed.

CIRCULAR PANORAMA OF ATLANTIC CITY, N. J	Underdelve	B	100	12.00

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

CIRCULAR PANORAMA OF MAUCH CHUNK, PENNA	Underditch	B	80	$9.60
CIRCULAR PANORAMA OF NIAGARA FALLS	Underdo	B	100	12.00
CIRCULAR PANORAMA OF THE AMERICAN FALLS	Underdoer	B	50	6.00
PANORAMIC VIEW OF THE WHITE HOUSE, WASHINGTON, D. C.	Undershrub	B	125	15.00
A COMPOSITE PICTURE OF THE PRINCIPAL BUILDINGS IN WASHINGTON, D. C.	Undrossy	B	65	7.80
PANORAMIC VIEW OF NEW HAVEN, CONN.	Unguessed	B	75	9.00
PANORAMIC VIEW OF SWITCHBACK RAILROAD, MAUCH CHUNK	Unglazing	B	200	24.00
PANORAMA ATLANTIC CITY BATHING SCENE	Unguicular	B	70	8.40
PANORAMA OF LEWISTON SUSPENSION BRIDGE AT QUEENSTOWN	Unguiculos	B	200	24.00

For the above picture we are indebted to the officials of the Great Gorge road for facilities furnished.

PANORAMIC VIEW OF THE GORGE RAILROAD	Undumpish	B	325	39.00
	Unicaule	B	200	24.00
CIRCULAR PANORAMA OF THE WHIRLPOOL RAPIDS	Unguidable	B	100	12.00
CIRCULAR PANORAMA OF THE SUSPENSION BRIDGE AND AMERICAN FALLS	Unguiform	B	75	9.00
PANORAMIC VIEW OF LAS VIGAS CANAL, CITY OF MEXICO	Univoltain	B	100	12.00
We also sell a 50 foot strip	Univoque	B		6.00
PANORAMIC VIEW FROM PITTSBURGH TO ALLEGHENY, PA.	Unitarisme	B	100	12.00
CIRCULAR PANORAMA OF JONES & LAUGHLIN'S STEEL WORKS, PITTSBURGH, PA.	Unitif	B	50	6.00

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CIRCUS SERIES.

	Code Word.	Class.	Length in Feet	Price.
A DAY AT THE CIRCUS..	Ungifted	B	350	$42.00
Showing the street parade.	Ungestraft	B	175	21.00
Showing the horse race.....	Ungilded	B	20	2.40
Showing the assembly.....	Ungimiento	B	65	7.80
Showing the team race.....	Ungird	B	40	4.80
LEAPING DOGS AT GENTRY'S CIRCUS.....	Unifolium	A	100	15.00
BICYCLE TRICK RIDING.....	Unbottomed	B	50	6.00
ARABIAN GUN TWIRLER	Unbought	B	50	6.00
THREE ACROBATS.....	Unbounded	B	50	6.00
TANDEM HURDLE JUMPING.....	Tundente	B	35	4.20
TRICK-ELEPHANTS. No. 1.....	Tundiamos	B	40	4.80
TRICK-ELEPHANTS. No. 2.....	Tundidor	B	50	6.00
HORSE DANCING COUCHEE COUCHEE.....	Tundidura	B	50	6.00
MR. AND MRS. CALIFF AT DINNER.....	Unblamed	B	50	6.00
TRAINING A HORSE TO JUMP HURDLES.....	Unembodied	B	50	6.00
FEEDING A BEAR AT THE MENAGERIE.....	Univoqueis	B	50	6.00

COACHING, TALLY-HO AND HORSE PICTURES.

TALLY-HO DEPARTING FOR THE RACES.....	Unhoused	B	50	6.00
BUFFALO HORSE MARKET.....	Tupiriais	B	45	5.40
HURDLE RACE AND HIGH JUMPING.....	Tupiesemos	B	45	5.40

COMBATS.

THE GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST.....	Uniflorous	A	355	53.25

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MISS LAURA COMSTOCK'S BAG PUNCHING DOG "MANNIE"	Ungainful	B	100	$12.00
	Ungainly	B	50	6.00
THE GORDON SISTERS BOXING	Ungallant	B	100	12.00
	Ungartered	B	50	6.00

DANCES.

THE NATIONAL GEISHA DANCE OF JAPAN	Union	A	40	6.00
LEANDER SISTERS	Tubereuse	B	50	7.50
CUPID AND PSYCHE	Tubatore	B	50	6.00
DANCING DARKEY BOY	Tuchlappen	B	45	5.40
THE DOLORITA PASSION DANCE	Unbias	B	50	6.00
ORIENTAL DANCE	Unbidden	B	45	5.40
CISSY FITZGERALD	Umberitten	B	45	5.40
PICKANINNIES	Turdulo	B	45	5.40
FATIMA'S COOCHEE-COOCHEE DANCE	Unbiegsam	B	50	6.00
DANCING ON THE BOWERY	Umbeweisen	B	50	6.00
PARISIAN DANCE	Tunkform	B	45	5.40
FIRE DANCE	Uneasiness	B	50	6.00
SUN DANCE	Turbioso	B	50	6.00
SERPENTINE DANCE	Turbitti	B	50	6.00
BUTTERFLY DANCE	Turbolento	B	40	4.80
IMPERIAL JAPANESE DANCE	Turbinto	B	45	5.40
THE RAG TIME WALTZ	Ungiaeubig	B	75	9.00
THE TOUGH DANCE	Ungetruebt	B	75	9.00

FIRE.

DESTRUCTION OF STANDARD OIL COMPANY'S PLANT AT BAYONNE, N. J., BY FIRE ON JULY 5, 1900	Undaunted	B	150	13.00
	Undeadly	B	100	12.00
	Undawning	B	50	6.00
FIRE DEPARTMENT OF ALBANY, N. Y.	Unhooding	B	115	13.80
THE BOSTON FIRE BOAT IN ACTION	Undubbed	B	65	7.80
THE BOSTON HORSELESS FIRE DEPARTMENT	Uncleanly	A	175	26.25

Titles and Films Copyrighted by Thomas A. Edison.

	Code Word.	Class.	Length in Feet	Price.
MORNING FIRE ALARM.	Tupias	A	45	$6.75
MONTREAL FIRE DEPARTMENT ON RUNNERS	Unedifying	A	100	15.00
FIREMEN RESCUING MEN AND WOMEN	Uncyphers	B	65	7.80
LONDON FIRE DEPARTMENT	Unendlich	A	50	7.50
THE FIRE DEPARTMENT OF CHELSEA, MASS	Unghia	A	100	15.00
A QUICK HITCH	Unghito	A	50	7.50

HORSE RACES.

$6,000 FREE-FOR-ALL PACE AT CHARTER OAK PARK	Tugendlich	B	50	6.00
PARADE ON THE SPEEDWAY	Unctuoso	B	150	18.00
We also furnish this subject in	Unctuosity	B	50	6.00
RACE TRACK SCENE	Unbesetzt	B	50	6.00
JUMPING HURDLES	Unemployed	B	50	6.00

HUMOROUS.

The Adventures of Happy Hooligan.

A new series of comic pictures, in which the principal character, Happy Hooligan, Esq., a most disreputable looking tramp, has a number of wonderful and side-splitting adventures, from which, however, he always emerges triumphant, only to get into trouble again by a new prank. Undoubtedly the greatest set of comedy pictures ever invented. An added charm is lent to these pictures by the fact that the surroundings of each film consist of the most beautiful and picturesque scenery.

HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK	Underpins	A	60	9.00
HOOLIGAN AND THE SUMMER GIRLS	Underpart	A	75	11.25
HOOLIGAN CAUSES A SENSATION	Underplot	A	100	15.00
HOOLIGAN TAKES HIS ANNUAL BATH	Underplay	A	65	9.75
HAPPY HOOLIGAN APRIL FOOLED	Unelegant	A	50	7.50

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HOOLIGAN VISITS CENTRAL PARK	Underpays	A	75	11.25
HOOLIGAN'S NARROW ESCAPE	Underpoise	A	70	10.50
HOOLIGAN AT THE SEASHORE	Underpight	A	100	15.00
HAPPY HOOLIGAN ASSISTS THE MAGICIAN	Undone	B	100	12.00
HAPPY HOOLIGAN'S SURPRISE	Uncinl'g	A	65	9.75

The Adventures of Jones Series.

JONES RETURNS FROM THE CLUB	Unboot	B	50	$6.00
JONES AND HIS PAL IN TROUBLE	Unbooting	B	50	6.00
JONES' INTERRUPTED SLEIGHRIDE	Unborn	B	50	6.00
JONES INTERVIEWS HIS WIFE	Unborrowed	B	50	6.00
JONES MAKES A DISCOVERY	Unbosom	B	50	6.00
JONES' RETURN FROM A MASQUERADE	Unbosomed	B	50	6.00
JONES GIVES A PRIVATE SUPPER	Unbosoming	B	45	5.40
WHY JONES DISCHARGED HIS CLERKS	Unclinging	B	100	12.00
WHY MRS. JONES GOT A DIVORCE	Unclipped	B	75	9.00

Tramp Series.

THE TWENTIETH CENTURY TRAMP	Unendowed	A	100	$15.00
PIE, TRAMP AND THE BULLDOG	Ungalies	A	75	11.25
THE TRAMP'S DREAM	Ungangbar	A	100	15.00
THE TRAMP AND THE CRAP GAME	Uncloaked	B	85	10.20
THE TRAMP'S STRATEGY THAT FAILED	Ungebrannt	A	60	9.00
THE TRAMP'S UNEXPECTED SKATE	Ungido	A	60	9.00
THE TRAMP AND THE NURSING BOTTLE	Unhatting	B	75	9.00
THE TRAMP CYCLIST	Unhatted	B	90	10.80
WEARY WILLIE AND THE GARDENER	Unheilbar	B	50	6.00
THE TRAMP'S MIRACULOUS ESCAPE	Unheilsam	B	100	15.00

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Grandpa & Grandma Series.	Code Word.	Class.	Length in Feet	Price
NEW "WRINGING GOOD JOKE"	Undue	A	60	$9.00
NAUGHTY GRANDPA AND HIS FIELDGLASS	Unheavenly	B	65	7.80
GRANDMA AND THE BAD BOYS, OR THE TABLES TURNED	Undueness	B	60	7.20
THE DONKEY PARTY	Uneducate	B	50	6.00
A JOKE ON GRANDMA	Unearthing	B	50	6.00
THE BAD BOYS' JOKE ON THE NURSE	Unharming	B	50	6.00

HUMOROUS (*Continued*).

MAUD'S NAUGHTY LITTLE BROTHER	Undosorum	A	90	13.50
HOW THE LOVER SQUARED HIMSELF WITH PAPA	Uninformed	B	50	6.00
LOVE'S ARDOR SUDDENLY COOLED	Undulative	A	35	5.25
LOVE IN A HAMMOCK	Undularan	B	50	7.00
LOVE BY THE LIGHT OF THE MOON	Unedonem	B	65	7.80
LOVERS, COAL-BOX AND FIRE-PLACE	Unhardened	B	100	12.00
GIRL'S FROLIC AT THE LAKE	Underdoing	B	100	12.00
FUN IN A BUTCHER SHOP, OR WHAT HAPPENS IN A SAUSAGE FACTORY	Ungefuegit	A	75	11.25
FUN IN A CHINESE LAUNDRY	Undashed	B	60	7.20
FUN IN A BAKERY	Universum	A	100	15.00
FISHERMAN'S LUCK	Tuerie	B	50	6.00
THE WASHERWOMAN'S TROUBLES	Tumido	B	150	18.00
THE MISCHIEVIOUS BOYS AND THE WASHERWOMAN	Unhearted	B	50	6.00
MILKER'S MISHAP	Tupfel	B	45	5.40
SEMINARY GIRLS	Tumeur	B	150	18.00
The finish	Tumex	B	50	6.00
FOLLOW THE LEADER	Unearne	B	65	7.80

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PILLOW FIGHT	Tumbaveis	B	45	$5.40
A MORNING BATH	Turbasteis	B	50	6.00
A QUIET LITTLE SMOKE	Unbuttoned	B	50	6.00
CASEY AT THE BAT	Unbreathed	B	45	5.40
THE KISS	Undulled	B	60	7.20
THE KISS	Tusase	B	50	6.00
THE BOWERY KISS	Ungirding	B	60	7.20
THE DULL RAZOR	Unconfined	B	45	5.40
CRIPPLE CREEK BAR ROOM SCENE	Unbrewed	B	45	5.40
IRISH WAY OF DISCUSSING POLITICS	Turulato	B	45	6.75
NEW WATERMELON CONTEST	Uncurious	B	140	16.80
	Uncurling	B	100	12.00
	Uncurse	B	50	6.00
LONE FISHERMAN	Tuteur	B	115	13.80
UP-TO-DATE CAKE-WALK	Unblunted	B	75	9.00
LITTLE MISCHIEF	Unblushing	B	45	5.40
THE KANSAS SALOON SMASHERS	Undying	B	65	7.80
WHY MR. NATION WANTS A DIVORCE	Unedge	B	100	12.00

The Rube Series.

THE FARMER AND THE BAD BOYS	Unhandily	B	50	$6.00
RUBE'S VISIT TO THE STUDIO	Unhanding	B	70	8.40
TWO RUBES AT THE THEATRE	Unicalamost	A	90	13.50
RUBE AND THE WEIGHING MACHINE	Unhandsom	B	50	6.00
HOW UNCLE JOSH DEFEATED THE BADGERS	Unhazarded	B	100	12.00
UNCLE JOSH AT THE MOVING PICTURE SHOW	Uninominal	A	125	18.75
ANOTHER JOB FOR THE UNDERTAKER	Ungeduld	A	85	12.75
PHOTOGRAPHING A COUNTRY COUPLE	Unhasty	B	70	8.40
TRAPEZE DISROBING ACT	Unhelmed	A	100	15.00
THE HAYSEED'S EXPERIENCE AT WASHINGTON MONUMENT	Ungefragt	B	75	9.00

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	Code Word.	Class.	Length in Feet	Price.
THE FARMER'S TROUBLES	Tupisteis	B	45	$5.40
A COUNTRY GROCERYMAN'S REVENGE	Unhealthy	A	100	15.00

Old Maid Series.

OLD MAID RETIRING	Unhappily	B	100	$12.00
THE OLD MAID POSING FOR HER PICTURE	Unebriate	A	75	11.25
THE OLD MAID IN THE DRAWING ROOM	Uneatable	A	90	13.50
We can also furnish a 50-foot strip of this subject.	Uneat	A		7.50
AUNT SALLIE'S WONDERFUL BUSTLE	Unhardy	A	50	7.50

HUMOROUS (*Continued*).

THE BURGLAR ON THE ROOF	Unbandig	B	50	6.00
TWO OLD CRONIES	Unction	B	50	6.00
WHY BRIDGET STOPPED DRINKING	Unedibor	B	75	9.00
THE FINISH OF BRIDGET McKEEN	Unearths	B	75	9.00
THE FINISH OF MICHAEL CASEY, OR, BLASTING ROCKS IN HARLEM	Unghaiella	B	100	12.00
THE HAIR IN THE SOUP	Unisilique	A	50	7.50
HOW THE DUTCH BEAT THE IRISH	Ungedruckt	A	75	11.25
LITTLE WILLIE'S LAST CELEBRATION	Unglaube	A	75	11.25
NEWSBOYS AND HOKEY POKEY MAN	Unhandlich	B	65	7.80
NEW PIE EATING CONTEST	Unhappied	B	65	7.80
THE BULL AND BEAR	Unhappy	B	75	9.00
TRYING TO CATCH AN EARLY TRAIN	Unicalamo	B	50	6.00
WHAT HAPPENED ON 23d STREET, NEW YORK CITY	Unharbour	B	50	6.00
WHAT DEMORALIZED THE BARBER SHOP	Unheimlich	A	65	9.75

The above Films are fully described in New 120 Page Catalogue No. 135, ready June 15th 1902. Send 5 cents in stamps to pay cost of mailing.

THE SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH	Unharmful	B	50	6.00
PHOTOGRAPHER'S MISHAP	Unheilig	A	100	15.00
A BOWERY FIVE CENT SHAVE	Unheilwoll	B	100	12.00
A CHINESE SHAVING SCENE	Unificando	B	60	7.50
HARRY THOMPSON'S IMITATION OF SOUSA	Unificamos	B	50	6.00
THE BURLESQUE SUICIDE	Univocamos	B	65	7.80
THE BURLESQUE SUICIDE, No. 2	Univocaria	B	60	7.20

HUMOROUS (*Concluded*).

MISCELLANEOUS.

MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY	Tumbaras	A	45	$6.75
PARADE OF AUTOMOBILES	Uncloaking	B	100	12.00
	Unclogged	B	50	6.00
THE AMERICAN FLAG	Umlaut	B	50	6.00
OLD GLORY AND CUBAN FLAG	Tuonare	B	50	6.00
CHICKEN THIEVES	Tumbaria	B	45	5.40
AMBULANCE CALL	Tudence	B	50	6.00
AMBULANCE AT THE ACCIDENT	Tudesque	B	50	6.00
BABY'S MEAL	Underpull	B	75	9.00
THE FOX HUNT	Uncover	B	125	15.00
FEEDING THE PIGEONS	Uncinigen	A	50	7.50
FEEDING THE DOVES	Turbaremos	B	45	5.40
MASSACRE AT CONSTANTINOPLE	Unelected	B	65	7.80
WASHING DOWN DECKS	Unemptied	B	50	6.00
STAGE COACH HOLD-UP IN THE DAYS OF '49	Unendling	A	150	22.50
A ROUGH DAY ON THE OCEAN	Ungeduldig	A	100	15.00
THE PUPPIES AND THEIR MOTHER	Unhospital	B	75	9.00
CAPTAIN BOWSER AND HIS FOOL KILLER GOING THROUGH THE WHIRLPOOL RAPIDS	Unhurt	A	150	22.50
CARLYSLE D. GRAHAM SWIMMING THE WHIRLPOOL RAPIDS	Uniangular	B	80	9.60

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	Code Word.	Class.	Length in Feet	Price.
CANOEING SCENE ON THE CHARLES RIVER, BOSTON, MASS.	Uniaxial	A	100	$15.00
TROUBLE IN A BARNYARD	Unhumanized	B	50	6.00
ELECTROCUTION OF CZOLGOSZ	Unhonored	B	200	24.00
THE NEW YEAR MUMMERS' PARADE AT PHILADELPHIA, PA.	Uniformity	B	350	42.00
Sold in lengths as follows:	Unigemme	B	50	6.00
	Unigenous	B	100	12.00
	Uniglande	B	150	18.00
	Uniglume	B	200	24.00
	Unignati	B	250	30.00
	Unihaste	B	300	36.00
FEMALE FACIAL EXPRESSIONS	Uninviting	B	50	6.00
BOSTON SUBWAY FROM AN ELECTRIC CAR	Unifoil	B	100	12.00
THE KIDDIES GO IN BATHING	Unifoliado	B	50	6.00
ORA PRO NOBIS ILLUSTRATED	Uniquement	A	100	15.00
DEEP WATER DIVING ILLUSTRATED	Uniqueness	A	120	18.00
CAPTURE OF THE BIDDLE BROS.	Unengaged	A	125	18.75
JAPANESE GIRL SMOKING CIGARETTES	Unintitled	B	60	7.20
A SCHOOLROOM IN THE SOUDAN	Unintombed	B	50	6.00
THE BABY AND THE PET BIRD	Uninvite	B	40	4.80
PRIZE GEESE AT NEWMAN'S POULTRY FARM	Uninvolved	B	50	6.00
EGG ROLLING AT THE WHITE HOUSE	Unissant	B	150	18.00
Or in separate lengths of 50 feet each as follows:				
Babies rolling eggs	Unrissimo	B	50	6.00
Tossing Eggs	Unissons	B	50	6.00
Scrambling for eggs	Unisyllabo	B	50	6.00
MOONLIGHT ON LAKE MAGGIORE, ITALY	Unkenntnis	B	65	7.80

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MISCELLANEOUS
(Concluded).

WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION	Univocaron	B	100	$12.00
BESSEMER STEEL CONVERTER IN OPERATION	Unitedly	B	100	12.00
DUCKS BATHING AT ALLENTOWN, PA., DUCK FARM	Universaux	B	50	6.00

MYSTERIOUS.

THE MYSTERIOUS DOCTOR	Univocal	B	100	$12.00
THE DOUBLE MAGICIAN AND THE MAGICAL HEAD	Univocally	B	75	9.00
THE MYSTERIOUS CAFÊ, OR MR. AND MRS. SPOOPENDYKE HAVE TROUBLE WITH A WAITER	Unificar	B	100	12.00
A VISIT TO THE SPIRITUALIST. (New)	Uncleared	A	100	15.00
THE CONGRESS OF NATIONS. (New)	Undomestic	B	100	12.00
FAT AND LEAN WRESTLING MATCH	Unificaron	A	75	11.25
THE ARTIST'S DILEMMA, OR WHAT HE SAW IN A NIGHTMARE	Unificassi	A	125	18.75
THE MYSTERIOUS URN.	Unificato	B	200	24.00
We also sell a 100 foot strip. The last 100 feet of this picture makes a very interesting scene	Unificava	B		12.00
THE CLOWN AND THE AUTOMOBILE	Unified	B	125	15.00
THE MAN WITH FOUR HEADS	Unifique	B	65	7.80
THE MYSTIC WREATH.	Unifiqueis	B	60	7.20
ONE MAN ORCHESTRA	Unifloras	A	100	15.00
THE MYSTERIOUS PICTURE FRAME	Uniflore	B	65	7.80
THE HAUNTED PAWNSHOP	Uniplisse	A	140	21.00
UNDRESSING UNDER DIFFICULTIES.	Unipolar	A	200	30.00
WHAT CAME OUT OF THE CHEESE, OR THE LILLIPUTIANS IN A NEW YORK RESTAURANT	Uniponctue	A	75	11.25

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MYSTERIOUS (*Continued*).

	Code Word.	Class.	Length in Feet	Price.
EXTRAORDINARY CHINESE MAGIC	Unipupille	A	90	$13.50
THE WEARY HUNTERS AND THE MAGICIAN	Uninjured	B	60	7.20
THE HINDOO FAKIR	Uninspired	A	175	26.25
MAGICAL CHANGES	Unimagined	B	100	12.00
THE ENCHANTED DRAWING	Undoso	A	100	15.00
THE CLOWN AND THE ALCHEMIST	Undoubted	B	80	9.60
THE MECHANICAL DOLL	Undamming	B	75	9.00
THE ASTRONOMER'S DREAM	Unbodkined	B	200	24.00
	Undersoil	B	100	12.00
THE SPANISH INQUISITION	Undamaged	B	70	8.40
HOW THE PROFESSOR FOOLED THE BURGLARS	Underput	B	75	9.00
THE MAGICIAN	Uncomely	B	60	7.20
SUCH A HEADACHE	Underscore	B	125	15.00
THE ARTIST'S DREAM	Uncorded	B	60	7.20
CHING LING FOO OUTDONE	Uncommixed	B	50	6.00
FAUST AND MARGUERITE	Uncommon	B	60	7.20
STRANGE ADVENTURES OF A NEW YORK DRUMMER	Unbundle	B	65	7.80
MESMERIST AND COUNTRY COUPLE	Unbundling	B	100	12.00
THE MYSTIC SWING	Uncommonly	A	60	9.00
THE ANIMATED LUNCHEON	Uncompact	A	60	9.00
OH! WHAT A NIGHT, OR THE SULTAN'S DREAM	Uncasily	A	150	22.50
THE STATUE OF WILLIAM TELL	Unelli	B	60	7.20
THE MYSTERIOUS BLACKBOARD	Uncudly	B	100	12.00
UNCLE JOSH IN A SPOOKY HOTEL	Uncord	B	80	9.60

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THE REVERSING SIGN PAINTER	Ungerufen	B	60	$7.20
BUILDING MADE EASY, OR HOW MECHANICS WORK IN THE TWENTIETH CENTURY	Ungerupet	A	85	12.75

NEW YORK.

NEW YORK CITY IN A BLIZZARD	Uninflamed	B	175	$21.00
FIFTH AVENUE, NEW YORK	Tuorlo	B	40	4.80
HERALD SQUARE	Tyrulienne	B	50	6.00
ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE	Unitable	B	125	15.00
Sold in lengths	Unitively	B	50	6.00
	Univalve	B	75	9.00
	Univalvos	B	100	12.00
104TH ST. CURVE, NEW YORK ELEVATED RAILWAY	Unbowable	B	150	18.00
BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE. (New)	Unclaimed	B	150	18.00
PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY	Uncoach	B	100	12.00
PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY	Unclouded	B	75	9.00
PANORAMA OF BROOKLYN BRIDGE, RIVER FRONT, AND TALL BUILDINGS	Ungethuem	B	125	15.00
NEW YORK SKY-LINE FROM EAST RIVER AND BATTERY	Ungewohnt	B	100	12.00
NEW YORK SKY-LINE FROM THE NORTH RIVER	Unghero	B	125	15.00

POLICE.

NEW YORK POLICE PARADE	Unbuilding	B	150	$18.00
POLICE PATROL WAGON	Turaglio	B	45	5.40
THE RUNAWAY IN THE PARK	Turbazdine	B	45	5.40

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SEASIDE.

	Code Word.	Class.	Length in Feet	Price.
LIFE RESCUE SCENE AT ATLANTIC CITY, N. J.	Unhumbled	B	140	$16.80
SHOOT THE CHUTES SERIES	Unclassic	B	275	33.00
	Uncle	B	200	24.00
SHOOTING THE CHUTES AT PROVIDENCE, R. I.	Ungeschick	B	150	18.00
Balloon ascension and parachute jump.	Ungesotten	B	30	3.60
THE DIVING HORSE	Unclean	B	100	12.00
SEA WAVES	Umlauern	B	45	5.40
AFTER THE STORM	Unbigoted	B	45	5.40
MINIATURE RAILWAY	Undersets	B	70	8.40
FLIP-FLAP RAILROAD	Undull	B	75	9.00
50 ft. strip	Underfoot	B		6.00
A WAGON LOAD OF BABIES	Ungesucht	B	50	6.00

SOLDIERS.

SCALING A WALL AND CAPTURING A FORT	Unique	B	120	$14.40
STREATOR ZOUAVES	Unhood	B	100	12.00
ROYAL CANADIAN DRAGOONS MUSICAL RIDE	Unhinging	B	125	15.00
BAREBACK HURDLE JUMPING	Tumbilla	B	50	6.00
HURDLE JUMPING AND SADDLE VAULTING	Tumecencia	B	50	6.00
GREAT CAVALRY CHARGE	Unendeared	B	50	6.00

TRAINS.

THE PIONEER LIMITED	Uniformaba	B	50	$6.00
NEW "SUNSET LIMITED."	Univoco	B	50	6.00
PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R.	Unburiable	B	135	16.20

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R.	Unburnia	B	135	16.20
PANORAMA OF SUSQUEHANNA RIVER TAKEN FROM THE BLACK DIAMOND EXPRESS	Unburthens	B	90	10.80
BLACK DIAMOND EXPRESS	Tummelchen	B	140	16.80
BLACK DIAMOND EXPRESS	Tummel	B	50	6.00
NEW BLACK DIAMOND EXPRESS	Uncrown	B	60	7.20
A RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R.	Unburdened	B	140	16.80

WATER FALLS.

WATERFALL IN THE CATSKILLS	Tufoso	B	50	6.00
PATERSON FALLS	Tufosot	B	50	6.00
FALLS OF MINNEHAHA	Tugenbund	A	50	7.50
RAPIDS AT CAVE OF THE WINDS	Turbabais	A	50	7.50
WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE	Turbacao	A	50	7.50
AMERICAN FALLS FROM TOP OF CANADIAN SHORE	Turbacion	A	45	6.75
HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE	Turbamos	A	45	6.75

WINTER SCENES.

COASTING	Umfliessen	A	50	7.50
SNOWBALLING THE COASTERS	Umfloren	B	50	6.00
HOCKEY MATCH ON THE ICE	Umfluthen	B	150	18.00
SLEIGHING SCENE	Unbehangen	B	45	5.40
SLEIGHING IN CENTRAL PARK	Tupfballen	B	45	5.40
SNOWBALLING SCENE IN HALIFAX	Uncombined	B	50	6.00
HOCKEY MATCH ON THE ICE AT MONTREAL, CANADA	Ungefasst	B	50	6.00
ICE BOAT RACING AT RED BANK, N. J.	Undutiful	B	100	12.00

Titles and Films Copyrighted by Thomas A. Edison.

MARTINIQUE CALAMITY.

Reports from leading exhibitors tells us that Mt. Pelee films are attracting large crowds to their motion picture performances, and that they are coining money by featuring these wonderful films.

Coloring. The price of coloring the Mt. Pelee films, $8.00 per fifty feet. For this price we color all details in the film, including the flame and smoke. Coloring adds greatly to the effect of the volcanic films.

	Code Word.	Class.	Length in Feet	Price.
MT. PELEE SMOKING BEFORE THE ERUPTION—(Imitation)	Unlustig	A	75	$11.25
ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE.—(Imitation)	Unmaidenly	A	100	15.00
THE BURNING OF ST. PIERRE.—(Imitation)	Unmanlike	A	75	11.25
THE ENTIRE PICTURE	Unmaimed	A	250	37.50
SELECT STRIP FROM THE ABOVE	Unmakable	A	200	30.00

GENUINE PICTURES OF THE RUINED CITY OF ST. PIERRE, SMOKING MT. PELEE, FORT DE FRANCE AND OTHER HISTORICAL SCENES INCIDENTAL TO THE GREAT CALAMITY.

On May 28th, 1902, our staff photographers returned from Martinique on the steamship "Korona," and brought with them a complete series of typical and genuine Martinique films, which, when exhibited in connection with our Mt. Pelee films, will make a complete show in themselves.

Our photographers were dispatched to the scene of the disaster immediately after the news reached this country, and during the next two months succeeded in procuring a set of moving picture negatives that are not only of extraordinary interest on account of the subject matter, but also photographically of rare excellence.

The film "Storm at Sea off Martinique after the Eruption" is the finest sea storm picture that we have ever produced. In other respects the films are unique; being the only true moving pictures ever made of scenes following upon a volcanic eruption of such magnitude.

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

The films showing native women give a clear idea as to the manual labor performed by the sex and other native customs; the panoramic views furnish the first adequate representation of the devastation, the utter annihilation of animate as well as inanimate objects that accompanied the eruption.

These views bear proof of genuineness within themselves, if such proof were necessary.

CIRCULAR PANORAMIC VIEW OF ST. PIERRE, SHOWING THE RUINS OF THE CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN THE BACKGROUND. ...	Unmartyred	A	200	30.00
CIRCULAR PANORAMIC VIEW OF ST. PIERRE, FROM THE LIGHT-HOUSE, SHOWING MT. PELEE SMOKING IN THE DISTANCE..	Unmartyr	A	100	15.00
CIRCULAR PANORAMIC VIEW OF THE MARKET PLACE AT FORT DE FRANCE, SHOWING S. S. KORONA IN THE BACKGROUND.....	Unmarrying	A	75	11.25
NATIVES UNLOADING A COALING VESSEL AT FORT DE FRANCE, MARTINIQUE.....	Unmarry	A	75	11.25
NATIVE WOMEN WASHING CLOTHES AT THE GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE....	Unmarried	A	50	7.50
STREET SCENE IN FORT DE FRANCE, MARTINIQUE.....	Unmanured	A	65	9.75
NATIVE WOMEN WASHING CLOTHES AT FORT DE FRANCE.....	Unmannerly	A	100	15.00
NATIVE WOMEN OF FORT DE FRANCE AT WORK.....	Unmeaning	A	100	15.00
NATIVES UNLOADING A BOAT OF FIRE-WOOD AT CARBET (A SUBURB OF ST. PIERRE).....	Unmeddling	A	75	11.25
NATIVE BULL CART AT MORNE ROUGE (A SUBURB OF ST. PIERRE)....	Unmasse	A	30	4.50
STORM AT SEA NEAR ST. PIERRE, MARTINIQUE	Unmasking	A	115	17.25

Titles and Films Copyrighted by Thomas A. Edison.

JACK AND THE BEANSTALK.

A grand spectacular performance in nine scenes and one tableau, illustrating the most popular fairy story ever written.

When selecting a special film as a headline attraction to your entertainment REMEMBER that this fairy story is known to every child throughout the civilized world. It has been printed in every language, read in every nursery and appeals to every boy and girl, because they have recently read it and dreamed of it. It appeals to every man and woman, because they remember it as one of the most pleasant illusions of their childhood.

From this very simple and popular fairy tale we have produced a most pleasing, interesting and mirth producing play in motion pictures, introducing therein many surprising new tricks and dissolving effects. The subject was carefully studied, and every scene posed with a view to following as closely as possible the accepted version of JACK AND THE BEANSTALK. We have, for the purpose of producing comedy (which in reality is the life of any animated picture play), in some instances departed slightly from the story, in that we have burlesqued a few of the features; as, for instance, where the butcher trades the hatful of beans with Jack for his mother's cow, we have introduced a burlesque animal made up of two men covered over with the head, horns and hide of a cow. This animal goes through many ludicrous antics, such as kicking, jig dancing, sitting down with legs crossed, etc., and finally, after strenuous efforts on the part of the butcher, suffers herself to be led away.

Coloring. JACK AND THE BEANSTALK offers great opportunity for coloring effects. The price for coloring the film complete, including background, figures and all details, $140. The price for coloring the figures only and tinting the beanstalk is $85.

SCENE 1.—TRADING THE COW.

SCENE 2.—JACK RETURNS WITH THE BEANS.

SCENE 3.—GROWING OF THE BEANSTALK.

SCENE 4.—JACK'S DREAM.

SCENE 5.—CLIMBING THE BEANSTALK.

SCENE 6.—JACK ABOVE THE CLOUDS.

SCENE 7.—ARRIVAL AT THE TOP OF THE BEANSTALK.

SCENE 8.—THE GIANT'S KITCHEN.

SCENE 9.—JACK DESCENDING THE BEANSTALK AND DEATH OF THE GIANT.

CLOSING TABLEAU.

The above Films are fully described in New 148 page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

NOTE.—In this beautiful production, in changing from one scene to the other, transformations are made by beautiful dissolving and fading effects. There are no sudden jumps whatever, and the entire effect is at once pleasing, gratifying and comprehensive, and the audience finds itself following with ease the thread of this most wonderful of all fairy tales, JACK AND THE BEANSTALK.

SOLD IN COMPLETE LENGTH ONLY.....	Unmeasured	A	625	93.75

HAMBURG-AMERICAN LINE SERIES.

The steamship "Deutschland," of the Hamburg-American line, is the finest and fastest ocean greyhound afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American line, secured the following excellent ocean scenes:

S. S. "DEUTSCHLAND" LEAVING HER DOCK IN HOBOKEN, N. J.....	Unklarheit	B	50	6.00
THE S. S. "DEUTCHLAND" IN A STORM.....	Unknelled	B	65	7.80
S. S. "DEUTSCHLAND" IN A STORM, No. 2.....	Unknightly	B	50	6.00
SHUFFLEBOARD ON THE S. S. "DEUTSCHLAND".....	Unknit	B	75	9.00
S. S. "DEUTSCHLAND" IN A HEAVY SEA.....	Unknitted	B	25	3.00

HENLEY BOAT RACE SERIES.

Our special staff of photographers were sent to Henley on July 9th and 10th, 1902, to secure motion pictures of the great events, and we offer to our customers faithful reproductions of just what took place at that time.

CLEARING THE COURSE FOR THE HENLEY BOAT RACES, JULY 10th, 1902.....	Unprized	A	120	18.00
THE UNIVERSITY COLLEGE OF OXFORD WINNING THE LADIES' CHALLENGE PLATE.....	Unprobably	A	65	9.75
THIRD TRINITY, CAMBRIDGE, WINNING THE RACE FOR THE GRAND CHALLENGE CUP, TAKEN AT HENLEY ON JULY 10th, 1902.....	Unprofaned	A	65	9.75

Titles and Films Copyrighted by Thomas A. Edison.

COMIC.

	Code Word.	Class.	Length in Feet.	Price.
THE HODCARRIERS' PING PONG	Unordnung	B	90	10.80
CRYING FOR HIS BOTTLE	Unoriginal	B	50	6.00
PAPA KEEPS THE TELEPHONE APPOINTMENT	Unorthodox	B	75	9.00
THE LOVERS AND THE DONKEY	Unpassend	B	65	7.80
THE COOK, HER LOVER AND THE LADY OF THE HOUSE	Unpeaceful	B	60	7.20
TWO GERMANS IN A THEATRE	Unpiloted	B	65	7.80
SEA SICK EXCURSIONISTS	Unpinion	B	70	8.40
A DUTCH SOLDIER'S CHRISTMAS BOX	Unpinioned	B	75	9.00
WHY PAPA REFORMED, OR SETTING BACK THE CLOCK	Unpitous	B	90	10.80
THE GOLF GIRLS AND THE TRAMP	Unpliable	B	50'	6.00
THE DUTCHMAN'S INTERRUPTED DINNER	Unpliant	B	100	12.00
APPOINTMENT BY TELEPHONE	Unplight	A	100	15.00
THE LOVERS AND THE EGG MERCHANT	Unplumbing	B	60	7.20
BOWLING ALLEY AT A GERMAN PICNIC	Unpolish	B	65	7.80
SELLING A PET DOG	Unpopular	B	45	5.40
MICHAEL CASEY AND THE STEAM ROLLER	Unprizable	A	60	9.00
MOVING PICTURE OPERATOR ON A DRUNK	Unpressbar	B	80	9.60
*THE FAT AND LEAN COMEDIANS	Unloosened	B	60	7.20
*THE CLOWN AND HIS BURLESQUE HORSE	Unloosed	B	65	7.80
*THE BIBULOUS WIRE WALKER	Unkundig	B	60	7.20
*THE TIGHT COLLAR	Unknitting	B	90	10.80

* New since August 9th, 1902.

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

COMIC (Continued).

GRANDMA THREADING HER NEEDLE	Unpegged	B	50	6.00
*THE PALS AND THE CLOTHIER'S DUMMY	Unlapt	B	60	7.20
TROUBLES IN A TENEMENT HOUSE	Unlavished	B	125	15.00
*A GAY OLD BOY	Unlodge	B	45	5.40
*THE DARKTOWN COMEDIANS TRIP TO PARIS	Unlucent	B	75	9.00

MISCELLANEOUS.

SKATE SAILING IN SWEDEN	Unpenitent	B	90	10.80
SKIING IN STOCKHOLM, SWEDEN	Unperjured	B	50	6.00
TORPEDO BOATS RACING OFF NEWPORT	Unpierced	A	50	7.50
MOUNTED SOLDIERS FORDING A RIVER	Unpillared	A	65	9.75
SKATING IN STOCKHOLM	Unplagued	B	75	9.00
ICE RACING IN STOCKHOLM	Unplanted	B	45	5.40
UNVEILING THE ROCHAMBEAU STATUE IN WASHINGTON, D. C.	Unpleasant	B	175	21.00
UNVEILING THE ROCHAMBEAU STATUE WASHINGTON, D. C.	Unplucked	B	125	15.00
THE COLUMBIA-CORNELL-PENNSYLVANIA BOAT RACE AT POUGHKEEPSIE	Unpleasing	B	160	19.20
GRADUATING DAY AT WEST POINT MILITARY ACADEMY	Unplumbed	B	250	30.00
CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP	Unprincing	A	120	18.00
STEEPLECHASING AT THE BROOKLYN HANDICAP	Unprepared	B	50	6.00
ROCK OF AGES	Unpriestly	A	50	7.50
CALIFORNIA NAVAL RESERVES	Unprince	A	70	10.50
AMPUTATING A LEG	Unpitiful	A	140	21.00
*THE HISTORY OF A CRIME	Unlawful	B	265	31.80

*New since August 9th, 1902.

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MISCELLANEOUS (Continued).

	Code Word.	Class.	Length in Feet.	Price.
*FIRE DEPARTMENT OF GLASGOW, SCOTLAND.	Unknowable	B	50	6.00
A RAILROAD WRECK. (Imitation)	Unknots	B	40	4.80
*TRANSPORTING A WAR BALLOON	Unlash	B	60	7.20
*EXPLODING A LAND MINE	Unlashing	B	25	3.00
*ENGLISH SOLDIERS EXERCISING	Unkundiger	B	75	9.00
*THE GREAT STAG HUNT	Unknotty	B	400	48.00
*THE CHILDREN'S TEA PARTY	Unkosten	B	40	4.80
*EXPLODING A SUBMARINE MINE	Unkraut	B	75	9.00
*DR. LEHWIS AUTOMOBILE LEAVING LONDON FOR A TRIP AROUND THE WORLD.	Unkuendbar	B	75	9.00

MYSTERIOUS.

*THE CHILDREN'S TOYS THAT CAME TO LIFE	Unknow	B	75	9.00
THE DEVIL IN THE SCHOOLHOUSE	Unlessoned	B	175	21.00
*WONDERFUL FEATS OF VIVISECTION	Unlodging	B	75	9.00
*THE DEVIL'S KITCHEN	Unloaded	B	80	9.60
*THE WONDERFUL BABY INCUBATOR	Unkultur	B	75	9.00
*THE CLOWN AND HIS MYSTERIOUS PICTURES	Unlaenget	B	90	10.80
*THE INEXHAUSTABLE WARDROBE	Unlabourèd	B	100	12.00
*THE DEVIL'S THEATRE	Unlogical	B	100	12.00
*HERRMANN, THE GREAT CONJURER	Unleisured	B	100	12.00
*THE MAGICIAN AND THE HUMAN PUMP	Unlatching	B	125	15.00
*THE CLOWN WITH THE PORTABLE BODY.	Unlauter	B	110	13.20

*New since August 9th, 1902.

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing

IMPORTED FILMS.

COMIC.

LIGHTNING FACIAL CHANGES	Unpainting	B	70	8.40
A PHOTOGRAPHIC CONTORTION	Unpaistor	B	65	7.80
HIS FIRST DOSE OF MEDICINE	Unpegging	B	70	8.40
A DUTCHMAN SHAVING	Unpeople	B	60	7.20
BOLOGNA EATING CONTEST	Unperplex	B	60	7.20
THE OLD MAID'S TEA PARTY	Unpervert	B	65	7.80
AN OLD FASHIONED WAY OF PULLING A TOOTH	Unpickable	B	50	6.00
ICE CREAM EATING CONTEST BLINDFOLDED	Unpitying	B	50	6.00
BURLESQUE ON ROMEO AND JULIET	Unlucky	B	75	9.00
A GAME OF OLD MAID	Unpoetic	B	50	6.00
THE NIGHT OWL'S RETURN	Unpolished	B	50	6.00
TWO OLD PALS AT LUNCH	Unpolled	B	45	5.40
THE PEEPING FRENCHMAN AT THE GERMAN BATHHOUSE	Unpope	B	65	7.80
A SICK MAN'S DELIRIUM	Unportuous	B	40	4.80
TWO BAD BOYS IN A CHURCH	Unpowerful	B	50	6.00
NERVOUS MAN RETIRING	Unprolific	B	85	10.20
WHAT HAPPENED THE INQUISITIVE JANITOR	Unlieb	B	115	13.80
THE OTHER FELLOW'S LAUNDRY	Unlawfully	B	50	6.00
CHARACTERISTIC IMITATIONS	Unknowing	B	75	9.00
THE FISHERMEN AND THEIR WONDERFUL CATCH	Unlikely	B	80	9.60
THE ABSENT MINDED CLERK, FLY PAPER AND SILK HAT	Unleidlich	B	75	9.00

Titles and Films Copyrighted by Thomas A. Edison.

IMPORTED FILMS. MYSTERIOUS.

	Code Word.	Class.	Length in Feet.	Price.
CHING LING FOO'S GREATEST FEATS	Unpaarig	B	110	13.20
THE HAUNTED DINING ROOM	Unpastored	B	60	7.20
THE MAGICAL DISH MENDER	Unplausive	B	70	8.40
THE CRAZY ARTIST AND THE PICTURES THAT CAME TO LIFE	Unpoetical	B	100	12.00
THE WONDERFUL HAIR RESTORER	Unlooks	B	65	7.80
THE BURLESQUE THIEVES	Unloying	B	160	19.20
THE BURGLARS IN THE WINE CELLAR	Unlikeness	B	100	12.00
THE MAGICIAN AND THE SEVEN HATS	Unlimber	B	90	10.80
THE MAGICAL HEN	Unlearning	B	135	16.20
THE MYSTICAL BURGLARS	Unleughar	B	60	7.20
CHINESE MYSTERY	Unkaeftig	B	100	12.00
THE HORRIBLE NIGHTMARE	Unloading	B	50	6.00
THE CHINESE CONJURER AND THE DEVIL'S HEAD	Unlenksam	B	90	10.80
We also sell a strip of this picture	Unpriest	B	50	6.00
GOING TO BED UNDER DIFFICULTIES	Unlectured	B	90	10.80
GIBSON, THE ECCENTRIC AMERICAN ACTOR	Unlikened	B	65	7.80
THE WEARY TRAVELLER AND HIS WONDERFUL DREAM	Unlawed	B	110	13.20
THE GIANT AND PIGMY	Unliebsam	B	60	7.20

MISCELLANEOUS.

KAISER WILHELM AND THE EMPRESS OF GERMANY REVIEWING THEIR TROOPS	Unpeace	A	100	15.00

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

IMPORTED MISCELLANEOUS (Continued).

KAISER WILHELM IN THE TIER GARTEN, BERLIN, GERMANY	Unpens	B	90	10.80
KAISER WIEHELM'S YACHT "METEOR" UNDER SAIL	Unpitied	B	45	5.40
QUEEN WILHELMINA ARRIVING AT THE KAISER'S PALACE	Unpointed	B	150	18.00
KAISER WILHELM, OF GERMANY, AND EMPEROR FRANZ JOSEF, OF AUSTRIA	Unpoliced	B	180	21.60
KAISER WILHELM AT THE LAUNCHING OF A GERMAN BATTLESHIP	Unpolluted	A	50	7.50
KAISER WILHELM AND EMPEROR FRANZ JOSEF, AND PRINCE HENRY RIDING HORSEBACK	Unpray	B	70	8.40
KAISER WILHELM AT STETTIN	Unpraying	A	65	9.75
KAISER WILHELM INSPECTING HIS SOLDIERS	Unpreach	B	50	6.00
QUEEN WILHELMINA AND KAISER WILHELM RIDING IN THE TIER GARTEN	Unpreached	B	90	10.80
QUEEN WILHELMINA, OF HOLLAND, IN BERLIN	Unpeg	B	85	10.20
KAISER WILHELM AND THE GERMAN CUIRASSIERS GALLOPING	Unpredict	B	40	4.80
GERMAN SOLDIERS STARTING FOR WAR	Unpeopling	B	50	6.00
TOURISTS CLIMBING THE ALPS	Unpack	B	210	25.20
STREET SCENE IN CAIRO	Unpained	B	50	6.00
DEPARTURE OF THE BRIDE AND GROOM	Unpannels	B	60	7.20
LOADING CATTLE IN INDIA	Unpayable	B	75	9.00
BATHING AT KIEL, GERMANY	Unpucened	B	70	8.40
HORSE RACING IN GERMANY	Unprelated	B	50	6.00

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	Code Word.	Class.	Length in Feet.	Price.
TOMMY ATKINS BATHING	Unliquored	B	60	7.20
THE MERMAID'S BALLET	Unluckily	B	65	7.80
THE AERIAL RAILWAY AT THE CRYSTAL PALACE, LONDON, ENGLAND	Unlicensed	B	40	4.80
WAVES AT DOVER, ENGLAND	Unlimbered	B	75	9.00
ENGLISH CAVALRY ON THE BATTLEFIELD	Unlineal	B	40	4.80
PEASANT CHILDREN AND THEIR ROCKING HORSE	Unleavened	B	40	4.80

CORONATION OF THEIR MAJESTIES, KING EDWARD VII. AND QUEEN ALEXANDRA OF GREAT BRITAIN.

Motion picture films of the coronation of King Edward VII., which took place on August 9th, 1902, were ready for delivery from our factory at Orange, N. J., on the 18th, the Monday, next following. A cablegram from our special photographers in London on August 9th, 1902, advised us that they had secured the complete pictures on that day, that the pictures were sent to Queenstown, and placed on board the fast steamship, "*Umbria*" of the Cunard Line, sailing Sunday, August 10th, 1902. Thus we were enabled to receive the coronation films in America at least three days in advance of mail matter which was posted in London on the day of the coronation.

Remember we had the exclusive right of kinetographing the ceremonies at Westminister Abbey, and our pictures were not only the first to arrive in America, but they were *the only authentic views.*

THE KING'S PROCESSION	Unmeetly	A	210	31.50

We also furnish the following lengths on this subject:

Unpromise	A	200	30.00
Unprompted	A	150	22.50
Unproposed	A	100	15.00

The above Films are fully described in New 148 Page Catalogue No. 135. Send 5 cents in stamps to pay cost of mailing.

KING EDWARD VII. AND QUEEN ALEXANDRIA, OF GREAT BRITAIN. ...	Unowned	A	100	15.00
THE KING AND QUEEN ARRIVING AT WESTMINSTER ABBEY	Unmeetness	A	300	45.00
Also sold in strips of.....	Unprovide	A	250	37.50
	Unprovoked	A	200	30.00
	Unpublic	A	150	22.50
	Unpunctual	A	100	15.00
THE KING AND QUEEN LEAVING WESTMINSTER ABBEY AFTER THE CROWNING. ...	Unpunished	A	135	20.25
CROWNING OF KING EDWARD AND QUEEN ALEXANDRA..... . . .	Unpunished	A	350	52.50
Also sold in 250 feet strip.	Unmenchen		250	37.50
PANORAMIC VIEW OF WESTMINSTER ABBEY AND SURROUNDINGS .	Unpurged	A	100	15.00
THE NEW CROWNED KING AND QUEEN PASSING THROUGH WELLINGTON ARCH AND DOWN CONSTITUTION HILL...	Unpurified	A	150	22.50
KING EDWARD REVIEWING CORONATION NAVAL FORCE AT SPITHEAD, August 16, 1902.	Unpurposed	A	150	22.50
CARRYING THE CROWN INTO WESTMINISTER ABBEY.	Unqueen	A	75	11.25

CORRECTIONS:

Page 31.—DANCES. Leander Sisters. Price $6.00 instead of $7.50.

FIRE. Standard Oil Company. Bayonne. Price $18.00 instead of $13.00.

Page 33.—TRAMP SERIES. The Tramps Miraculous Escape. Price $12.00 instead of $15.00.

Page 34.—HUMOROUS. Love in a Hammock. Price $6.00 instead of $7.00.

Page 35.—Irish Way of Discussing Politics. Price $5.40 instead of $6.75.

Page 37.—Chinese Shaving Scene. Price $7.20 instead of $7.50.

THE EXHIBITION

Edison PROJECTING Kinetoscope

Catalogue No. K 15000 Code Word Unfardle

Price, Complete $115,00

The EXHIBITION Edison PROJECTING Kinetoscope 1902 MODEL is the best moving picture machine made. The work it does combines accuracy with brilliant results. It is both a Kinetoscope and a Stereopticon, thus saving the extra cost of separate apparatus, and also the cost of extra light. The same illuminant serves for both. ONE PERSON CAN WORK THE WHOLE MACHINE. Every detail has been worked out with the greatest of care. It is the simplest and best moving picture device to be had. All parts are detachable and THE ENTIRE MACHINE CAN BE PUT INTO A HAND CARRYING CASE MEASULING 12x20x22 INCHES.

Features of the 1902 Model

The Mechanism is equipped with triple sprocket gears. The upper sprocket feeds the film from the reel into the frame device; the middle sprocket is intermittent, bringing the film to the point of exposure and stopping it for the fraction of a second required for the exposure; the lower sprocket feeds the film into the take-up device. By running the film into a loop the friction and wear on the film is entirely done away with. The mechanism is constructed entirely with gear wheels, and has no belt to cause slipping, friction or unsteadiness.

One Person Can Work the Whole Machine

The Framing Device is operated by a small lever attachment, giving an instantaneous adjustment to the film so that it is always in correct position before the frame window in front of projecting lens.

ONE PERSON CAN WORK THE WHOLE MACHINE

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Thomas A. Edison.

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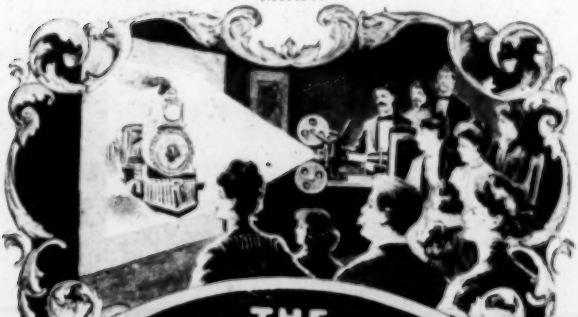
Form 166. Jan. 1, 1903.

TRADE

Thomas A Edison

MARK



THE EDISON UNIVERSAL PROJECTING KINETOSCOPE

Edison Manufacturing Co.
ORANGE, NEW JERSEY, U. S. A.
Cable Address, Kurilian, N.Y.

New York Office and Retail Salesroom, 41 E. 21st St.; Foreign Department, 83 Chambers St., New York.

Chicago Office, 144 Wabash Avenue.

Pacific Coast Agency, Peter Bacigalupi, 933 Market Street, San Francisco, Cal.

Western Selling Agents, Kleine Optical Company, 52 State St., Chicago, Ill.

Office for the United Kingdom, 56 Chancery Lane, London, W. C., England.

European Offices. 32 Rempart St. Georges, Antwerp, Belgium.

Cash with order; or C. O. D. on receipt of 25 per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office Money Order or Express Money Order. Do not send personal check unless certified. Goods delivered F. O. B. Orange, N. J. No charge for boxing or cartage.

Machines are sold outright, with no territorial restrictions. We do not lease machines. We do not ship machines on approval.

All Edison apparatus is warranted to be superior in workmanship, and only the best materials are used in their manufacture.

We do not deal in second-hand machines. We do not take old machines in exchange or trade.

Always state how shipment is to be made; by freight or by express, giving the route in either case. Remember that it takes three or four times as long for goods to reach destination if shipped by freight, and also that the cost of an express shipment is three to five times greater than a freight shipment.

Order by catalogue number and letter K. In telegraphing, use the Code Words.

Edison Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents 493,246, dated March 14th, 1893, 589, 168, dated August 31st, 1897. The public is warned against purchasing or exhibiting apparatus of any other make.

CATALOGUE *of* THE

Edison Universal

Kinetoscope

Light, Compact, Portable. A Complete Moving Picture and Lantern Slide Projecting Machine.

Price Complete, $75.00
Moving Picture Mechanism Only, - $50.00

is made to sell at a low figure, but is not an inferior machine. It does not supersede the Edison Exhibition Projecting Kinetoscope. It is designed especially for those who want to run a reel of film about 700 feet long, and who require a very light and compact apparatus.

Edison Manufacturing Co.
Orange, New Jersey, U. S. A.

The first Kinetoscope was devised in 1887 by Mr. Edison. It was a ponderous affair, costing several hundred dollars. Briefly described it was a box with a peep-hole at the top. With this machine, owing to mechanical limitations, only one person at a time could enjoy the moving pictures. It was Mr. Edison's idea to devise an instrument that should do for the eye what the Phonograph does for the ear, and the Projecting Kinetoscope as now perfected illustrates the successful working out of that idea.

The Edison Projecting Kinetoscopes of to-day represent the very highest development in the art of photography; that of bringing before the eye an exact life-size reproduction of life motion, with all its accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light and proper arrangement of lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, thus producing a perfect illusion of continuous action. The Edison Projecting Kinetoscopes also enlarge the scenes and figures to full life-size and illuminate them brilliantly. They do these things simply and perfectly. They are built to stand wear. They will outlast all machines made by unreliable people.

The Edison Projecting Kinetoscope has grown rapidly in popular favor. It amuses and it teaches. It combines profitable instruction with delightful entertainment. The list of Edison Films now at the disposal of buyers covers a wide variety of topics.

is the latest product of Mr. Edison's genius. It is a perfect motion picture device, and the guarantee of the Edison Manufacturing Company goes with it. The work it does combines accuracy with brilliant results. It is both a Kinetoscope and a Stereopticon lantern. It is equipped with a stereopticon attachment for showing standard size lantern slides, the same lamp which projects the motion pictures being used to project the slides.

The essential advantages of Mr. Edison's new machine are: Extreme completeness, compactness, portability, simplicity, accuracy; ability to project steady and brilliant pictures and reduction of injury to films. It can be operated without any previous knowledge of the art. The operation is as easy and satisfactory to the amateur as to the expert. It can be learned in half an hour. It uses the standard Edison films **which have been adopted as standard the world over.**

The mechanism, and in fact, its entire construction is so simple that a child, after reading our instructions, can set it up and operate it.

It is portable, weighing forty-five pounds complete with rheostat, and twenty-eight pounds without the rheostat. When packed complete for shipment it weighs ninety pounds. It is compact, and the complete machine can be carried in an ordinary dress suit case. The head piece, or mechanism proper, weighs only thirteen pounds, and is so small that it can be carried in an ordinary satchel.

The dimensions of the Edison Universal Projecting Kinetoscope, when set up ready for operation, are: Length 29 inches, width 11 inches, height 14 inches. Dimension of packing case, 35 inches by 15 inches by 22 inches. For prices see page 24.

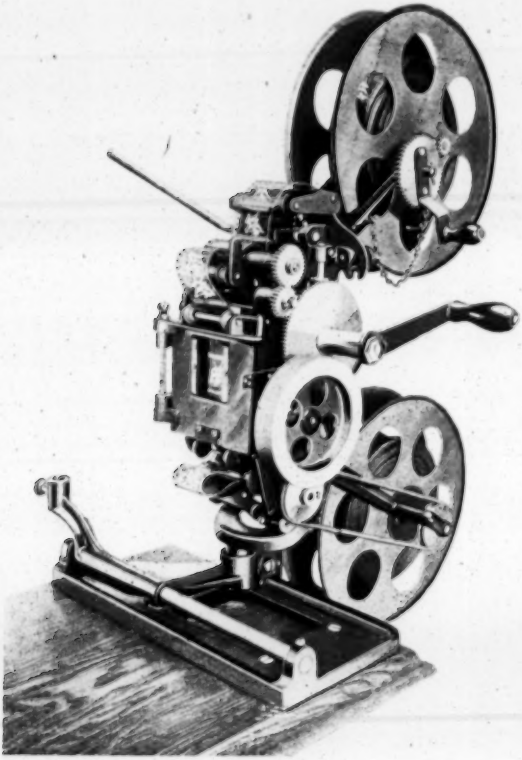
The head piece is fully assembled when shipped from the factory, and no mechanical experience is required to adjust the machine. All parts, such as objective and condensing lenses, lamp and lamp house, are detachable for convenience in packing. Every instrument is accompanied with full instructions for operating.

The picture film is a long strip of celluloid, one and three-eighths of an inch in width and fifty feet or more long according to the subject. The price of films is figured from a fifty foot basis. Each fifty foot strip of film consists of about 800 instantaneous photographs, taken while the film is passing the lens at the rate of about eighteen to thirty photographs per second. The size of each photograph is three quarters of an inch long by one inch wide.

The edges of the film are perforated, to pass over the sprocket device carrying the film in front of an intense light, which projects the picture upon the screen; thus both magnifying and illuminating the photograph. This film is operated only on the Projecting Kinetoscope and cannot be used in the Stereopticon attachment.

The Edison Universal Projecting Kinetoscope is equipped with eight inch reels and a perfect take-up device, capable of reeling 700 feet of film. It is also equipped with a triple sprocket gearing.

The top sprocket is used to feed the film from the upper reel, after forming a loop, into the framing device. The middle sprocket is intermittent, bringing the film to the point of exposure, and stopping it for the fraction of a second required for exposure. The lower sprocket is only to keep



Cut UK 5.

Showing rear view of Mechanism.

the lower loop and feed the film into the take-up device. By running a loop before it reaches the middle sprocket, the pull and friction on the film is obviated, thus prolonging its life. In other words, about five or six inches of film only is being brought down by the middle, or intermittent sprocket, the top sprocket, which runs continually, doing all the work of feeding the film from the reel into the framing device.

The top reel is set in a bracket (or reel hanger) which is clamped to the top of the mechanism. It is equipped with a winding crank for the rapid rewinding of the film from the take up reel.

The framing device is operated by a simple lever attachment, giving an instantaneous adjustment to the film so that it is always in correct position before the framing plate in rear of the projecting lens.

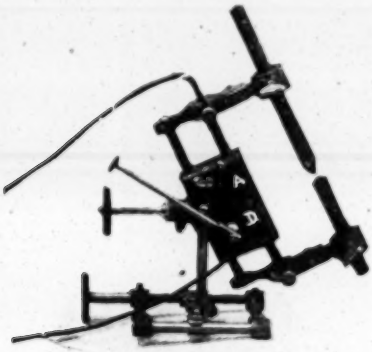
The Take-up Device is absolutely perfect and cannot be made to work incorrectly. It is simple in the extreme. It is operated by a spiral spring steel belt. The reel will wind up 700 feet of film, and is a great improvement over the old method of running the film into a bag or basket. It avoids kinks, snarls, and a possibility of fire. It is a great convenience to the operator, as it keeps the film always free from dirt, dust and unnecessary friction, all of which will cause scratches if the film runs into a bag or basket, as is done in the old way. After the film has been wound on the take-up reel, it can by means of the crank and gearing provided, be rewound on the top reel in less than a minute, and it is then ready to repeat instantly.

The Lamp House is the most complete device of its kind ever put on the market. It has a forward and back adjustment of six inches to accommodate condensing lenses of different focal length. The Lamp House opens from the right side and rear, thus allowing an exhibitor to get at the lamp very readily. The ruby window in the side door permits inspection of the light at all times, without opening the door, or injury to the operator's eyes.

The interior of the Lamp House is planned for every illuminant known to moving picture and stereopticon exhibitors; including electric arc light (both direct and alternating), oxy-hydrogen or lime light burners, and saturators or Edison gaso-oxygen burners. The arc light being undoubtedly preferable (especially in sections where electric current can be obtained), all lamp houses are equipped especially for the arc light. (*The different gas burners mentioned above are sold as extras*). The base on which the arc light is mounted has a forward and back adjustment of 2¼ inches, operated by a fibre hand wheel, enabling the operator at all times to obtain instantly and keep the proper distance between the light and the condensing lens.

The Edison Projecting Arc Lamp is the most complete and handiest lamp of its kind. It is designed for either alternating or direct current. It has an up and down adjustment of one inch, which, together with the forward and back adjustment of the base, enables the exhibitor to keep his light completely under control.

The carbon holder arms accommodate carbons varying from ¼ to ⅝ inches in thickness. We specially recommend a ⅝ inch special cored carbon for animated picture work. This extra size carbon gives a much more satisfactory light than the small carbons and it is also more economical. By using ⅝ inch carbons, the Edison arc lamp will burn one hour without readjusting or re-setting the carbons.



Cut PK 13.
Showing side view of Edison Projecting Arc Lamp.

The carbon feed is a device constructed to take care of both alternating and direct currents. When attached for the direct (D) current it feeds the upper carbon twice as fast as the lower. When adjusted for the alternating (A) current it feeds both carbons alike. The lever is operated through a slit in the rear door; and as all the other adjustments can be made while both lamp house doors are closed, the exhibitor is free to devote all his time to the moving picture and stereopticon end of the machine.

The eccentric holder post (for accommodating burners of other illuminants) is furnished with every Lamp House. It is a very simple, yet complete adjusting device, permitting the use of not only the Edison oxy-hydrogen and gaso-oxygen burner, but also other calcium light burners. This is a great convenience to the exhibitor who shows in towns where electric current cannot be obtained.

Electric light is the best, as it is the most intense. Either the 110-120 volt direct current or the 52 or the 104 volt alternating current can be used, 25 amperes giving best results.

A rheostat is furnished with every complete outfit as shown in cut UK 10, the use of which, together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in the "Directions for Operating" which accompany every Edison Universal Projecting Kinetoscope. The resistance is wound with special German silver high resistance wire and has a maximum capacity of 40 amperes. The operator has only to move the sliding adjustment up or down to regulate completely the above three currents, which are the only electric circuits ordinarily encountered. *We recommend the use of two rheostats wired in multiple where alternating current is used.*

Calcium (or oxy-hydrogen) light is a very intense illuminant, and in past years has found great favor with magic-lantern owners as a convenient, clear and intense light for showing up pictures. The calcium light has recommended itself because the oxygen and hydrogen gases (in cylinders) are

so easily obtainable, both for home use and for traveling exhibition purposes. In nearly every large city in the United States there are calcium light companies that make it a business to supply hydrogen and oxygen gases in iron cylinders under pressure. These cylinders may be shipped by express. If the exhibitor does not get too far away from the base of his supplies, it is a very satisfactory light when the electric current is not available.

The gaso-oxygen light is especially adapted for home use and exhibition purposes. It is a very powerful illuminant and the best substitute for the electric light. It is safe and its operation is simple. By its use a light of 1,000 candle power can be obtained without any hissing or roaring. No complex construction, easy to operate, low price, and economical. It produces results that some exhibitors claim to be superior to the electric light. Certain it is that the invention of this light opens up new territory to exhibitors. It is easily carried as baggage, compact in form, light weight and can be transported with little extra trouble into sections of the country remote from electric light, where exhibitors may reap a rich harvest. The outfit for making the light consists of an oxygen generating outfit and a saturator and burner, for mixing the oxygen gas with 90° gasoline or methylated ether. The jet burns upon a lime pencil, producing a very brilliant light. In large cities the oxygen generator may be dispensed with if it is convenient to buy this gas in tanks, as explained under the head of calcium light; but the making of the gas is so simple, and so much more economical than buying the gas in cylinders, that the owner of an Edison Universal

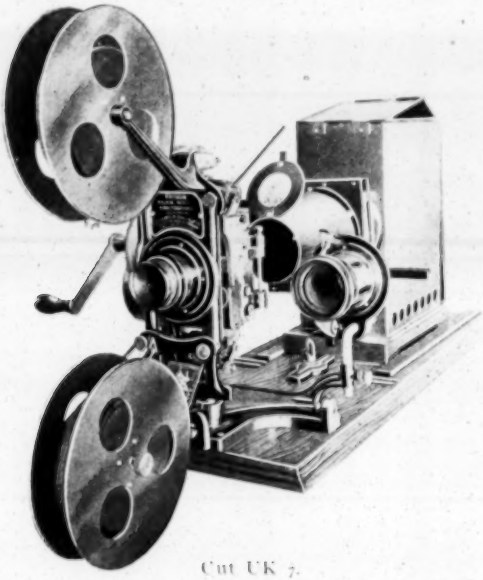
Projecting Kinetoscope may well consider the advisability of owning and operating his own outfit.

We recommend the gaso-oxygen light particularly as the best substitute for the electric light. Our gas generating outfits are offered at very reasonable prices. See price list, page 27. By referring to the numbered cut PK21 on page 27, the simplicity of each outfit is apparent. Outfit No. 28 is the same as outfit No. 27 with the addition of a compressor and a twenty-five gallon tank. The following chemicals will suffice for two hours continuous running: Two lbs. chlorate of potash, ½ lb. black manganese, 1¼ pt. 90° gasoline or sulphuric ether and one lime.

The Stereopticon Attachment consists of a stereopticon objective lens, and an adjustable rod device by means of which the attachment is fastened to the base of Kinetoscope. The Stereopticon attachment uses the same condensing lens as the Kinetoscope. The objective lens is of extra quality and especially selected so that it gives a field on the screen about the same size as the field given by the Projecting Kinetoscope lens. The lens is mounted in a ring casting which slides forward and back on the adjustable rod device which is fastened to the base of Kinetoscope. The forward and back movement of the sliding rod, together with the focusing screw of the lens, permits a focal adjustment of ten inches. In furnishing the two objectives we try as near as possible to synchronize the pictures by obtaining the same size field of light on the screen with both the stereopticon and motion pictures lenses.

The entire Stereopticon attachment weighs but two pounds, and is very easily detached for convenience in packing.

The Stereopticon side of the machine can be used independently of the animated picture machine for showing views of any description what-



Cut UK 7.
Showing front view of Machine with light centered on Moving Picture Attachment.

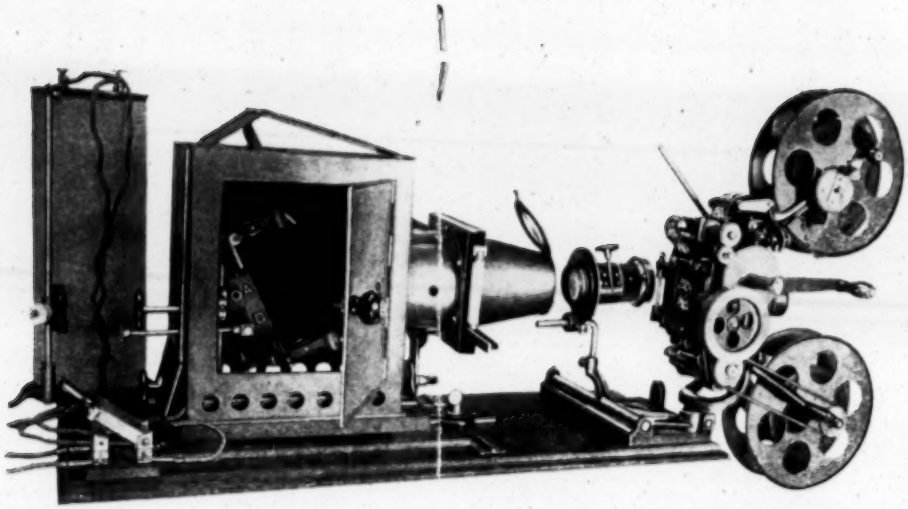
ever; also with great success for illustrated songs, where the singer appears upon the stage and the song is illustrated with views thrown upon the screen. If the operator desires to use only the Stereopticon for this entertainment he can do so, not making use of the Projecting Kinetoscope, or vice versa, he can use the Projecting Kinetoscope for animated pictures and not use the Stereopti-

con. The combination of both Kinetoscope and Stereopticon in one machine is a wonderful feature, especially as both can be operated by one person. It will often be found convenient to have slides containing the announcements, with a brief description of next film to be shown, and to throw such announcement upon the screen before each film is run. Hitherto, to do this, it has been necessary to have a separate lantern.

The new double slide carrier enables the exhibitor to operate both slides and moving pictures from one side of machine. A slide is put in place while moving pictures are shown. When the film is ended the Lamp House is immediately centered on the stereopticon lens by moving the mechanism toward the operator, and the slide picture is instantly flashed upon the screen. While one slide is shown, another can be placed in the empty end of the carrier, for an instantaneous change of pictures. This carrier, together with stereopticon lens and the adjusting device, is included with every Stereopticon attachment. It is made to carry the regular size of lantern slides, 3¼x4 inches, which can be purchased from any magic lantern supply house in the country. Suitable announcement slides can be made to order at very reasonable figures.

The power used in operating the machine is hand power. The film moving mechanism is exceedingly simple, and requires only a steady wrist movement to run it properly.

The case has compartments for the mechanism proper with supporting base and stereopticon attachment, feed reel and support, take-up device,



Cut UK 6.

Showing front view of Machine, with Rheostat on the left, Light Centered on Stereopticon Objective Lens.

objectives and one extra reel. It is equipped with a carrying handle, hinged front door with top flap, and strong catches at top and sides of door. The dimensions are 16x12x8½ inches. Such parts of the Universal machine as the large base board, lamp house, rheostats and lamp can be packed in

Cut UK 1.
Shows Carrying Case with Mechanism in place.

a trunk or large dress suit case, but as the mechanism should receive every care, especially when traveling, it is advisable to use the carrying case for this portion of the outfit, and carry it as baggage. (*See price list*).

These cases are made of metal, japanned, and are provided with carrying handle, lock and key.

We furnish them in two sizes for the Universal reels. One holds one reel and the other two. (*See price list*).

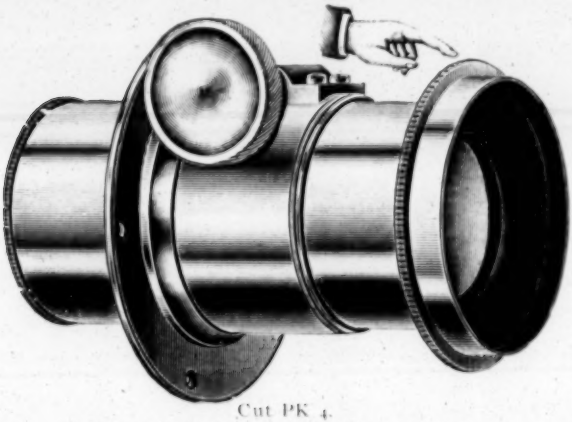
Cut UK 2.
Shows Reel Case with Film in place.

The Objective Lenses, with which the Edison Universal Projecting Kinetoscope is equipped, are special wide angle lenses, giving a field of 12½x17 feet at a distance of 50 feet from the screen, or about 6¼ x 8½ at 25 feet distance. Proportionately larger or smaller pictures may be produced by increasing or decreasing the distance. Extra lenses can be furnished for 60, 80, 100 or 125 foot projections. (*See price list on page 25*).

The Universal Adjustable Objective is a new lens for moving picture work. It is a lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine, making any change in the focus of the objective.

This lens resembles in appearance, the ordinary objective and projects a maximum picture whose size is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose size is equal to about one-

fifth of the distance. These sizes and all sizes between can be projected from one position. This is accomplished by a peculiar combination of lenses in the objective. A focus is obtained in the ordinary way, by means of the milled screw head. The size of the picture is varied by turning the head of the objective, indicated by the hand. Picture always remains in focus after the adjustment. The Universal Adjustable Objective will project different size pictures at different distances.



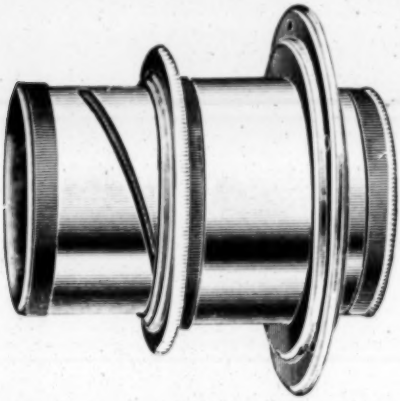
Cut PK 4.
Shows the Universal Objective Lens.

DISTANCE.	SIZE OF PICTURES.
20 feet.	Between 5 and 7 feet.
30 "	" 7½ " 10 "
40 "	" 10 " 14 "
50 "	" 12½ " 17 "
60 "	" 15 " 20 "
80 "	" 20 " 26 "

Illustrating the use of this lens: Assuming that a moving picture machine has been placed at a distance of 50 feet from the curtain which is 15 feet square. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses.

Changes in size of picture can be accomplished while the machine is in operation.

The Challenge Short-Distance Moving Picture Objective, 1903 Model. The objectives that usually accompany projecting machines project a life-size picture at a long distance, and too small a view at short distances. This is due to the fact that individual pictures on a moving picture film are very small and even a high power objective requires a long distance to enlarge the view to life size. The ordinary moving picture objective projects a view whose entire disc equals about



Cut UK 5.
Shows Challenge Moving Picture Objective Lens.

one-fifth of the distance; a 10 foot disc at 50 feet, 15 at 75 feet, etc. To make an objective which would project equally large pictures at lesser distances has been a difficult task, but we believe that we have solved the problem satisfactorily with our new 1903 Model Challenge Moving Picture Objective.

This lens is of high magnifying power and projects an illuminated disc whose size equals

about one-third of the distance. The following table will demonstrate its approximate capacity:

DISTANCE FROM CURTAIN.	SIZE OF MOVING PICTURES.
23 feet.	7 feet.
33 "	10 "
48 "	14 "
68 "	20 "

The higher the power of an objective, the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion not being considered delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator; the alteration of the machine cannot possibly alter the position of the objective by a hair's breadth. This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; milled flange fastened to the inner tube causes it to revolve when turned by the operator, and at the same time the screw working in the spiral causes the tube containing the lenses to play backward and forward. The objective is provided with dust cap and collar.

This lens is furnished with every Universal machine.

The condensing lens is of the finest quality and is especially selected to secure the clear definition so necessary in a perfect projecting machine.

In ordering condensing lenses (glasses) only, state whether the glass wanted is the one next to the light or the one farthest away.

The Stereopticon Objective Lens is most carefully selected to insure perfect harmony between the stereopticon and motion pictures.

We list below a combination of moving picture and stereopticon objective lenses for obtaining nearly the same size views at different distances.

No. 1. Challenge moving picture objective, size of picture three feet for every ten feet of distance.

NOTE—The above is the regular objective lens furnished with the Universal Projecting Kinetoscope.

No. 2. Middle distance moving picture objective. Projects a picture 3 feet for every 14 feet of distance.

No. 3. Long distance moving picture objective. Projects a picture 3 feet for every 20 feet of distance.

No. 1A. Projects a view, size three feet for every ten feet of distance.

No. 2A. Projects a view three feet for every fourteen feet of distance.

No. 3A. Projects a view three feet for every twenty feet of distance.

We also supply the following extra lens:

No. 1AA. This is a regular half-size objective lens, standard size for stereopticon pictures, giving the same size picture as 1A. This is a better quality lens.

See price list on page 25.

The combination No. 1 and No. 1A are the regular Projecting Kinetoscope and Stereopticon lenses furnished with complete Universal Projecting Kinetoscope outfits.

The combination No. 2 and No. 2A are the regular middle distance Projecting Kinetoscope and Stereopticon objectives furnished with our Exhibition model outfits.

The combination No. 3 and No. 3A are the longest focus Projecting Kinetoscope objective and an 18-inch back focus stereopticon lens in a half size mounting.

Our Universal Projecting Kinetoscope is equipped with a stereopticon ring casting and flange large enough to take a half size mounting, and it also has an adapter which accommodates a one-quarter size mounting.

THE EDISON UNIVERSAL PROJECTING KINETOSCOPE is sold only in two ways as follows:

The Complete Machine, as shown on pages 16 and 17. Catalogue No. K 14500. Code Word, *Usaba.*

Price, $75.00.

The complete machine is equipped as follows:

Hand power mechanism.
Mechanism base casting, with sliding device.
Top and bottom seven inch reels, capacity, 700 feet of film.
Extra quality condensing lens.
Challenge objective lens for moving pictures.
Take-up device and reel hanger.
Stereopticon attachment, including large casting for holding half size objective, and adapter for holding quarter size objective.
Russia iron lamp house.
Edison projecting arc lamp and base.
Adjustable rheostat for 52 or 104 volts alternating current, or 110-120 volt direct current.
Eccentric holder post for calcium and other burners.
Russia iron cone and slide carrier frame.
Double slide carrier.
Quartered oak base board.
Wire connections from electric lamp to rheostat.
Knife switch.
Spring steel belt for rewinding film on take-up reel.

Moving Picture Attachment, or Mechanism, only, Catalogue No. K 14600. Code Word, *Usable.*

Price, $50.00.

This includes the following:

Hand power mechanism.
Mechanism base casting and sliding device.
Moving picture objective (Challenge) lens.
Reel hanger and seven inch reel, capacity, 700 feet of film.
Stereopticon support and ring casting for half size objective, and adapter for quarter size objective.
Take-up device with seven inch reel, capacity, 700 feet of film.
Spring steel belt for winding film on take-up reel.

NOTE.—No Stereopticon Objective Lens is furnished with the $50.00 outfit. No reduction in price for parts omitted from above combinations.

	Price.	Cat. No.	Code Word.
Stereopticon attachment only	$15.00	K14600	*Usattore*
Edison Projecting Arc Lamp only	10.00	K15006	*Unfathered*
Condensing Lens, complete, (front and rear glass and shell) each	6.00	K15007	*Unfatherly*
Shell only each	2.00	K15008	*Unfathomed*
Condensing Lenses (glasses) each	2.00	K15009	*Unfatigued*
Objective Lens, No. 1	7.00	K14400	*Unforsaken*
" " No. 2	10.00	K14401	*Unformed*
" " No. 3	10.00	K14402	*Unfaulty*
Stereopticon Objective Lens No. 1A	7.00	K14403	*Unframable*
" " No. 2A	10.00	K14404	*Unframing*
" " No. 3A	18.00	K14405	*Unfraught*
" " No. 1AA	14.50	K14406	*Unfreeze*

See page 21 for combination of these Lenses.

Universal Special Adjustable Objective Lens	20.00	K15057	*Unform*
Blank Film, perforated for Spacing per foot	.10	K15011	*Unfeared*
Film-mender each	7.50	K15012	*Unfearful*
Film-cement per bottle	.25	K15013	*Unfeather*
Imported Carbons, for Lamp (extra quality) per 100, ½ or ⅝ inch	4.00	K15014	*Unfeatured*
Safety Fuse-block (30 ampere) fuse each	.50	K15015	*Unfeaty*
Lamp Cord, double, for connecting to the main circuit per foot	.08	K15016	*Unfehlbar*
Oil Can, nickeled, long neck each	.15	K15017	*Unfeigned*
Oil per bottle	.10	K15018	*Unfellow*
Knife Switch, 25 amperes, double pole, single throw, each	.75	K15019	*Unfellowed*
Carrying Case for Universal Mechanism (net)	3.00	K14521	*Usatissimo*
Single Reel Case (net)	1.50	K14522	*Usativo*
Double " " (net)	2.00	K14523	*Usatto*

	Price.	Cat. No.	Code Word.
Cranks, complete .....each	1.00	K15029	*Unfencing*
Large Driving Gears...each	1.00	K15030	*Unfigured*
Intermediate Pinions...each	.20	K15032	*Unfilially*
Take-up Sprocket Driving Gears .....each	.50	K14501	*Usadora*
Upper Sprockets.....each	3.00	K15034	*Unfindbar*
Upper SprocketsShafts with Rubber Tension Gear..... each	.15	K14502	*Usagem*
Upper Roller with Shafts ..... each	.60	K15036	*Unfirmness*
Cam Shafts with Cams and Large Bevel Gears .....each	4.00	K15037	*Unfisted*
Cams .....each	1.75	K15038	*Unfitness*
Large Bevel Gears .....each	1.25	K15039	*Unfitteth*
Cam Shaft Pinion .....each	.30	K14503	*Usagers*
Plain Bushings (2).....each	.20	K15041	*Unflagging*
Small Bevel Gears with Shafts.....each	.75	K14504	*Usaletus*
Revolving Shutters (Mica).....each	1.20	K15043	*Unfledged*
Lower Sprocket Shaft with Sprocket and Star Wheels.....each	6.00	K14505	*Usanca*
Lower Sprocket.....each	3.00	K15045	*Unfleissing*
Star Wheels.....each	2.00	K15046	*Unfleshed*
Eccentric Bushings (2)..each	.25	K15047	*Unfleshly*
Film gate Rubber Tension (Casting only)..each	.75	K14506	*Usando*
Lower Rollers with Shafts.....each	.60	K15049	*Unflowered*
Picture Gauges.....each	.50	K15050	*Unfluent*
Reels.....each	.80	K14507	*Usasteis*
Reel Hangers, complete (Screws and Reel Shaft included)..each	2.50	K14508	*Usatamente*
Connecting Cords, long (2).....each	.40	K15055	*Unforetold*
Connecting Cords, short.....each	.20	K15056	*Unforgiven*
Rheostats.....each	10.00	K15059	*Unforming*

PRICE LIST OF CHEMICALS (ADDITIONAL).

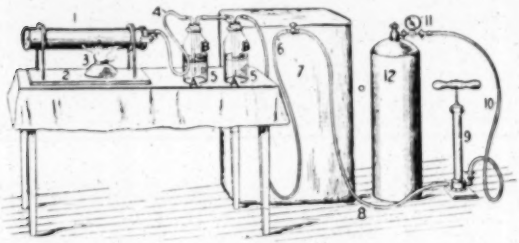
	PRICE.	CAT. NO.	CODE WORD.
Chlorate of Potash, per lb.	$0.25	K15118	*Unfunded*
Black Manganese.....	.20	K15119	*Unfurls*
Special Limes.....per doz	1.00	K15120	*Unfurnish*
Methylated Ether °735, in lb. cans.....per lb.	1.25	K15121	*Unfusible*

°[illegible]° gasoline can be purchased at any drug store.

For Generating Oxygen Gas into gas bag only. Cat. No. K14509. Code Word, *Unfriendly.* **Price, $45.00.**

(CHEMICALS NOT INCLUDED.)

1..1 Russia iron retort and cleaner, 3½ x 18.....	$7.00	K15100	*Unexposed*
2..1 Retort stand.....	3.00	K15101	*Unextended*
3..1 Burner (Gas or spirit, specify which in ordering.)	2.00	K15102	*Unextorted*
4..16 inches lined tubing from retort to purifier....	.25	K15103	*Unfabled*



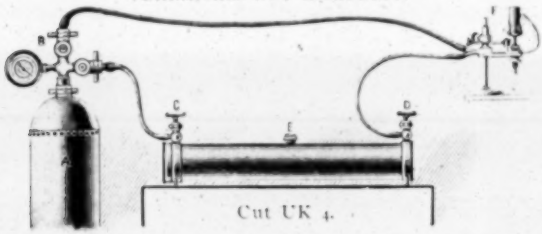
Cut PK 21.
Shows Complete Outfit.

5..2 Purifier rubber stoppers, glass and metal tubes	3.75	K15104	*Unfadable*
6..6 ft. tubing 3-8 x 3-16, purifiers to gas bag.....	2.00	K15105	*Unfading*
7..One 55 Gallon gas bag, stop-cocks and regulator	26.00	K15106	*Unfaehig*
8..5 ft. rubber tubing ¼ x ⅛	1.00	K15107	*Unfailing*

Net wt. of complete outfit, 23 lbs. Gross wt. packed in special box (no extra charge), 45 lbs.

	Price.	Cat No.	Code Word
Gaso-Oxygen Saturator and Burner	$30.00	K14510	*Unfrock*
Outfit No. 27 Complete with Saturator and Burner	75.00	K14511	*Unfrighted*

(CHEMICALS NOT INCLUDED.)



Cut UK 4.

For Generating and Compressing Oxygen Gas in Cylinders. Cat. No. K14512. Code Word, *Unfromm.*

Price. $94.50.

The first six items, 1, 2, 3, 4, 5 and 6 are the same in outfit No. 28, as in outfit No. 27	$18.00	K14650	*Unsaved*
7..1 55 Gallon gas bag and double stop-cock	26.00	K15106	*Unfachig*
8..5 feet of rubber tubing 3-8 x 3-16 from gas bag to pump	1.20	K15111	*Unfaith*
9..1 Compressor	15.00	K15112	*Unfaithful*
10..5 ft. tubing and couplings; compressor to cylinder	2.30	K15113	*Unfalcated*
11..1 Gauge attachment; regulator and five feet of tubing to light	12.00	K15114	*Unfall*
12..1 Twenty-five foot cylinder and Key	20.00	K15115	*Unfalles*

Net wt. of complete outfit, 52 lbs. Gross wt. packed in special box, (no extra charge), 85 lbs.

Gaso-Oxygen Saturator and Burner and 12 ft. tubing	30.00	K14510	*Unfrock*
Outfit No. 28 Complete with Saturator and Burner	124.50	K14513	*Unfrocking*

We give herewith a list of screens which we furnish especially adapted for moving picture and stereopticon work. The prices do not include rollers, frames, eyelets or guy ropes, but simply the plain sheet bound.

	Price.	Cat. No.	Code Word.
10 x 12 feet	$ 5.50	K14514	*Unfreezing*
12 x 14 feet	6.50	K14515	*Unfrequent*
14 x 16 feet	8.25	K14516	*Unfretted*
16 x 18 feet	10.00	K14517	*Unfretting*
18 x 20 feet	11.50	K14518	*Unfriable*
20 x 22 feet	14.25	K14519	*Unfriede*
22 x 24 feet	16.50	K14520	*Unfriended*

To counteract the effect of cheap films, duplicates, worthless subjects and *short length* films that are being offered in the market, we are listing our *Genuine Edison Films* in two classes. Some of our subjects cost us large sums of money to obtain, while others are procured at a nominal cost. Therefore, the films of inexpensive subjects, we shall list as Class B at the net price of $6.00 per 50 feet. Those of the newer subjects and more expensive to secure will remain at $7.50 per 50 feet.

Remember these are manufacturers' prices and the best materials are guaranteed. The quality of Class B films is precisely the same as Class A. The above prices are strictly net. There are no discounts.

The coloring of films adds wonderfully to their effectiveness. We have improved our coloring processes both in quality and rapidity; and are now prepared to furnish in appropriate tints all films that are suitable for coloring and containing not more than two figures, at the following prices: 50-foot lengths, coloring, $5.00; longer lengths in

proportion. Special quotations furnished on films with a larger number of figures.

Remember there are various kinds of coloring and color artists, but we guarantee perfect work and perfect color combinations.

A complete Descriptive Catalogue of Genuine Edison Films has just been issued, in which are listed over 800 subjects. This will be sent on receipt of 5 cents to cover postage. A wide choice is thus offered to exhibitors.

Class A Films.....$7.50 per 50 foot length.
Class B Films.....$6.00 per 50 foot length.
Longer or Shorter Lengths in Proportion.

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Opera of Martha	3
Picture Songs	3
Great Bull Fight	3
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The Great Paterson Fire	6
Quebec Winter Carnival	6
Ice Harvesting	7
President McKinley at the Exposition	7
President McKinley's Funeral Ceremonies	8
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The following pictures are arranged under classified headings as an aid to our customers for their guidance in the selection of subjects. As far as possible the classification describes the salient points or features of each film:

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Send in your name and ask for our Special Advance Lists of the latest new films. These are all winners. If you want to get subjects worth owning send for our latest supplements and advance lists.

A complete Catalogue of Genuine Edison films (Pocket Edition No. 162) has just been issued, in which are listed over 800 titles. This will be sent free on request.

TRADE
Thomas A Edison
MARK

COPYRIGHT 1903.

SUPPLEMENT 168. ISSUED FEBRUARY, 1903

EDISON FILMS

PATENTED AUGUST 31, 1901

FIRE! FIRE!! FIRE!!!

LIFE OF AN AMERICAN FIREMAN

Moving Picture Films, showing in marvellous manner the exciting and thrilling incidents in the daily routine of our brave fire laddies.

CLIMBING MT. BLANC.

The famous snow-capped peak, shown as it never has been viewed before. Dangerous mountain climbing pictured true to life.

MOTHER GOOSE SERIES

Which immensely please the children,

AND THE LATEST

Comic, Mysterious, Miscellaneous and Imported Films.

These films have been copyrighted and are fully protected by law. They are made from original negatives, and the TRADE Thomas A. Edison MARK expense to us has been great. We will promptly prosecute any one who in any way copies or uses copies of these films.

FOR SALE BY

J. F. ADAMS,

459 Washington St., BUFFALO, N. Y.

THE LATEST EDISON FILMS.

Life of an American Fireman.

In giving this description to the public, we unhesitatingly claim for it the strongest motion picture attraction ever attempted in this length of film. It will be difficult for the exhibitor to conceive the amount of work involved and the number of rehearsals necessary to turn out a film of this kind. We were compelled to enlist the services of the fire departments of four different cities, New York, Newark, Orange, and East Orange, N. J., and about 300 firemen appear in the various scenes of this film.

From the first conception of this wonderful series of pictures it has been our aim to portray "Life of an American Fireman" without exaggeration, at the same time embodying the dramatic situations and spectacular effects which so greatly enhance a motion picture performance.

The record work of the modern American fire department is known throughout the universe, and the fame of the American fireman is echoed around the entire world. He is known to be the most expert, as well as the bravest, of all fire fighters. This film faithfully and accurately depicts his thrilling and dangerous life, emphasizing the perils he subjects himself to when human life is at stake. We show the world in this film the every movement of the brave firemen and their perfectly trained horses from the moment the men leap from their beds in response to an alarm until the fire is extinguished and a woman and child are rescued after many fierce battles with flame and smoke. Below we give a description of each of the seven scenes which make up this most wonderful of all fire scenes, "Life of an American Fireman."

SCENE 1.—THE FIREMAN'S VISION OF AN IMPERILLED WOMAN AND CHILD.

The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features with a subdued light, yet leaving his figure strongly silhouetted against the wall of his office. The fire chief is dreaming, and the vision of his dream appears in a circular portrait upon the wall. It is a mother putting her baby to bed, and the inference is that he dreams of his own wife and child. He suddenly awakes and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment. Here we dissolve the picture to the second scene.

SCENE 2.—A CLOSE VIEW OF A NEW YORK FIRE ALARM BOX.

Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of the fire the wonderful apparatus of a great city's fire department. Again dissolving the picture, we show the third scene.

SCENE 3.—THE INTERIOR OF THE SLEEPING QUARTERS IN THE FIRE HOUSE.

A long row of beds, each containing a fireman peacefully sleeping, is shown. Instantly upon the ringing of the alarm the firemen leap from their beds and, putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor, through the centre of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly followed by the remainder of the force. This in itself makes a most stirring scene. We again dissolve the scene, to the interior of the apparatus house.

SCENE 4.—INTERIOR OF THE ENGINE HOUSE.

Shows horses dashing from their stalls and being hitched to the apparatus. This is perhaps the most thrilling and in all the most wonderful of the seven scenes of the series, it being absolutely the first motion picture ever made of a genuine interior hitch. As the men come down the pole described in the above scene, and land upon the floor in lightning-like rapidity, six doors in the rear of the engine house, each heading a

horse-stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager, prancing steeds. Here we dissolve again to the fifth scene.

SCENE 5.—THE APPARATUS LEAVING THE ENGINE HOUSE.

We show a fine exterior view of engine house, the great doors swinging open, and the apparatus coming out. This is a most imposing scene. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass our camera. Here we dissolve and show the sixth scene.

SCENE 6.—OFF TO THE FIRE.

In this scene we present the best fire run ever shown. Almost the entire fire department of the large city of Newark N. J., was placed at our disposal and we show countless pieces of apparatus, engines, hook-and-ladders, hose towers, hose carriages, etc., rushing down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines as they pass our camera, thus giving an impression of genuineness to the entire series. Dissolving again we show the seventh scene.

SCENE 7.—THE ARRIVAL AT THE FIVE.

In this wonderful scene we show the entire fire department, as described above, arriving at the scene of action. An actual burning building is in the centre foreground. On the right back-ground the fire department is seen coming at great speed. Upon the arrival of the different apparatus, th engines are ordered to their places, hose is quickly run out from the carriages, ladders adjusted to the windows and streams of water poured into the burning structure. At this crucial moment comes the great climax of the series. We dissolve to the interior of the building and show a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an axe in the hands of a powerful fire hero. Rushing into the room he tears the burning draperies from the window and smashing out the entire window frame, orders his comrades to run up a ladder. Immediately the ladder appears, he seizes the prostrate form of the woman and throws it over his shoulder as if it were an infant, and quickly descends to the ground. We now dissolve to the exterior of the burning building. The frantic mother having returned to consciousness, and clad only in her night clothes, is kneeling on the ground imploring the firemen to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome by smoke, he appears with the child on his arm and returns safely to the ground. The child, being released and upon seeing its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series.

Code Word *Upblowing*. Length 425 feet. Class A. $63.75.

Tourists Climbing Mt. Blanc.

Here we show a most wonderful picture of mountain climbing. Mt. Blanc is the highest peak in Europe, its actual height being 15,781 feet. The picture opens with a number of tourists and guides equipping themselves with ropes, anchors, the proper clothing, etc., and leaving a hut at the foot of the mountain for their climb to the distant peak. The kinetoscope camera followed the party during the entire ascent, and the principal thrilling and interesting scenes were secured. Following is a brief descrip-

tion of this most wonderful subject, which, in reality, defies detailed description. It must be seen to be appreciated. As the tourists and their guides pass the many points of interest the kinetoscope camera is placed in position, showing a receding view of the tourists as they pick their way over the narrow paths and climb the ice clad rocks, often being compelled to cut niches in the ice to obtain a foothold. As the audience views the picture it will be spellbound, momentarily expecting to see the mountain climbers fall into a chasm and be dashed to pieces. The film is made up of the following interesting scenes taken during the climb from the base to the summit of the mountain :

No. 1. Preparing for the ascent and departure of the tourists.
No. 2. Fording a mountain stream.
No. 3. Tourists leaving an inn at resting point, 6,000 feet high.
No. 4. Crossing a glacier.
No. 5. Panorama Taconnaz and Des Bossons glaciers.
No. 6. Climbing Taconnaz glacier.
No. 7. Scaling the ice pinnacles of Taconnaz.
No. 8. Arriving at Grands Mulets, 10,000 feet high.
No. 9. Resting at Grands Mulets.
No. 10. Partaking of refreshments at Grands Mulets.
No. 11. Panorama at sunset at Grands Mulets.
No. 12. Leaving for the summit by moonlight.
No. 13. Ascending the snow slopes by moonlight.
No. 14. Above the clouds. Very realistic.
No. 15. Crossing a snow bridge, 15,000 feet high.
No. 16. Tourists picking their way over La Tournette.
No. 17. Ascending the slope near summit in a snow storm.
No. 18. The summit of Mt. Blanc, 15,781 feet high.

Code Word *Unrepaid.* Length 800 feet. Class B. $96.00.

NOTE.—A very comprehensive view of the Climbing of Mt. Blanc is furnished in a 400 foot length, comprising the first 200 feet and last 200 feet of the strip.

Code Word *Unrepealed.* Class B. $48.00.

A Voyage to the Moon.

A wonderful piece of photography, showing the method adopted by six learned astronomers to explore the moon. The inhabitants of the moon are shown, together with other interesting scenes. The series consists of thirty scenes as follows :

1. The congress at the Astronomic Club.
2. Planning the trip.
3. The workshops. Construction of the great projectile which is to carry the astronomers to the moon.
4. The foundries, chimney stacks and casting of the enormous gun.
5. The astronomers enter the shell.
6. Loading the gun.
7. The monster gun being fired.
8. The flight through space.
9. The projectile landing in the eye of the moon.
10. Flight of the shell into the moon. Appearance of the earth from the moon.
11. The plain of craters. Volcanic eruption.
12. The astronomer's dream.
13. The great snow storm.
14. Descending a lunar crater.
15. Interior of the moon.
16. Encounter with the inhabitants of the moon.
17. Prisoners.

18. The Kingdom of the moon.
19. The flight of the astronomers.
20. Wild pursuit by the inhabitants.
21. The astronomers find the shell again. Departure from the moon.
22. Vertical drop into space.
23. Splashing into the open sea.
24. At the bottom of the ocean.
25. The rescue. Return to port.
26. Great fete. Triumphal march.
27. Crowning and decorating the heroes of the trip.
28. Procession of marines and the fire brigade.
29. Inauguration of the commemorative statue by the Mayor.
30. Public rejoicings.

Code Word *Unreproved.* Length 800 feet. Class B. $96.00.

A complete synopsis of the scenes will be furnished upon application.

Ali Baba and the Forty Thieves.

A beautiful picture illustrating this wonderful fairy tale. The titles of the various scenes are as follows. Complete synopsis will be sent on application.

1. The treasure grotto.
2. "Sesame," come open.
3. Exterior of Ali Baba's house.
4. The robbers' treasure.
5. Ballet executed by the women of the robbers' army.
6. Cassim's death in the cave.
7. The false oil merchant.
8. A slave's devotion.
9. A fete at Ali Baba's residence.
10. Ballet.
11. The death of the chief of the brigands.
12. Ali Baba's triumph.

Code Word *Unrequited.* Length 575 feet. Class B. $69.00.

Joan of Arc.

A grand spectacular production in twelve scenes as follows:

1. The birthplace of Joan of Arc.
2. Scene in the forest.
3. Joan of Arc's house.
4. The port of Vancouleurs.
5. The castle of Baudricourt.
6. Triumphal entry into Orleans.
7. The coronation of Charles VII.
8. The battle of Compiegne.
9. Joan of Arc in prison.
10. The interrogation.
11. The burning at the stake.
12. Tableau showing Joan of Arc mounting into space to take up her abode in Heaven. Code Word *Unreserve.* Length 800 feet. Class B. $96.00.

Synopsis furnished on application.

Mother Goose Nursery Rhymes.

A charming series of pictures that will especially please the young folks. The following well known nursery stories have been acted and reproduced in motion pictures, with most pleasing results :

1. Sing a Song of Sixpence.
2. Four and Twenty Blackbirds.
3. Old Mother Hubbard.
4. Little Miss Muffit.
5. Goosey, Goosey Gander.
6. Jack and Jill.
7. Old Woman Lived in a Shoe.
8. Hi-Diddle-Diddle.

N. B.—The title of each of the above subjects is included in the film and same can therefore be run without any announcement slides.

Code Word *Upbraider*. Length 550 feet. Class B. $66.00.

COMIC.

Cadet's First Smoke.

This is a side-splitter, in which we introduce a very young and very wise cadet. He starts in to smoke his first cigar. He begins with a smile of contentment and many ludicrous facial expressions, but after proceeding a short time with his smoke his nerves begin to forsake him. A pained expression passes over his face and he begins to perspire. Then he becomes deathly ill. The facial contortions that follow keep the audience in continued laughter. Code Word *Unrecorded*. Length 95 feet. Class B. $11.40.

Beauty Show.

This is a very funny picture. It begins by showing the beautiful girl who won the prize at the Beauty Show. A sign suspended from her neck tells the audience that she is the winner of the first prize. The second and third prizes are then shown, and the fourth damsel bears a sign explaining that she was highly recommended. Then comes the "Consolation" prize, which causes the audience to screech with laughter. An aged and quite stout Irish woman is the recipient of honors, and her facial expressions are the limit as she bows her acknowledgments of the favor bestowed upon her.

Code Word *Unreining*. Length 120 feet. Class B. $14.40.

The Dude and the Bootblacks.

A young New York blood of the "Reggy" type appears on the sidewalk and calls a bootblack. Two young street arabs rush at him, each eager for the job. A lively fight ensues for possession of the coveted nickel, and when the young dude attempts to separate the bootblacks, they turn upon him. Throwing him to the sidewalk, they proceed to smear his face with the blacking. When the young man finally regains an upright position, his clothes are wrecked and his complexion is darkened.

Code Word *Unrejoiced*. Length 50 feet. Class B. $6.00.

Hooligan's Fourth of July.

One of the funniest yet of the Hooligan series. Happy Hooligan and his friend, "Dusty" Rhodes, come along just as some boys place a large firecracker under a fruit pedler's cart. The pedler is asleep. Hooligan, always ready to render service, endeavors to extinguish the fireworks before the explosion occurs, but he is blown up with the pedler, and his lucky friend "Dusty" gets the spoils. Hooligan and the pedler come down to earth together in several pieces, but the magic of "Dusty' Rhodes succeeds in patching them up. A very funny finish.

Code Word *Unrelative*. Length 85 feet. Class B. $10.20.

Smith's Wife Inspects the New Typewriter.

Scene broker's office. Picture opens with broker dictating to typewriter, who is apparently very homely. Wife and child appear on the scene. Wife proceeds to inspect the typewriter. She expresses to Smith her approval of his selection. Wife takes her leave. Typewriter removes mask disclosing a beautiful face.

Code Word *Unruined*. Length 55 feet. Class B. $6.60.

Policeman and Automobile.

This is a very amusing film. It opens with a view of a country road with a motor car coming towards the camera at full speed. A tall, thin policeman, stands in the middle of the road. Seeing the car careering madly towards him, he rushes forward, with arms extended, and endeavors to stop it, but the driver takes no notice and dashes into the constable, with disastrous results. After the car has passed, the remains of the policeman are seen lying scattered about, but they gradually join together, and the reconstructed constable blows his whistle for help. A fat inspector appears on the scene and assists his comrade to rise. The scene then changes to another country road, where the fat inspector is seen explaining to the constable the proper way to stop motors. Upon the car again approaching, he stoops down with his back to the car and allows it to dash into him, with the result that it rebounds violently into the hedge, much to the gratification of the officer. Both the inspector and the constable then rush after it. A lively scene ensues, resulting in both driver and car being taken to the nearest station. This is a film which is sure to go wherever shown.

Code Word *Unrippest.* Length 100 feet. Class B. $12.00.

Girls' Interrupted Bath.

Picture opens with three girls taking a bath in a quiet shady spot along a beautiful stream. Another young lady in bathing attire reclines on the bank. The latter suddenly discovers two hoboes coming toward the bathers and immediately calls the attention of the other girls to them. They throw water over the hoboes, but the latter gather up the clothes of the fair bathers and make away, compelling the bathers to wend their way home in barrels which they find near by. In order to conceal themselves they hold the headless barrels rather high, exposing quite a distance above their pedal extremities. Code Word *Unromantic.* Length 60 feet. Class B. $7.20.

Paternal Affection.

Papa, mamma and baby in bed. Baby cries and papa hastily dresses. Mamma is distracted and takes a huge bottle from under the pillow to fortify her nerves. Papa paces the floor until he becomes exhausted. He throws baby to the floor and a lively scrap takes place between papa and mamma. Papa takes a pitcher of water and dashes it over mamma, endeavoring to cool her anger. Mamma retaliates with a second pitcher of water and breaks the receptacle over papa's head. This is a lively one and a winner. Code Word *Unrelieved.* Length 70 feet. Class B. $8.40.

Reversible Donkey Cart.

A lovely bit of country scenery is shown in this film, in which a coster in his cart, in company with his donah and friend, is seen endeavoring to induce the animal to cross a pretty country water-splash. While the driver tries to drive him through it, the coster's friend makes love to his girl. The effort to make the donkey cross the stream results only in causing him to back. The idea occurs to the driver to turn the cart round and back into the stream, and as the beast continues to back, they succeed in crossing and proceed merrily down the lane until out of sight. A most funny effect is produced.

Code Word *Unripeness.* Length 75 feet. Class B. $9.00.

Before and After.

Moonlight garden scene. A couple wearing masks walk through the garden after a dance. They sit down upon a bench. Young man begins to make love to his fair partner. He removes his mask, asking her to do the same, but she refuses. After a great deal of persuasion she consents and discloses a face of a very homely old maid. The sight of it throws the young man into a fit.

Code Word *Unrough.* Length 60 feet. Class B. $7.20.

Smashing a Jersey Mosquito.

A man and his wife are seated at a table in their happy New Jersey home. A huge mosquito appears and buzzes about their heads. The man seizes a broom handle, making a smash at the singing insect. He misses it, hitting his wife a stinging blow that knocks her to the floor. Then they combine their efforts to kill the terrible insect. As they miss the mosquito each time they make a blow, the weapons used hit something else in the room. Pictures, mirrors and other household effects of this kind are quickly demolished. The man then stands upon the table and endeavors to catch it. His wife strikes at it, but hits her husband instead, knocking his feet from under him, smashing the table through which he falls. The woman finally wounds the mosquito, and as it falls to the floor, the man jumps on it, when a terrific explosion takes place, great clouds of malarial gas escaping and wrecking the room. This is a side splitter and will keep any audience in roars of laughter.

Code Word *Unsavoury*. Length 85 feet. Class B. $10.20.

How They Do Things on the Bowery.

Scene Bowery. Young woman drops her handkerchief while passing a Rube. He picks it up and gives it to her. She induces him to go into a side door of a saloon. Second scene, saloon. Rube and woman enter, take seats at table and order drinks. While the Rube is paying for same, woman puts knock-out drops in the Rube's glass. They drink and the Rube falls asleep. Woman takes all his valuables and leaves. Waiter wakes him up. He discovers his watch gone, fights with waiter, and is thrown out. Third scene, outside of saloon. Police patrol drawn up. They put Rube in and drive off. Code Word *Unenviable*. Length 125 feet. Class B. $15.00.

Oh! Shut Up.

Bed room scene, woman asleep in folding bed. Husband, who is very drunk, opens the door cautiously, comes in with shoes in his hand, and proceeds to undress in an uncertain manner. He takes a drink from the water pitcher, which he lets drop to the floor. This awakens his wife, who gives him a curtain lecture. He tries to make her keep quiet by squirting seltzer in her face, which only makes her open up in a more violent manner. Growing desperate, he closes her up in the folding bed.

Code Word *Unroyal*. Length 55 feet. Class B. $6.60.

What Casey Won at the Raffle.

Scene, an Irish kitchen. Picture opens with an Irish woman cooking. She takes baby out of cradle, and gives him a bottle, setting him on the floor. In comes Casey, drunk, with pig under his arm. He puts the pig on the floor. It makes a bee-line for baby and bottle, taking the bottle from baby and proceeds to drink the milk, while Casey and wife have a hot argument.

Code Word *Unruliment*. Length 75 feet. Class A. $11.25.

Casey's Twins.

An Irishman is seen lighting his pipe and rocking the cradle. Baby cries. He takes it on his lap and gives it a bottle, then sets it on the floor. He then takes a pig from the cradle, dressed in baby clothes, and places it on the floor. The pig proceeds immediately to fight the baby for the bottle. Small dog runs in and takes part in the fight. Code Word *Unruliness*. Length 85 feet. Class A. $12.75.

Broken Trace.

A young man with his best girl is seen driving along a country road in a buggy. Trace breaks and the young man jumps out to fix same. He fails to find a piece of string, but the young lady comes to his aid by taking off her garter, with which he repairs the trace and they proceed happily on their way.

Code Word *Unyielding*. Length 50 feet. Class B. $6.00.

Interrupted Picnic.

A party of four young ladies are seen enjoying a little picnic along a quiet stream when they are suddenly surprised by a "Knight of the Road." They jump up from the many delicacies spread on a snow white table cloth lying on the ground, and make for the wood, screaming at the top of their voices. Their screams attract the attention of a couple of gentlemen who are passing, and they come to the assistance of the girls. They proceed to give the hobo a much needed bath. The splash when he is thrown in the stream would have done justice to an elephant They then pelt him with sandwiches, bottles, etc. A very amusing and laughable picture and a sure winner. Code Word *Unrumpling*. Length 80 feet. Class B. $9.60.

Hooligan Turns Burglar.

This is a funny one. Policeman making love to the cook. They suddenly hear some one approaching. Cook hides behind a portiere and policeman goes into the safe. Hooligan enters and begins emptying the room. He first carries off a large statue, then a smoking stove, and finally returns with a kit of burglars' tools and blows up the safe, shattering it to pieces. The policeman's body falls to the floor in several pieces, and Bridget immediately begins patching them together, but makes a blunder and gets an arm where a leg should be and legs in place of arms. Then you should see the poor policeman try to walk. Very funny.

Code Word *Unsealing*. Length 125 feet. Class B. $15.00.

Miller and Chimney Sweep.

The miller, while flirting with a young lady, suddenly bumps into a chimney sweep, who carries a bag of soot just removed from the chimney of a nearby house, and after exchanging words, they end up with a fight, each using his bag as a club. After the battle is over the miller is blackened so that he would hardly be recognized, and the chimney sweep looks as though he had just been pulled out of a flour barrel. The air grows so thick with the mass of flour and soot that the contestants are almost lost for a few seconds. A very laughable and exceedingly comical picture.

Code Word *Upbouyance*. Length 50 feet. Class B. $6.00.

Bootblack and Crossing Sweeper.

Two pretty girls are saying good-bye to each other when a crossing sweeper spoils one of the ladies' dresses and shoes by splashing them with mud. The bootblack is then called into commission and succeeds in making the lady presentable. She disappears after giving the knight of the brush a substantial reward. Then comes the joke: The bootblack calls his chum, the crossing sweeper, and they divide the spoils.

Code Word *Unscorched*. Length 65 feet. Class B. $7.80.

Goo Goo Eyes.

Posed by Gilbert Saroney, made up as an old maid. Taken close so that the head covers the picture. Facial and eye expressions.

Code Word *Unruffling*. Length 75 feet. Class B. $9.00.

Inexhaustible Cab.

A cab is driven up to a palatial mansion after being hailed by a gentleman who wishes to have a score of people conveyed to another part of the city. Immediately upon the stopping of the cab a clown jumps out. A satisfactory agreement is effected between the clown and gentleman, and the score or so are hustled in one at a time until the clown has succeeded in piling in the whole group excepting Bridget, who is carrying a child. The persistent clown, in order to assist the last one of the group, who tips the scale at 400 pounds, takes the child from her. After carressing it for a short time he tosses it on top of the cab. He then picks up a board near by, using it to good effect

on the extremities of the fat woman, until she is forced into the cab, which drives away with its monstrous load of humanity.

Code Word *Unrobing*. Length 95 feet. Class B. $11.40.

MYSTERIOUS.

Up-to-Date Surgery.

In this film we show the interior of a doctor's office. A patient enters, and judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a nearby chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient, the doctor sews up the wound which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places; but in his hurry a leg is placed where an arm should be and vice versa. After discovering his mistake he corrects it, and the man entirely cured of his trouble rises from the table, and after paying the doctor his fee departs from the office in great glee. Code Word *Unrepining*. Length 260 feet. Class B. $31.20.

Magical Sword.

On the roof of an ancient palace appear a young Knight and his lady. While they are making love an ugly old witch appears and is rather troublesome. The Knight commands her to leave, and when about to force her away she sits on her broom and rises to the moon. After disappearing she causes various hob-goblins to haunt the pair, the last of them stealing away the lady while the Knight's back is turned. The Knight, frantic with grief, is suddenly confronted by a Fairy, who presents him with a magical sword, and tells him that he can use it to regain the young woman. He suddenly disappears from the scene and is next shown in the witch's cave, where he sees his lady. He recovers her and as he is about to lead her away the witch appears, and snatching the sword from the scabbard attempts to strike the pair, when the good Fairy appears and stops her. The young Knight and lady are then wedded and the wedding repast is served. At the end of the dinner the Fairy is again shown, and taking the sword mysteriously disappears. Very mystifying.

Code Word *Upblaze*. Length 175 feet. Class B. $21.00.

Devil's Prison.

A young Knight is seen in prison. Devil appears, and with his imps tortures the Knight. Witch then appears and also tortures him. Knight kneels and prays for mercy, when a good Fairy appears, and handing her magic wand to the Knight, commands him to leave. He immediately walks out through the wall. Fairy them imprisons witch. Suddenly the Knight appears and attempts to get even with the witch by torturing her. The Fairy on seeing this imprisons the Knight again, and after harnessing him to the witch she leaves the prison.

Code Word *Upanished*. Length 175 feet. Class B. $21.00.

The Magician and the Imp.

The magician apppears upon the stage with an imp as his assistant. The imp holds a piece of cloth in his hand. At the command of the magician, the cloth is suddenly transformed into a beautiful girl, clad in tights. A barrel is then introduced and the girl enters one end. As she makes her exit from the other she is transformed into a

man. The man then jumps through a paper hoop, and as he lands on the other side is changed back into the girl. The girl is then placed upon a table, the table is removed, and, to the astonishment of all, she remains in her position, apparently resting in mid-air. Two benches are then introduced and chairs placed upon them, a man occupying one and the girl the other. At a wave of the magician's hand the figures fade away. When they reappear the girl and the man have changed places. Wonderful magic.

Code Word *Unrecht.* Length 95 feet. Class B. $11.40.

Extraordinary Black Art.

One of the most puzzling of the entire magic picture series. An old Hindoo conjurer appears upon the stage and causes an armed knight to perform puzzling and wonderful tricks, such as changing vases and other inanimate objects into animate form. Then, by a single wave of the hand, the entire setting is changed and the knight finds himself in a dungeon with many witches dancing about him. He is in a frantic state of mind, when the conjurer suddenly appears and by another magic pass presents the knight with a beautiful bride. The dancing witches are at the same time changed into bridesmaids, forming a most pleasing ending to the picture.

Code Word *Unreckoned.* Length 125 feet. Class B. $15.00.

The Human Fly.

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. We regard this as the most puzzling of all the mystical series.

Code Word *Unredeemed.* Length 130 feet. Class B. $15.60.

Mephistopheles' School of Magic.

Mephistopheles has established a school of magic. His pupils appear on the scene. A large chest is produced and bags of gold placed inside of it. It is securely locked and fastened. Mephisto and his pupils then leave the room. A thief suddenly enters with cold chisel and hammer and attempts to open the chest. The cover is suddenly thrown back and the bags of gold begin dancing in a fantastical manner. The thief slams the cover down and sits upon it. The cover is suddenly thrown open, knocking him over, and six girls, each bearing a bag of gold, step out. Suddenly, in a mysterious manner, each girl is armed with a spear and begins prodding the thief. He takes refuge in the chest, which suddenly disappears, leaving him exposed. Mephisto and his scholars then appear and proceed to torture the unfortunate thief. He is then placed in the chest and it is fired, burning up and disappearing, but leaving the money bags intact. Code Word *Unremedied.* Length 160 feet. Class B. $19.20.

An Impossible Feat of Balancing.

An ancient tower, in which is seated the magician, occupies the centre of the stage. On either side of the tower is a statue. The magician waves his hands and the tower and both statues disappear. He then removes his coat and seats himself upon a chair. On one side of the chair, two figures, each an exact counterpart of himself, appear. On the other side a third figure, also an exact counterpart of himself, appears. The figures then run up the wall, one of them balancing itself upon the head of the magician, and the others stand on their heads in the palms of his hands. The figures are then turned into flags, which the magician waves and throws aside as he makes his exit. Code Word *Unremoved.* Length 80 feet. Class B. $9.60.

Twentieth Century Conjuring.

A fine mystical picture in which the conjurer does some funny and mysterious things with a hat and eggs. Code Word *Unscoured.* Length 180 feet. Class B. $21.60.

Picture Hanging Extraordinary.

The opening of this remarkable and mysterious film brings into view a scene in a parlor, with two servants discussing the easiest way to hang four pictures which are leaning against the wall on the floor. The artful butler suggests to the pretty short-skirted parlor-maid that she should hang the pictures from the step-ladder which he hastens to secure from an adjoining room. In the meantime the maid mysteriously proceeds to hang the pictures herself by walking up the side of the wall, and after accomplishing this strange feat turns a somersault from the wall into a chair. The butler then appears on the scene with a ladder, but seeing the pictures already hanging on the wall stares in open-mouthed wonder, while the laughing maid hustles him, step-ladder and all, from the room, at the same time making funny grimaces at his mystification. This film is comic as well as mysterious. It is one of the very best yet produced and is certainly a winner. Code Word *Unsanftes.* Length 130 feet. Class B. $15.60.

Marvelous Suspension and Evolutions.

A large vase appears in the center of the stage and while it is being admired by a rather aged gentlemen it is suddenly transformed into a pretty girl clad in tights. She comes down from the stand on which she appears and begins to dance for the old man. She then rises mysteriously in the air and performs graceful evolutions without any visible means of support. After a marvelous performance she slowly fades away from view. A tableau is then formed by a number of girls. The old man looks on with admiration and agreeable surprise. Any audience that sees this film projected will receive a treat similar to his. Code Word *Unsaying.* Length 135 feet. Class B. $16.20.

Troubled Dream.

Man lying down to rest after a night at the club. Dream begins. He finds himself in prison, and as he attempts to escape through various doors and windows, a solid wall suddenly blocks the way. Devil appears, and, after having considerable fun torturing the victim, is caught. A fight ensues, and as the man is about to give the "old boy" a thrashing, he wakes up and finds himself pounding his pillow vigorously. After recovering from the effects of his dream, he settles down again for a very much needed rest. Code Word *Unxies.* Length 60 feet. Class B. $7.20.

The Magic Table.

A conjurer appears upon the stage with a small ordinary wooden table. Waving his hands, the heads of three men appear in succession upon the surface of the table, the bodies being entirely invisible. Pipes and cigars are handed to the heads and they begin smoking furiously, the smoke rising in great clouds, the heads in the meantime making humorous grimaces. The conjurer then throws two of the heads in the air, when they disappear, but the third is thrown upon the floor and suddenly becomes attached to the body of a giantess. The conjurer attempts to make love to her, but he is thrown violently to the floor. Upon recovering, by a wave of his hand, the conjuror makes the huge and ugly woman disappear in a cloud of smoke. Code Word *Unremitted.* Length 100 feet. Class B. $12.00.

Prolific Magical Egg.

A human skeleton is placed upon a table by an attendant. Upon the attendant leaving the room, the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing several sleight-of hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger until it reaches the size of a normal head. The form of the egg fades away and there immediately appears the head of a very pretty girl. Then two more of the same type appear on either side of the original. The heads of the girls are merged into one

head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place on the table, reverting back to the skeleton, which is removed by the attendent, thus closing the picture.

Code Word *Unsay*. Length 135 feet. Class B. $16.20.

MISCELLANEOUS.

French Army Manœuvres.

In this series we present a number of views of the French army during the annual manœuvres at Long Champs. The pictures were taken by our European photographer after a great deal of labor in securing special and exclusive concessions from the office of the Minister of War. The manœuvres of the troops are very interesting and realistic, especially the cavalry manœuvres and charges. We give below a list of the subjects secured on this great occasion.

No. 1. Arrival and departure of President Loubet.
Code Word *Unqueening*. Length 160 feet. Class B. $19.20.

No. 2. French Cavalry evolutions.
Code Word *Unquietly*. Length 290 feet. Class B. $34.80.

No. 3. Great French Cavalry charge.
Code Word *Unracked*. Length 125 feet. Class B. $15.00.

The cavalry charge shows over 5,000 mounted men in line. They all charge toward our camera at one time.

Start of Endurance Run of the Automobile Club of America.

A highly interesting automobile picture, showing about one hundred automobiles of various types starting on their endurance run from New York to Boston and return. The scene is laid in front of the club house of the Automobile Club of America. The machines start away in rapid succession, so there is no break whatever in the action of the film, and the attention of the audience is held from start to finish.

Code Word *Unseams*. Length 185 feet. Class B. $22.20.

Sold in lengths as follows:

Code Word *Unseasoned*. Length 50 feet. Class B. $6.00.
Code Word *Unseconded*. Length 100 feet. Class B. $12.00.
Code Word *Unsecret*. Length 150 feet. Class B. $18.00.

Camel Race on the Desert.

A highly interesting, amusing and instructive scene, showing a number of camel drivers mounted on their beasts engaged in a race, the object being to run their animals over a half mile course, force them to lie down, get up and return to the starting point. A number of tourists are also shown in the same scene, riding for pleasure and receiving instructions from the professional drivers. Some of their antics as they awkwardly mount and dismount the camels are very humorous.

Code Word *Unsecure*. Length 150 feet. Class B. $18.00.
Code Word *Unwriting*. Sold in 50 feet strips. Class B. $6.00.
Code Word *Unwrought*. Sold in 100 feet strips. Class B. $12.00.

Carrying the Crown into Westminster Abbey.

A beautiful subject, showing the clergyman carrying the regalia used in the coronation of King Edward and Queen Alexandra, into Westminster Abbey. Taken in the Dean's yard of the Abbey on the morning of the coronation. The picture is opened by the passing of the choir boys and assistant clergymen, bearing the cross which was presented by Ras Makonnon, the sceptres and the Queen's crown; the Bible borne by the Bishop of London, who was closely followed by Canon Duckworth, who carries St. Edward's Crown. A most beautiful and perfect picture, presenting the above notables in full life size. Code Word *Unsauber*. Length 75 feet. Class A. $11.25.

Panoramic View of the Streets of Paris, France.

Here we show a very fine circular panorama which will give an audience a most comprehensive view of Parisian streets and thoroughfares. As the camera revolves from left to right a fine view of St. Michael's Bridge is obtained, also Notre Dame Cathedral, passing omnibuses, double deck electric and horse cars and a fine avenue crowded with pedestrians and vehicles adds great interest to the scene. A typical Paris picture, so carefully planned that an audience gets a better idea of this city by viewing this one scene than by looking at a dozen street scenes made under the old method of animated photography. Code Word *Unreceived.* Length 120 feet. Class A. $18.00.

Herring Fishing in the North Sea.

This is a wonderful series of pictures from a photographic and interesting standpoint. The opening scene shows the fishermen casting their nets. The camera is placed on the stern of the ship looking forward. The second scene is a view looking at the ship's broadside and shows twelve stalwart fishermen hauling in the nets in which thousands of herring are enmeshed. The third scene is a close view of the fishermen on the deck of the ship, showing the nets coming aboard and the fish being shaken from them. A gentle swell prevails and beautiful water effects are secured as the ship rocks and pitches with the motion of the water. Code Word *Unreif.* Length 115 feet. Class B. $13.80.

Arrival of Kaiser Wilhelm in England.

A fine picture. It shows the Hohenzollern, the private yacht of the Kaiser, with Emperor Wilhelm on board. The Hohenzollern is secured to the dock, the gang plank run ashore and the Kaiser leaves the ship, accompanied by Prince Henry and other members of the house of Hohenzollern. They walk toward our camera, presenting a life size view. Many officers of the British army and navy are drawn up in line and respectfully salute the Emperor of Germany as he steps on English soil.

Code Word *Unreifes.* Length 100 feet. Class B. $12.00.

Trial Run of the Fastest Boat in the World, "The Arrow."

We unhesitatingly offer this as the greatest marine picture ever made. It was secured by special concessions, on September 6th, 1902, and shows the fastest steam yacht in the world, Charles R. Flint's "Arrow" making a world's record one-mile run on the Hudson river, near Irvington. The yacht was photographed during her entire run over the mile course. She first appears as a small speck on the horizon, but quickly grows to a full sized craft, plowing through the water at the rate of nearly a mile a minute. Code Word *Unreinheit.* Length 90 feet. Class A. $13.50.

Great German Cavalry Charge.

Scene taken at the annual review of the German army. A great body of German Cuirassiers are seen in the opening of the picture at a distance of about half a mile, appearing very small upon the screen. They charge directly at the camera, presenting a thrilling and most spectacular appearance as they gradually grow to life size. The horses gallop at full speed and great clouds of dust float away in their rear. This is the finest display of German cavalry ever secured.

Code Word *Unredlich.* Length 35 feet. Class B. $4.20.

Market Scene in Cairo, Egypt.

A very valuable film for the exhibitor who wishes to show a typical scene of the great Oriental city, Cairo. A panoramic view taken from left to right, showing a great multitude of people (estimated at 5,000) congregated at the principal market place in the city, moving about disposing of their wares, driving their camels to and fro, etc. Replete with action from beginning to end.

Code Word *Unsecular.* Length 50 feet. Class B. $6.00.

C. D. Graham Swimming the Lower Rapids.

Carlisle D. Graham jumps into the Lower Rapids opposite the Whirlpool and makes a fine swim to Lewiston, the camera following on a flat car arranged for the purpose. The scene is an interesting and awe inspiring spectacle and shows his coming out of the water and being rubbed down. It also shows him receiving the congratulations of his friends. Code Word *Upbrought* Length 390 feet. Class A. $58.50.

Sold in lengths as follows:

Code Word *Upburst.*	50 feet.	$7.50.
Code Word *Upcaught.*	100 feet.	$15.00.
Code Word *Upcheer.*	150 feet.	$22.50.
Code Word *Upcheered.*	200 feet.	$30.00.
Code Word *Upcheering.*	300 feet.	$45.00.

Mrs. Taylor Going Over Horseshoe Falls in a Barrel.

This shows Mrs. Taylor getting in the barrel, which is then placed in a boat and taken out to where it catches the current of the Horseshoe Falls and after being set adrift, is seen going over the falls. A very interesting picture, giving a good idea of the dangerous trip. Code Word *Upbringing.* Length 150 feet. Class B. $18.00.

Life Rescue at Atlantic City.

A most complete illustration of the perils of summer bathing on the Atlantic coast, and also of the admirable manner in which the life-savers perform their duty at our great summer resorts. A view of the beach at Atlantic City is shown, and one of the swimmers gets caught in the undertow, and is being rapidly carried out to sea. An extremely heavy surf is running, and the life-savers launch the life boat with great difficulty and battle out through the enormous breakers. Several times the boat appears to be standing almost on end and is with difficulty kept from swamping, but finally reaches the vicinity of the drowning man, where one of the life-savers dives overboard and rescues the victim from the watery grave. He is brought carefully ashore and the work of resuscitation commenced immediately.

Code Word *Upbreathe.* Length 110 feet. Class B. $13.20.

King Edward and Queen Alexandra Passing Through London, England.

On the occasion of the visit of King Edward and Queen Alexandra in London our camera occupied a most advantageous position on the Strand, London, and we show an excellent portrait of the King and Queen seated in their carriage drawn by eight cream colored horses. They are accompanied by Field Marshal Lord Roberts and staff and the Imperial Yeomanry, mounted cavalry, etc.

Code Word *Unworung.*	Length 200 feet.	Class A.	$30.00.
Code Word *Unxia.*	Sold also in 100 feet strips.	Class A.	$15.00.

Looping the Loop at Coney Island.

A new view of this exciting and hair-raising sport. Two views are shown. In the first part the entire loop is shown at close range and many cars are seen following each other in quick succession down the steep slope and whirling with wonderful rapidity around the circle. The second view gives a still closer view of the cars as they leave the circle and go shooting out towards the camera, the different expressions of fear, pleasure and excitement on the passengers' faces being plainly discernible.

Code Word *Upbraid.* Length 75 feet. Class B. $9.00.

A Battle Royal.

Four negroes are in the prize ring engaged in a battle royal, "Go-as-you-please rules." This is a lively go from start to finish. They knock each other about like ten pins. A large crowd is congregated about the ring and cheer the negro contestants enthusiastically. Code Word *Unregarded.* Length 75 feet. Class B. $9 00.

West Indian Boys Diving for Money.

This is one of the interesting scenes witnessed by all tourists who visit the West India Islands. As the steamers approach the harbor, the negro boys swim out to meet them. Money is invariably thrown over by the passengers into the deep water, and the boys dive for it, sometimes going down to great depths but invariably bringing the coin to the surface with them, holding it up in their fingers to show that they secured it, then stowing it carefully away in their ears or mouth and watching intently for some more gelt. This picture is intensely interesting, as from forty to fifty boys are seen diving at one time. The picture was taken in the harbor at Kingston, Jamaica, which is the most interesting and picturesque port in the West India group

Code Word *Unsayest.* Length 100 feet. Class B. $12.00.

Canoe Fight.

A very interesting subject and a fine piece of photography. It shows two young athletes engaged in a canoe fight, one of the national sports of Canada. The picture was taken at Lachine Falls, Lachine River, Canada. Each of the contestants are standing in a canoe, and armed with two long poles, on the end of which is a pad. They fight each other vigorously with these poles, the object being to capsize the other's canoe and throw his adversary in the water.

Code Word *Unscrew.* Length 75 feet. Class B. $9.00.

Santos Dumont's Airship.

This intrepid navigator of the air puts his craft through its passes for the motion picture machine. The view was taken at Monaco shortly before the accident which resulted in both airship and navigator dropping into the Bay of Monaco. The airship is seen issuing under its own power from the shed under which it is housed and then rises swiftly in the air and is operated forewards and backwards, the huge fan wheels and working of the motor being plainly seen.

Code Word *Upbray.* Length 100 feet. Class A. $15.00.

The Reversing Bathers.

Two swimmers appear on the edge of a beautiful river, evidently having come prepared for a swim, as, upon removing their clothing, they are seen to be attired in bathing suits. They dive head first into the water, and from this point on the action of the film is reversed, producing very comical effects. The bathers spring backwards out of the water, feet first, and each article of clothing jumps up from the ground and flies into its place, causing shrieks of laughter.

Code Word *Upbreaking.* Length 100 feet. Class B. $12.00.

Cattle Bathing.

A fine picture secured at the Depford Cattle Market in England. A large stone tank is maintained at this market for the purpose of washing the cattle before they are driven to slaughter. We show a large herd being driven through the water. A beautiful piece of photography, and very fine water effects as the large animals wallow through the tank. Code Word *Unrefined.* Length 45 feet. Class B. $5.40.

Log Rolling Contest.

Picture secured at Lake Washington, near Seattle, Wash. A favorite sport in this section of the United States. Prizes are offered to those who stay on the logs the longest. Some of the men roll along great distances before falling into the water. Very funny. Code Word *Unscience.* Length 70 feet. Class A. $10.50.

Fat Man's Race.

Picture taken at an outing of the members of the St. Cecil Lodge, No. 568, F. and A. M. Very funny. Code Word *Unscrewed.* Length 50 feet. Class B. $6.00.

Arrival of H. I. M. The German Emperor, at Port Victoria.

A most successful and animated portrait of the arrival of the Hohenzollern at Port Victoria has been secured by us. The vessel is first seen majestically steaming along side the pier, after which a very close view is obtained of the German Ambassador, the English Court officials, etc., etc., as they leave the vessel and come directly towards the camera. His Imperial Majesty then leaves the ship, saluting as he walks up the gangway, an excellent close portrait being secured. The film closes with the Commander of the Hohenzollern standing at salute while the crew give three cheers for the Emperor. Code Word *Unsanitary.* Length 100 feet. Class A. $15.00.

Panorama and Bathing Scene of Ostend, Belgium.

Here we bring into view a typical Continental bathing resort, namely, Ostend, known throughout the world as the finest watering place in Europe. The camera swinging from left to right takes in the entire promenade and beach, and also brings into view hundreds of bathing machines which are being driven in and out of the water, and finally ends looking at the famous Kursaal, one of the widest known gambling Casinos on the Continent. Photographically perfect and a most interesting subject.

Code Word *Unsapped.* Length 150 feet. Class A. $22.50.

Harvesting Scene.

Taken in Eastern Washington and shows combined reapers and harvesting machines drawn by thirty-eight head of horses, working in the fields. These machines cut a swath of wheat twenty-five feet wide and sack the wheat as they go along.

Code Word *Unschlitt.* Length 170 feet. Class B. $20.40.

Also sold in lengths as follows:

Code Word *Unschooled.* Length 50 feet. Class B. $6.00.
Code Word *Unschuld.* Length 100 feet. Class B. $12.00.

Electrocution of an Elephant.

Topsy, the famous "baby" elephant, was electrocuted at Coney Island on January 4, 1903. We secured an excellent picture of the execution. The scene opens with keeper leading Topsy to the place of execution. After copper plates or electrodes were fastened to her feet, 6,600 volts of electricity were turned on. The elephant is seen to become rigid, throwing her trunk in the air, and then is completely enveloped in smoke from the burning electrodes. The current is cut off and she falls forward to the ground dead. Code Word *Unrespited.* Length 70 feet. Class A. $10.50.

Massachusetts Naval Reserves Leaving the U. S. S. Alabama.

This film shows the Massachusetts Naval Reserves who were detailed aboard the "Alabama" to assist in naval manœuvers, leaving the ship. They are mustered on the quarter-deck. Tug comes along-side and men are seen going aboard with their bags, hammocks, etc. Tug departs and all hands cheer.

Code Word *Unruinated.* Length 75 feet. Class B. $9.00.

Feeding the Pigs.

Picture begins with two horses drawing the feed in a sled to where the pigs are fed, and shows the men throwing the feed from the sled and the porkers eagerly devouring it. An interesting and instructive subject.

Code Word *Unrobe.* Length 50 feet. Class B. $6.00.

La Petit Alma, Baby Acrobat.

A wonderful baby acrobat five years of age, performing numerous marvelous feats of contortion, splits, hand stands, tumbling, back bending, head balancing, etc.

Code Word *Unblazing.* Length 65 feet. Class B. $7.80.

Juvenile Fire Department.

Scene opens with little girl in night dress crying for help from second story window of play house. Six children, ranging in age from three to six, wearing fire hats, belts, boots, etc., respond with hook and ladder truck and proceed to put out the fire. The fire chief raises a ladder to the window and rescues baby doll and little girl, while the other firemen are carrying a great number of toys from the house. After they get the fire under control, they all enjoy themselves playing.

Code Word *Unrouted.* Length 100 feet. Class A. $15.00.

The Bull and the Picnickers.

Scene opens with three girls and two young men sitting under a large tree enjoying a picnic dinner. A large black and white bull comes in sight. The girls jump up and climb a fence, showing their hosiery in doing so. One of the men endeavors to chase the bull away and is knocked down three times before he gives up and jumps the fence. The bull does a dance and out of same comes Happy Hooligan and Gloomy Gus, who make short work of the dinner. Code Word *Unrivet.* Length 75 feet. Class B. $9.00.

Allentown Duck Farm.

Showing the feeding of the ducks, as well as their greed. They devour the food so rapidly that they become choked. Then run to the water troughs and immediately back to the food, and keep running back and forth continually and promiscuously. This is a very lively and interesting picture, perfect photographically and instructive from beginning to finish.

Code Word *Unrivaled.* Length 110 feet. Class B. $13.20.

Professor Batty's Trained Bears.

Showing bear rolling over floor, climbing pole and walking across long plank to secure a bottle of milk and then coming down from his high perch and jumping hurdles.

Code Word *Unroofing.* Length 90 feet. Class B. $10.80.

Annual Circus Parade.

Each year there is held at Chautauqua a carnival which is participated in by all of the faculty and prominent people at the "Summer City." It includes a parade of "realistic" animals, out of door circus, side attractions and a minstrel performance. It is the only *pay* entertainment inside the Chatauqua grounds.

Code Word *Unroots.* Length 145 feet. Class B. $17.40.

Gravity Fountain.

This fountain is in the center of the main reservoir which furnishes Seattle, Washington, with water. The stream is five inches across at the nozzle and when in action throws the water to the height of 200 feet.

Code Word *Unscale.* Length 35 feet. Class B. $4.20.

Feeding Brook Trout at the Pennsylvania State Fishery.

A beautiful picture of brook trout jumping out of the water after the small pieces of meat thrown in to them and showing hundreds of the speckled beauties jumping high out of the water. A lively picture full of animation from start to finish.

Code Word *Unsaddened.* Length 60 feet. Class B. $7.20.

The Minuet. No. 3.

A class in Americanized Delsarte culture (taken in front of Hotel Athenæum), in charge of Mrs. Emily M. Bishop, showing a summer training for women intended to encourage grace and produce a more systematic development.

Code Word *Unsadden.* Length 70 feet. Class B. $8.40.

Chautauqua Boys' Club No. 1.

Life saving crew and Park guard going through their regular drills at the rear of the club building. The Boys' Club is an organization for youths between the ages of six and sixteen. It provides guided activities during the summer months, including instruction as well as recreation. Code Word *Unroofed.* Length 45 feet. Class B. $5.40.

Chautauqua Boys' Club. No. 2.

Showing the different departments of the Chautauqua Boys' Club, coming out of their building and starting for their various sports, where the greater part of each day is devoted to athletics under competent instructors.

Code Word *Unsadness.* Length 40 feet. Class B. $4.80.

Chautauqua Girls' Club. No. 6.

"Swedish Basket Ball" as played by the Chatauqua Girls' Club on the lawn in front of their new club building. The club is for girls from 6 to 16 years of age, and affords guided activities for them during the summer months, under competent instructors.

Code Word *Unsaeglich.* Length 120 feet. Class B. $14.40.

Swedish Gymnastics at Chautauqua. No. 8.

Swedish Gymastics. Showing the efficiency of this branch of physical work as taught at the great Chautauqua Summer School for Physical Education.

Code Word *Unsafe.* Length 75 feet. Class B. $9.00.

Chautauqua Aquatic Day. No. 9.

Showing the high and fancy diving, swimming and aquatic sports which are annually held at Chautauqua. They include boat races and graded swimming contests, also canoeing, yachting and all sorts of water sports.

Code Word *Unsafely.* Length 60 feet. Class B. $7.20.

North Atlantic Fleet Bombarding Fisher's Island.

Taken from the bow of the "Alabama" showing the "Kearsarge" and "Massachusetts" bombarding Fort Wright on Fisher's Island, Fort Ferry on Long Island and Fort Michie on Gull Island while forcing an entrance to Long Island Sound through Plumb Gut. Code Word *Unsainted.* Length 175 feet. Class A. $26.25.

North Atlantic Fleet Bombarding Fort Adams, Newport Harbor.

"Kearsarge," "Massachusetts" and "Alabama" bombarding Fort Adams and Castle Hill while entering Newport Harbor.

Code Word *Unsainting.* Length 125 feet. Class A. $18.75.

Sparring Exhibition Aboard the U. S. S. Alabama.

Sparring exhibition between two sailors on the "Alabama." A ring is pitched on the "foc'sl" deck which is surrounded by over 500 blue jackets sitting on decks, turrets, guns, etc. Code Word *Unsaluted.* Length 75 feet. Class B. $9.00.

Sack Race.

Picture taken at an outing of the St. Cecil Lodge, No. 568, F. and A. M., at College Point, Long Island. Very comical.

Code Word *Unsealed.* Length 50 feet. Class B. $6.00.

Snoquoline Falls.

Located near Seattle, Wash. It is 285 feet high and furnishes power for lighting all the towns and cities near Seattle. A beautiful scene and an excellent piece of photography. Code Word *Unscaling.* Length 55 feet. Class A. $8.25.

Seattle Fire Department in Action.

Made while two of the companies were answering an alarm. The famous trick horse of this fire department is hitched to the hook and ladder in this run. A great fire engine scene. Code Word *Unschuldig.* Length 75 feet. Class B. $9.00.

The General Alarm.

Shows sailors lounging around deck. When alarm is given they all run to their stations for battle. Code Word *Unsaftig.* Length 25 feet. Class A. $3.75.

SPECIAL COLORADO SERIES.

The following excellent series of pictures was secured by our special photographers during a trip through Colorado. Special permissions and facilities were courteously granted by officials of the following railroads:

The Short Line ; Colorado Springs to Cripple Creek ; The Rock Island System ; Pike's Peak Cog Wheel Route ; Denver & Rio Grande Railroad.

Broncho Busting.

A fine series of broncho busting pictures secured by our Western photographer at the Fall Carnival in Denver, Colorado. The most complete scenes of broncho busting ever made. Picture No. 1 shows the famous "Thad" Sowders winning the first prize. Sowders is now recognized as the champion broncho rider of the world. He is also the star rider of Buffalo Bill's Wild West Show. Picture No. 2 shows Thomas F. Minor, of Shoshone, Idaho, winning the second prize. Picture No. 3 shows Harry Brennan winning fourth prize.

These broncho busting contests attract thousands of people to the city of Denver and create the greatest excitement. Large purses were offered as prizes, and the championship belt was awarded to "Thad" Sowders.

Code Word *Unraptured.* Length 185 feet. Class A. $27.75.

Sold in the following lengths:

Code Word *Unrath.* Length 50 feet. Class A. $7.50.
Code Word *Unrathsam.* Length 100 feet. Class A. $15.00.
Code Word *Unravel.* Length 150 feet. Class A. $22.50.

Scenes on the Short Line.

From Colorado Springs to Cripple Creek, a distance of only forty miles, there is a railroad whose scenic value has been pronounced by globe trotters to be superior to any other road in the world, not even excepting those of Switzerland. The greatest obstacles in engineering have been encountered, for the road goes boldly over the backbone of the Rocky Mountains at one of its most beautiful points. Other roads have wound their way through canyons and valleys, but this one alone has gone over them, thus looking down on the views the other roads are accustomed to look up at. While climbing up the 11,000 feet to Cripple Creek, many vistas are formed with rock and trees in the foreground and the plains in the distance, stretching out as far as the eye can see. Such views, with the aid of beautiful clouds, form the first section of the film. Cripple Creek, the greatest gold mining camp in the world, then appears. It is situated in a valley, and as the train passes over it, a bird's eye view of the whole town and its environments is obtained. A panoramic picture, taken at this point from the baggage car while the train was rounding a curve, gives a very pleasing effect.

Code Word *Unravelled.* Length 170 feet. Class A. $25.50.

Panoramic View of the Rocky Mountains on the Rock Island System.

This realistic panoramic view of the Rockies is taken from the plains overlooking Colorado Springs. The picture commences with Cheyenne Mountain, which rises abruptly from the plains without foot-hills. Passing by North and South Cheyenne

Canyons, Pike's Peak, rising to the height of 14,147 feet, is seen twenty-five miles in the distance, clothed in its summer garb. The tracks of the Chicago, Rock Island & Pacific Railroad are slowly working to the centre of the picture. Then in the distance appears the smoke of an approaching train. Serpent-like, the train winds its way along in such a manner that both sides of the cars can be seen at the same time. Sweeping on once more, the remaining ridge of the Rocky Mountains stands out in bold relief against the rising clouds.

Code Word *Unrazored.* Length 165 feet. Class A. $24.75.

The Canyon of the Grand.

Taken on the line of the Denver & Rio Grande Railway. The Grand Canyon of Colorado is one of the notable features of the West. Near Glenwood Springs the lofty walls of the canyon soar abruptly to a height of 3,000 feet. Winding among the ragged crags, this picture is one of special interest.

Code Word *Unreadable.* Length 50 feet. Class A. $7.50.

Pike's Peak Cog Wheel Route From Manitou.

The first view is a train returning to the Manitou station from the summit of Pike's Peak. It shows clearly the construction of the engine, cars, tracks, etc., and also the disembarkment of the passengers. The next section of the picture is the actual ascent over the cog tracks, to the summit of the most noted mountain in the United States—Pike's Peak, which is 14,147 feet high. The picture is an approaching view from the front end of the cars, as the engine pushes the train up the mountain instead of pulling it. The grade at places rises twenty-five per cent., or one foot in every four. At first a great amount of foliage is seen. This becomes less as the train ascends. When 11,000 feet elevation is reached, all vegetation disappears. Climbing through untimbered slopes is, without doubt, a new experience for most people. The last part of the film shows the summit of Pike's Peak and its surroundings.

Code Word *Unreadied.* Length 260 feet. Class A. $39.00.

Panoramic Views and Scenes at the Garden of the Gods.

The first scene is a panoramic view of Nature's main entrance to the Garden taken from a mesa opposite. The towering white and terra-cotta rocks are seen through the whole picture, Pike's Peak appearing in the distance through the gateway. The second section is also a panoramic view of the entrance, but it is taken from the inside of the Garden. This picture shows many of the queer formations, among which may be noticed the Temple of Montezuma, the Kissing Camels, the Sioux Head, General Washington, the Two Gods, and the gateway. The third section is a scene of the life in the garden. The celebrated "Balanced Rock" forms the background and before it passes the native burro, the cracker outfit, bronchos, and at the end a photographer very humorously pursues his vocation.

Code Word *Unreadying.*	Length 320 feet.	Class A.	$48.00.
Code Word *Unrealize.*	Length 100 feet.	Class A.	$15.00.
Code Word *Unreason.*	Length 150 feet.	Class A.	$22.50.
Code Word *Unreave.*	Length 200 feet.	Class A.	$30.00.
Code Word *Unreaving.*	Length 250 feet.	Class A.	$37.50.

Broncho Busting Along the Lines of the Denver & Rio Grande Railway.

This picture shows a typical Western scene on the plains, with an artistic mountain background. Here are to be seen cowboys indulging in their favorite sport of broncho busting. These bronchos are the wild horses of the plains and have had no care whatever from man, so naturally their actions are characteristic of vicious animals. First the horse is lassoed, thrown to the ground, saddled and mounted. Then the fun begins. The wild horse begins his tactics to free himself from saddle and rider, and the contortions he goes through makes this picture distinctly Western.

Code Word *Unrecalled.* Length 240 feet. Class A. $36.00.

SPECIAL KLONDIKE SERIES.

The Peel River Indians with Their Dog Teams and Toboggan Sleighs on the Trail.

The Peel River Indians are going to Dawson to see civilization for the first time. They have traveled 1,000 miles over the ice and snow. They have six toboggan sleighs which are loaded with moose and caribou meat. Scene shows them coming down the trail in the winter with the thermometer sixty degrees below zero. This picture was taken at a great risk as these Indians are uncivilized, not having before been in contact with civilization. Code Word *Unrestored.* Length 35 feet. Class A. $5.25.

Race Between Dog Team, Bicycle and Cutter.

This picture was taken on First street, Dawson City. Temperature forty-five degrees below zero. During the long winter months in Dawson City the miners get up races and offer prizes of large sums of money. This is a typical scene. First comes the bicycle, followed closely by the dog teams and the cutter. An exciting race. Gives a good view of the main street of Dawson in winter.

Code Word *Unrettbar.* Length 55 feet. Class A. $8.25.

United States Mail Leaving Dawson City for White Horse.

The mail team is seen leaving Dawson City on one of the coldest days in the winter. The men who are seated in front, are almost buried in furs. They are starting on a long and dangerous journey of 380 miles up the Yukon river, over the ice. The first moving picture ever taken at sixty-five degrees below zero.

Code Word *Unrevenged.* Length 20 feet. Class A. $3.00.

Dawson City Fire Department Going to a Fire.

Winter scene on Front street, Dawson City, with the thermometer forty-five degrees below zero. This is a very interesting scene, showing the fire department going to a fire. Horses are very scarce at the time, and were so slow in their movements over the frozen streets that it causes great amusement to the audience.

Code Word *Unreverend.* Length 65 feet. Class A. $9.75.

Jim Post, the Great Facial Comedian, and His Troubles.

This picture was taken at a temperature of fifty degrees below zero. Jim has returned from a stampede and his wife will not let him in. He is sitting down in the snow, telling his troubles to his bull dog, Romeo. As he cries and tells his troubles, you can distinctly see his breath as it freezes. Very comical. Sleighs and people are seen passing in the background Code Word *Unrichtig.* Length 40 feet. Class A. $6.00.

Firing the Royal Salute at Dawson City by the Northwest Mounted Police.

The Northwest Mounted Police firing a royal salute on water front, Dawson City, in honor of the arrival of Lord and Lady Minto. Taken during the Gubernatorial visit to the great gold mines of the Klondike.

Code Word *Unriddling.* Length 80 feet. Class A. $12.00.

Mule Pack Train Taking Gold Dust to Dawson City.

First comes the fortunate miner who has accumulated a fortune. He is riding a mule and is followed by two others. One is carrying the gold, which is placed in sacks on one side and counterbalanced by heavy boxes on the other and the other mule is carrying household effects. In the background the village of Grand Forks is seen, through which many millions of dollars has passed during the last few years. The trail is in adeplorable condition. The pack train is first seen fording the flood on the trail, and then passes before the audience, the heads of the mules getting larger and larger. Very amusing and sure to cause a laugh.

Code Word *Unrigged.* Length 40 feet. Class A. $6.00.

Lord and Lady Minto With Party, Fording the Rushing Waters of the Klondike on Horseback.

View of the Klondike before bridge was built across the Yukon. In the distance the guard of Northwestern Mounted Police is seen to cross the rushing waters of the Yukon followed by Lord and Lady Minto, Gov. Ogilvie, Mrs. McDonald, wife of Alex. McDonald, called the King of the Klondike, Major Wood, of the Northwest Mounted Police, Barney Sagrue, Wilson and others. As they cross the river on horseback, the waters of the Yukon are seen rushing past, almost carrying the horses off their feet.

Code Word *Unrumple.* Length 70 feet. Class A. $10.50.

Arrival of Lord and Lady Minto at the Barracks, Dawson.

This picture was taken by special request. It shows Lord and Lady Minto's carriage arriving at the barracks. After dismounting from their carriage, they pose for their pictures and then walk toward the audience. Excellent photograph of the Lord and Lady. Code Word *Unriddle.* Length 35 feet. Class A. $5.25

An Old Squaw on the Trail.

The Indians are superstitious. They think that if they allow their pictures to be taken that they will die shortly after. This old squaw refuses to have her picture taken. She covers her head with a black shawl and staggers past the camera.

Code Word *Unsanft.* Length 25 feet. Class A. $3.75.

A Sleigh Load of Squaws.

These Indian women have purchased provisions, etc., at Dawson City, and are returning over the ice on the Yukon to the little Indian village called Moose Hide on the Yukon. Code Word *Unrips.* Length 20 feet. Class A. $3.00.

Working the Rocker, Called a Jigger, on Poverty Bar, Fourteen Below Discovery Bonanza Creek.

The men are seen working a jigger rocker. These men took the jigger from California to the Klondike. They are working on a bar of Bonanza Creek and earning $20 to the man per day. This is a primitive method of mining, the gold passing through holes in a piece of sheet iron and being caught in a blanket placed underneath.

Code Word *Unriggong* Length 20 feet. Class A. $3.00.

Sluice Mining on Gold Hill in the Klondike, Hutchinson and Johnstone's Claim of No. 6, Eldorado.

The photograph was taken in the early spring. The men are seen shoveling the pay dirt into the sluice boxes. They have worked during the winter, picking out the froze pay dirt, fifty feet down a shaft. Now the warm weather has set in, thawing out th ground and they are working hard, as they have to depend on the melted snow from th mountain side for water to sluice with. In the background Bonanza Creek is distinct seen at the bottom of the mountain, giving a fine view of this noted creek. The snow still clinging to the mountain side and the whole scene is one of animation and beau

Code Word *Unrighted.* Length 40 feet. Class A. $6.

$25,000 Clean Up on No. 16, Eldorado.

This shows the final washing of the gold on one of the richest claims in the Klon The coarse gold and nuggets are placed in the pan ready for weighing. During the four years the owner, Professor Lippy, has received over $5,000,000 from this clain

Code Word *Unrighting.* Length 80 feet. Class A. $

1,000 Mile Ride Over the Ice on a Bicycle.

Dr. Richardson, of Dawson, riding his bicycle on his famous thousand mile tri the Yukon. Code Word *Unrestful.* Length 20 feet. Class A.

Working a Long Tom

This is one of the processes of separat
seen shoveling the pay dirt into the rock
is shoveling away the tailings or the br
from it. The water is seen running into

Code Word *Un*

Team of Horses Hauling

Shows a fine team of horses belongi
Dawson up the River Yukon, temperatu

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Dog Teams Haulin

During the summer of 1899 wood was
Dawson man who had to go down the
home with dogs. Code Word *Un*

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g Tom Rocker on Bonanza Creek.

parating the gold from the pay dirt. Two men are rocker, another is working the rocker, while a fourth e broken bed rock after the gold has been washed g into the rocker and rushing down the sluice.

d *Unrightful.* Length 25 feet. Class A. $3.75.

ling Wood to Dawson, Up the Yukon.

longing to the Yukon Saw Mill Co. hauling wood to erature forty degrees below zero.

ord *Unriotcd.* Length 20 feet. Class A. $3.co.

lauling Wood to Dawson City.

was $40.00 a cord in Dawson. The picture shows a the Yukon several miles, cut his wood, and haul it d *Unresolve.* Length 25 feet. Class A. $3.75.

No. 175.

EDISO

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Thomas

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NOTICE.

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MR. EDISON'S SYSTEM O
SUSTAINED

We take pleasure in ann
Circuit Court of Appeal
Edison's method of copyr
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NOTICE.

EM OF COPYRIGHTING MOVING PICTURE FILMS NED BY THE COURT OF APPEALS.

ı announcing to the trade that the United States ɔpeals at Philadelphia has decided that Mr. opyrighting films is legal, and that such copy- ɔm all infringements of that copyright by means or part of any film. The opinion is too long to following extract is the gist of it:

d continuous operation of the camera is such that the ssive pictures is not distinguishable by the eye and is so server will take a very considerable number of pictures ey are identical. It is only when pictures far removed eries are compared that differences are seen, but in every which the christening took place, and on which prominent unch stood, is depicted. To require each of numerous s to be individually copyrighted, as suggested by the ect be to require copyright of many pictures to protect a the negative.

he positive sheet which was copyrighted, we have a s thus copyrighted was a single celluloid sheet on which d been photographically printed or reproduced. That portrayed by light action or photography is unquestioned. tive was obtained, whether by numerous and successive terial. The statute provides for copyrighing negatives, but whether the negative in question was one covered by when the negative as a whole was photographically repro- was a photograph. On that point we feel assured. was made, complainant's celluloid negative simply pos- capacity by light action incident to the photographic art. been thrown by light reflected from the originals and ı to produce a negative, in the reproductive process pro- ht action passed through such transparent negative. The uch positive is pictured on a strip of celluloid and not on terial. In either event, the reproduction is a light-written aphic picture or photograph. To say that the continuous negative was secured was unknown when the Act was hotograph of it was not covered by the Act, is to beg the tion is at variance with the object of the Act which was onstitutional grant of power 'to promote the progress ts.' When Congress in recognition of the photographic amend the act of 1831, and extend copyright protection tive, it is not to be presumed it thought such art could o protection was to be afforded such progress. It must would be a change and advance in making photographs

just as there has been in making books, printing chromos and other subjects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process. From the standpoint of preparatory work in securing the negative the latter consists of a number of different views, but when the negative was secured the article reproduced therefrom was a single photograph of the whole. And that it is in substance a single photograph is shown by the fact that its value consists in its protection as a whole or unit, and the injury to copyright protection consists not in pirating one picture but in appropriating it in its entirety.

"We are further of opinion the photograph in question met the statutory requirement of being intended to be perfected and completed as a work of fine art. It embodies artistic conception and expression. To obtain it requires a study of lights, shadows, general surroundings and a vantage point adapted to securing the entire effect. In *Bolles* vs. *The Outing Company*, 77 Fed. Rep., 966, depicting a yacht under full sail was held to constitute an original work of art, and in view of the recent decision of the Supreme Court, *Bleistein* vs. *Donaldson Company*, 102 O. G., p. 1553, in reference to the character in that regard of a circus poster, we have no question that the present photograph sufficiently fulfills the character of a work of the fine arts. We are also of opinion the sheet was duly marked, for it was such as 'to give notice of the copyright to the public by placing upon each copy in some visible shape the name of the author, the existence of the claim to exclusive right and the date at which this right was obtained,' which in *Burrow-Giles Co.* vs. *Sarony*, 111 U. S., 755, was said to be the object of the statute."

All infringements of Mr. Edison's copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING COMPANY.

New Edison Films.

ROBINSON CRUSOE.

1—Shipwrecked.

The vessel upon which Robinson sailed has just been wrecked, and is seen in the distance being tossed about by the angry seas. Robinson, swimming, is desperately battling against the waves, which break into foam and spray on the rocks and prevent him from landing on the shore. He finally succeeds in climbing on to the rocks, and with a last effort lands safely on the deserted island, when he drops down exhausted with hunger and fatigue.

2—The Raft.

The disabled ship is seen stranded on the coast of the island. Robinson constructs the raft, by means of which he saves whatever provisions are left on board. The raft is then guided around a headland, and penetrates into the mouth of the river.

3—Slow Progress Up the River.

Robinson, struggling against the current of the river, makes but slow headway, but finally succeeds in landing with his raft laden with cases, barrels, arms, ropes, sails and tools, which he has saved from the wreck.

4—Three Days After.

The wreck is fast breaking up; still stranded among the rocks. After Robinson ascertains that the island is uninhabited, he makes another trip to the wreck in hopes of finding therein something still left that will be of use to him. To his great joy he discovers a dog and a cat in the cabin, the sole living survivors besides himself. He is overjoyed at finding these animals, which now become his companions in exile.

5—The Last Hope.

Twenty days after landing on the island he perceives a vessel sailing in the distance. In order to attract the crew's attention, with the aid of a roughly constructed ladder, he ascends the highest point of cliffs on the island. He signals to the ship, but the crew unfortunately do not notice him and the vessel continues on its course, to the despair of Robinson.

6—The Signal of Distress.

Robinson, still in hopes of attracting the ship's attention, lights a fire on the summit of the cliffs, but to his intense grief he sees the ship move further and further off and finally disappear altogether from the horizon.

7—Robinson Building His Hut.

Believing that from now on he must depend upon himself, Robinson, after cutting down trees by means of the tools saved from the wreck, builds his abode, consisting of a wooden fence encircling his hut, which is built against the rocks. For fear of attacks from wild animals he does not equip this hut with the usual door, but enters by means of a trap door made in the roof, to reach which he uses a ladder.

8—Robinson's Observatory.

During the first few years of compulsory sojourn on the island he daily mounts to the top of the cliffs, hungering for the sight of a sail. One day he suddenly notices a horde of cannibals who had just landed upon the beach with several prisoners, one of whom they make preparations to kill and eat. Incensed at this inhuman spectacle, he decides to attempt the release of the victims, and descends the cliffs, clinging to the edges in so doing.

9—The Cannibals.

The savages have just finished devouring one of their prisoners, after which they give themselves up to further hideous rites and ceremonies enacted around the remains of the feast.

10—The War Dance.

At the base of the cliffs the savages proceed to light a great fire, around which they perform a war dance which always follows the celebration of their victory and feast. The chief addresses them, showing them the other prisoner bound with ropes. They receive orders to likewise kill him, but at the moment when a savage, uplifting his hatchet ready to split the head of the unfortunate victim, Robinson suddenly appears on the scene and from behind a rock drops the savage with one shot from his gun.

11—The Rescue of Friday.

The savages, bewildered by the noise of the gun and strange and sudden sight of Robinson, abandon the prisoner, whom Robinson consequently gives the name of Friday, in remembrance of the day of his rescue. He motions Friday to follow him, assuring him that he will be well treated. Friday, overjoyed at his lucky escape, follows his new master and gives himself up to all sorts of pranks and grimaces, and both then climb to the summit of the cliff.

12—Robinson's Flight—The Fall of the Cliff.

While ascending, the savages return to attack them, but Robinson and Friday defend themselves courageously by firing the gun and using their hatchets with good effect on their enemies, who are seen toppling over the edge of the rocks. About twenty of the surviving savages rush forward in a body, but Robinson, with the assistance of Friday, causes a large section of the cliff to become dislodged, which falls in the direction of the savages, bursting in a cloud of dust and small particles, and for the moment stopping the progress of their assailants.

13—The Pursuit.

At last Robinson and Friday arrive at the top, and Robinson shows his servant the way to get into the hut. Seeing the remainder of the savages likewise making for the top of the cliffs, he remains in ambush and kills several of them during their progress. This temporary check allows Robinson time to get to his hut.

14—The Attack on the Hut.

Friday, quicker than Robinson, arrives first, and, at one bound, surmounts the roof. Robinson then arrives, still pursued by the savages, and a terrible fight takes place. The first and second savages are shot down, and another is run through with the sword, while a fourth is dispatched with the hatchet and a fifth is thrown to the ground by Robinson and killed by Friday, who jumps down upon him from the top of the roof. Robinson and Friday then climb into the hut, drawing their ladder after them. The remaining savages, chagrined at the escape of Robinson and Friday, are nevertheless soon dispatched to the very last one.

15—After the Battle.

Robinson instructs Friday in the various arts, and they both commence to feel at home, surrounded by the favorite animals, namely the dog, cat, parrot and goat. A humorous incident takes place. Friday is trying to arrange some bags of flour he has made by grinding the corn in a primitive mortar, when the sacks accidentally fall over him, spilling the contents, and Friday for the moment becomes a "white man."

16—The Chase in the Forest.

Robinson and Friday hunt in the forest. Robinson shoots and wounds an eagle, which drops to the earth, but his bruised condition does not prevent him from making a variety of comic motions.

17—Constructing the Canoe.

After rebuilding his hut, Robinson, with the aid of Friday, hollows out the trunk of a tree, thus making a canoe, hoping this will be useful to him in leaving the island and seeking an inhabited spot.

18—Sailing Around the Island.

They thoroughly test the canoe, and Robinson and Friday sail on the sea around the island.

19—The Earthquake.

Robinson and Friday, returning from a walk, are on the point of re-entering their hut, when suddenly a storm comes up, lifting off and blowing away the roof, while the palm trees are badly twisted and bent by the hurricane. Robinson's cap is blown away by the wind, and he only saves his sunshade from being likewise lost by clinging desperately to it. The wind now reaching the stage of a cyclone, succeeds in tearing away the sunshade, which is seen gradually disappearing into space. The sun becomes obscured, and the earth and hut tremble. Suddenly the cliff is seen to part, crumbling into sections, and with a crash Robinson's hut is reduced to utter ruins. A thunder storm breaks forth, and dazzling lightning illuminates the rocks and landscape.

20—The Mutiny.

It is now twenty-five years since Robinson was shipwrecked on this deserted island, when one day he notices some sailors landing, who had mutinied against their captain and officers. These latter have their hands tied behind their backs, and are maltreated by the drunken crew who intend marooning them, their intention being themselves to take charge of the ship.

21—The Rescue.

Robinson and Friday rush forward, untie the hands of the prisoners, and commence an attack on the mutineers, whom they soon reduce to submission.

22—Robinson Leaves the Island.

Robinson and Friday, in company of the captain and his officers, abandon the deserted island, the captain promising to carry Robinson and Friday back to England in return for the service rendered.

23—The Quay at Southampton.

The ship carrying Robinson and Friday enters the port amid the acclamations of the crowd which is massed together on the quay.

24—Robinson's Triumphant Return.

The news of the return of Robinson and the story of his wonderful experience has excited general enthusiasm in London and he is paraded through the city, reaching St. Paul's Cathedral preceded and followed by a grand procession, consisting of military bands, soldiers, titled personages, and carried on the shoulders of Highlanders, still clad in his goatskin garments sheltering himself with the legendary sunshade, followed by his faithful man Friday, who now poses as a gentleman, having been dressed in the latest fashion. The crowds enjoy the sight, become very enthusiastic and regale themselves after their usual manner.

25—Home, Sweet Home.

Robinson at last reaches his home, and again finds his wife, who has aged greatly, as he himself has grown older. His children also are grown up, and very much changed. The many valuable gifts with which Robinson has been presented upon his return enable him and his family to live in comfort, he now being comparatively wealthy.

During the happy reunion of the family, the back of the picture gradually dissolves and shows Robinson's man Friday in the act of crowning the whole, and bestowing a blessing upon his old master and adopted family.

GULLIVER'S TRAVELS.

Illustrated in five tableaux, as follows:

1. Gulliver's Arrival in Midget Land.
2. Tied to the ground while he is asleep.
3. Dinner in the courtyard, and visit from the Liliputian Queen.
4. Gulliver in the land of giants.
5. Gulliver talking to the giant's daughter.

A complete synopsis of the pictures will be furnished upon application and with each film shipped.

Code Word *Upthrow*. Length 260 feet. Class B. $31.20.

LAUNCHING RACING YACHTS.

LAUNCHING SHAMROCK III AT GOUROCK SHIPYARDS, SCOTLAND.

Launching Shamrock III at Gourock Shipyards, Scotland.

The first part of this film shows Sir Thomas Lipton receiving guests at the shipbuilding yards of Messrs. Denny & Bros., including Mr. Fife and George L. Watson, the designer of the "Shamrock," and Countess Shaftesbury, who christened the yacht. The second part shows the cup challenger sliding down the ways and into the water. Her beautiful and graceful lines can be seen to advantage in this picture.

Code Word *Uprushing*. Length 95 feet. Class B. $11.40.

LAUNCHING CUP DEFENDER "RELIANCE."

A magnificent view of the "Reliance" sliding slowly down the ways, and a panoramic sweep after she gets into the bay. Mr. Nat Herreshoff, the designer, and Captain Barr can be plainly seen on the new cup defender, giving orders to the sailors which are quickly carried out.

Code Word *Upwards*. Length 150 feet. Class B. $18.00.

PANORAMIC VIEW OF TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION."

A fine view of the torpedo boat "Winslow," the boat on which Ensign Bagley, the first American soldier to lose his life in the Spanish-American War, was killed. The picture ends with a close view of the yacht "Constitution," showing the sailors at work on the deck.

Code Word *Upupa*. Length 50 feet. Class B. $6.00.

PANORAMIC VIEW OF HERRESHOFF WORKS FROM BRISTOL HARBOR.

Showing the rear view of the "Reliance" before launching, and also the "Sunbeam" (tender of the "Reliance"). Scene ends showing the Herreshoff residence and a son of Mr. Nat Herreshoff playing on the shore.

Code Word *Upturning*. Length 100 feet. Class B. $12.00.

DELHI CELEBRATIONS.

VICEROY OF INDIA'S ROYAL LEVEE.

A most elaborate procession, with an Oriental profusion of splendor and magnificence unthought of in America. This superb pageant, with its enormous and elaborately bedecked elephants, and its footmen in native East Indian costume, is here shown in all its splendor. There were over 200 elephants in the

procession, and those shown in our picture stand out in stereoscopic relief from the far-reaching background. Each elephant carries a large howdah, which is decorated with the finest silks and satins, gold, jewels, ivory and silver; and must be seen to be appreciated. H. E. the Viceroy, and Lady Curzon, T. R. H., the Duke and Duchess of Connaught, the Nizam of Hyderabad, the Gaekwar of Baroda, the Maharajahs of Myson and Travancore, and a number of gorgeously attired Indian Princes, glittering with jewels, are in the howdahs. The attendants are fanning the elephants as they pass the camera. An excellent piece of photography. Code Word *Upheaped.* Length 240 feet. Class B. $28.80.

PAGEANT OF EAST INDIAN PRINCES.

Another of the pictures taken at the Delhi Durbar in India. The pageant is made up of gorgeously decorated elephants, on the backs of which are the howdahs in which the Indian Princes and Princesses are seated. The route is lined with East Indian and English soldiers. On the head of each elephant there is an attendant with a large fan, which is used to keep the flies and other insects from annoying the huge beasts. There are also a number of attendants marching on foot alongside of the elephants. These carry the ladders which are used in reaching and alighting from the howdahs. This is an excellent view of the procession and is sure to please any audience.

Code Word *Uphanging.* Length 160 feet. Class B. $19.20.

PROCESSION OF GIANT ELEPHANTS IN INDIA.

Taken at the gorgeous Delhi Durbar. These elephants are the largest in captivity. The howdahs which they carry are made of the most expensive material and are decorated with precious metals and gems of all kinds. One of the most wonderful pageants ever photographed.

Code word *Upgazing.* Length 150 feet. Class B. $18.00.

ARTILLERY EXERCISES.

Here is an excellent picture showing how well the drivers and horses handle heavy artillery in India. A number of pieces of artillery are shown being driven between marks which are placed so close together that the wheels of the gun carriages can just pass between them without knocking them down. The action is very rapid, and only in few cases are the blocks, which are used for marking, knocked down. Code word *Upclimbed.* Length 100 feet. Class B. $12.00.

RAILWAY SCENE IN INDIA.

The cars used on this railroad are very small and the seats used in them are settees, similar to those used in parks. The roof and one side of each car is covered with canvas to keep out the burning rays of the sun. There are no steps on the cars; the floors of them being on a level with the station platform. A very novel railway scene. This railroad was specially constructed for visitors to the Delhi Durbar. Code word *Upgaze.* Length 75 feet. Class B. $9.00.

HINDOO STREET SCENE.

Chandy Chowk, the Wall street of Delhi, India. A typical East Indian street with its swarms of native business men walking to and fro; also numerous vehicles of all kinds drawn by horses and oxen. Full of animation and a very interesting subject. Code word *Upfill.* Length 100 feet. Class. B. $12.00.

TRADERS OF THE EAST INDIAN EMPIRE.

In this busy scene, with its motley crowd of traders; officials, coolies and representatives of the East Indian Empire pass the camera. Their varying costumes, expressions and gestures form a most characteristic subject, full of entertaining movement, and presented in a film of very fine quality.

Code word *Uproar.* Length 60 feet. Class B. $7.00.

SCENES TAKEN ON THE MID-WINTER CRUISE OF THE S. S. "PRINZESSIN VICTORIA LUISE" OF THE HAMBURG-AMERICAN LINE.

PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE" AT SANDY HOOK, N. J.

This picture shows the pilot climbing over the rail and down a rope ladder. A rowboat, pulled by two men, comes alongside. The pilot jumps in and they pull away. Code word *Uplifting*. Length 60 feet. Class B. $7.20

NATIVE WOMAN WASHING A NEGRO BABY IN NASSAU, BAHAMA ISLANDS.

Here a negro woman is shown washing her three-year-old boy in a tub of water. The child seems to enjoy it until he gets some soapsuds in his eyes, when he makes some very comical facial expressions. Background shows a typical native yard and hut. Code word *Uplift*. Length 70 feet. Class B. $8.40.

NATIVE WOMEN COALING A SHIP AT ST. THOMAS, D. W. I.

Women (natives of the Danish West Indies) are here seen, coaling ship by means of bushel baskets which they carry on their heads. They walk up a long gang plank and dump their loads into a coal chute on the side of the ship. This picture was taken very close, showing the women to good advantage.

Code word *Upcrest* Length 90 feet. Class B. $10.80.

WHARF SCENE AND NATIVES SWIMMING AT ST. THOMAS, D. W. I.

While laying alongside of coal dock at Charlotte Amelia, St. Thomas, tourists are seen amusing themselves by throwing money to the negro boys, who jump from the dock into the water and fight among themselves, diving to the depth of 25 and 30 feet for the coins.

Code Word *Upmost*. Length 55 feet. Class B. $6.60.

WEST INDIAN GIRLS IN NATIVE DANCE.

Five St. Thomas Belles are seen dancing the "she-she," their native dance. It is similar to the Oriental Dance. The background is a beautiful garden, full of tropical plants, etc. Very interesting.

Code word *Uplandish*. Length 65 feet. Class B. $7.80

COALING A SHIP AND SCRAMBLING FOR MONEY AT ST. THOMAS, D. W. I.

Panoramic view of the coal docks at St. Thomas, with ship in background. Picture opens showing tourists throwing money on the dock, and a large crowd of men and women are seen to fight like mad for it. The camera then makes a sweep, showing between 200 and 300 women coaling ship.

Code word *Uplocks*. Length 110 feet. Class B. $13.20.

PANORAMIC VIEW OF THE RUINS OF ST. PIERRE FROM THE BAY.

Panorama taken from a boat running about 150 feet from shore, showing ruins of the entire city for about two miles in length. Mt. Pelee can be seen smoking in the background.

Code word *Upleading*. Length 325 feet. Class B. $39.00.

NATIVE WOMEN WASHING CLOTHES AT ST. VINCENT, B. W. I.

Eight or ten negro women are shown washing clothes in a small stream near Kingstown, St. Vincent. The women are almost nude. They wash the clothes by rubbing and beating them upon the rocks.

Code word *Uplifted*. Length 60 feet. Class B. $7.20.

PANORAMA OF MORRO CASTLE, HAVANA, CUBA.

Panorama of Morro Castle taken from a ship while leaving the harbor. This fortification was made famous during the Spanish-American War.

Code word *Uplooking*. Length 65 feet. Class B. $7.80.

TOURISTS PLAYING SHUFFLE BOARD ON S. S. "PRINZESSIN VICTORIA LUISE."

A party of tourists playing shuffle board and throwing rings on the sun-deck of the "Prinzessin Victoria Luise." The players have a hard time on account of the heavy sea. A steward, who is waiting on the players, is seen to slide clear across the deck on his hands and knees, much to the amusement of a large crowd of lookers on. Code word *Upogebies*. Length 70 feet. Class B. $8.40.

THE GAMBLER'S CRIME.

The interior of a saloon is first shown. A man enters and after taking a drink, is introduced to some card players. He joins the game. Scene changes to a street with a gambling house in the background. As the victim seems to be a "good thing" in the game mentioned above, the gamblers lay in wait for him. He comes; is induced to go to the gambling house; submits, and is next seen entering the card room. He sits at one of the tables and plays a few hands. He loses all he has. The usurer appears and lends him money on his note. He still loses. After getting rid of all, he jumps madly from the table, and tossing the cards in the air, leaves the place. Scene now changes to the usurer's office. The gambler enters. The usurer demands payment of the note and the gambler refuses to pay, saying he knew nothing of having given a note to him. At this, the usurer goes to his desk to get the note and show it. The gambler, now seeing his chance to rid himself of the old money lender, picks up a knife from the table, and stepping up behind the old man, plunges it into him. He then scatters the papers all over the room in an attempt to find the note, but fails, and before leaving, stabs the old fellow again. Next scene shows the murderer at home with his wife and child. Judging from the expressions on their faces, his wife is endeavoring to persuade him to give up his bad habits. Suddenly there is a knock at the door, which is answered by the child. The police arrive and arrest the murderer. A very pathetic scene is here shown as the gambler parts with his little girl. Next the courtroom is seen. The judge and jury are seated in their places, and the prisoner is brought before them. His wife and child appear, and he endeavors to reach them but is held back, and they are induced to leave the room. The case proceeds; the prisoner is found guilty, and the death sentence imposed. Here he falls in a faint. Next scene shows the murderer in his prison cell. He is dreaming. A vision of his sick wife and child appears to him. He rises, gasps, and falls exhausted to the floor. Next is shown the death chamber. The rope is placed around the prisoner's neck, the trap sprung and a wretched life is ended. This film depicts a very strong moral.

Code Word *Upseekest*. Length 540 feet. Class B. $64.80.

NEW BULL FIGHT.

Grand entrance of bull fighters, including matadors, picadors and banderilleros. Picador is seen teasing a bull. Suddenly the enraged animal charges at the horse, and drives his long sharp horns into him. The picador dismounts, removes bridle and saddle, and shortly the horse staggers from loss of blood and drops dead. The matador is next seen. The bull charges at him, but he quickly steps aside and plunges his sword into the unfortunate animal between the shoulder blades. It reaches the heart and the bull drops over, dead. He is then dragged from the ring by the flunkies. Very realistic.

Code word *Upsending*. Length 175 feet. Class B. $21.00.

LONDON FIRE SCENE.

Here is shown one of the largest fires London has ever had. It was in a very thickly settled section of the city and the damage done was enormous. Various views are shown in which the firemen are seen playing the hose on the burning buildings and ruins. In the last section of this film the entire wall of one building is seen to fall, and as it strikes the ground great clouds of smoke and dust rise in the air. A very exciting fire scene.

Code word *Upset*. Length 165 feet. Class B. $19.80.

SCENES TAKEN AT THE MID-LENT CARNIVAL AT NICE, FRANCE, 1903.

PROCESSION OF FLOATS AND MASQUERADERS.

In this picture we present a scene which is unsurpassed by anything of its kind in the world. Thousands of people take part in this festival. The various costumes, grotesque figures, and masks, and the magnificent floats, make the picture a scene of remarkable interest. The variety of effects shown in the procession are such as will long be remembered by those fortunate enough to have seen it. The film is sure to please the most fastidious and prove a winner from start to finish. Code word *Uppermost*. Length 300 feet. Class A. $45.00.

Also sold in lengths as follows :

Code word *Uproll*. 100 feet. Class A. $15.00.
Code word *Uprolled*. 200 feet. Class A. $30.00.

BATTLE OF CONFETTI.

This picture was taken in front of the judges' stand and brings into view, "The Square" which was the centre of festivities. The panoramic device is set in motion, and swinging from left to right, shows the great crowds of people dancing and throwing their confetti in every direction.

Code word *Upridging*. Length 105 feet. Class A. $15.75.

A BATTLE OF FLOWERS.

A beautiful scene showing numerous carriages and floats, handsomely decorated with flowers of every description. As the carriages pass by the great crowd of spectators, the occupants are seen throwing flowers at the people. The end of this picture shows the prize winners. Very interesting .

Code word *Upridge*. Length 325 feet. Class A. $48.75.

Also sold in lengths as follows :

Code word *Uproaring*. 100 feet. Class A. $15.00.
Code word *Uproarious*. 200 feet. Class A. $30.00.

MISCELLANEOUS.

TRAINING THE HOUNDS.

A large pack of fox hounds are shown in the open country. The trainers are taking them over the section of ground which they think the fox will cover in the coming hunt. There are over one hundred dogs in the pack, and as they scamper around with noses to the ground, they present a pleasing spectacle. The scene now changes to the kennel at feeding time. The hounds are called to the troughs, but as they do not all answer at the same time, are driven back to the sheds and called again. This time they all come with a rush. Their food is

placed in long troughs and as the dogs line up on both sides of these troughs they are seen to push one another aside in their wild excitement to get something to eat. Code word *Upgrowth.* Length 80 feet. Class B. $9.60.

PANORAMIC VIEW OF MONTE CARLO, MONACO.

Taken from the balcony of the Hotel de Paris, almost opposite the famous Monte Carlo Casino, known throughout the entire world as the greatest gambling resort in existence. As the camera is slowly revolved, it brings into view the beautiful palm gardens and many of the grand buildings. The picture ends showing the grand entrance to the Casino, and many people are seen entering and leaving the building. Very fine photographically, and an interesting subject. Code word *Upraising.* Length 115 feet. Class A. $17.25.

PHANTOM RIDE ON THE CANADIAN PACIFIC.

This subject is the most magnificent panoramic view ever taken in the Canadian "Rockies." The entire picture is of a stereoscopic quality which has excited the most enthusiastic praise wherever shown. The scenery is the most magnificent on the North American continent. Innumerable short tunnels are passed, high bridges and many other picturesque effects are shown, and the view, taken from the front of a train running at high speed, is one that even tourists riding over the line are not privileged to enjoy.

Code word *Upsetting.* Length 200 feet. Class B. $24.00.

We also sell a 100 foot strip. Code word *Uptake.* Class B. $12.00.

THRESHING OUTFIT AT WORK.

This most interesting picture opens by bringing into view a large threshing machine in operation, and gives an audience a perfect idea of how work of this kind is accomplished with modern machinery.

Code word *Upenees.* Length 75 feet. Class B. $9.00.

WHEAT HARVESTING MACHINES IN OPERATION.

Four of the largest wheat harvesting machines in existence are here shown in operation. Each machine is drawn by four horses. A very interesting subject.

Code word *Upcoileth.* Length 125 feet. Class B. $15.00.

FELLING AND SHIPPING HUGE TREES.

This is the first motion picture of its kind ever attempted. It shows the wood choppers felling enormous trees. As each tree falls, it is seen to carry with it all the small trees and many branches of the taller ones. After the trees are cut down they are hauled to the river by dummy engines. A chute of heavy logs is built from a point high up on the banks of the river to a distance of about thirty feet out in the water, and the trees after being trimmed and cut into great logs, are shot down the chutes into the water, where they are coupled together and floated down stream to a landing place near the saw mills. As the logs strike the water when leaving the chutes, they throw the spray high in the air, presenting a beautiful effect in the picture. The landing place above referred to is next shown. Here is another chute up which the logs are hauled and loaded on cars especially constructed for this work. The next and last scene shows a train load of logs being hauled to the saw mill. An excellent piece of photography and a very instructive subject.

Code word *Upclimbing.* Length 375 feet. Class B. $45.00.

Sold in shorter lengths if desired.

ROUNDING UP AND BRANDING WILD HORSES.

This picture shows a number of cow-boys rounding up a herd of wild horses and driving them into an enclosure where they can count them without difficulty and then brand them. After the horses are all counted, they are lassoed and

taken into a section of the enclosure which is spread with straw. Here they are thrown to the ground and branded. After the branding the animals jump to their feet and kick around in a lively manner.

Code word *Upclimb.* Length 250 feet. Class B. $30.00.

SPEARING SALMON.

Picture taken at one of the rapidly flowing shallow rivers of Canada, and shows a number of salmon fishermen coming down the stream to a spot that is most advantageous for their work. They stand in a row about twenty feet apart, and as the salmon come down the stream, spear them. If the first man in the row misses a fish, the second makes an attempt to catch it. Very often the entire row of men try to catch the same fish and miss it. A very lively sport. The men must be very quick to catch a salmon in these waters as they run very fast. At the end of the picture one of the fishermen is seen to spear the same fish several times, lifting it out of the water each time, and finally it gets away from him. His antics while trying to catch this particular fish are very funny.

Code word *Upfilled.* Length 175 feet. Class B. $21.00.

ENGLISH BARNYARD SCENE.

Here we present a most interesting scene taken at an English barnyard. It shows a young man and girl feeding a large number of fowl. A very fine picture, and especially pleasing for women and children.

Code word *Uphide.* Length 70 feet. Class B. $8.40.

PROCESSION OF CHINAMEN IN PEKIN.

This scene was taken on the outskirts of Pekin, China, and shows a number of Chinamen passing in a procession. The expressions on the faces of some of them as they turn around to look at the camera are very funny. At times, it is with great difficulty that the leaders of the procession can keep the throng moving.

Code word *Upcurls.* Length 85 feet. Class B. $10.20

MARKET SCENE IN HANOI, CHINA.

Here is shown the principal market place in Hanoi. An immense number of Chinese coolies, men, women and children, rush to and fro endeavoring to dispose of their wares and purchase other goods for the money obtained. A very interesting and characteristic Chinese scene.

Code word *Upgrowing.* Length 85 feet. Class B. $10.20.

PANORAMIC VIEW OF THE ALPS FROM AN ELECTRIC CAR.

Scene taken from the front of a car running high up along the side of one of the highest mountains in Switzerland. On the left is a deep ravine, and in the distance can be seen a very long stone bridge. The car runs down grade to the bridge. This picture presents an excellent stereoscopic effect and shows the beautiful scenery of this wonderfully mountainous region to good advantage.

Code word *Upingo.* Length 175 feet. Class B. $21.00.

PANORAMIC VIEW OF GENEVA, SWITZERLAND.

Panoramic view taken from a car descending the Funicular railway, and showing the lake in the background. This picture is remarkable for its clearness and extraordinary stereoscopic effects.

Code word *Upright.* Length 145 feet. Class B. $17.40.

ORIENTAL DANCERS.

Turkish harem scene. Three pretty Turkish maidens are shown. Two of them play music while the third dances. This is the very best of the Oriental dance pictures. Some new movements are introduced.

Code word *Upland.* Length 105 feet. Class B. $12.60.

CHINESE NATIONAL DANCE.

This is a picture of "Ling Foli," the famous Chinese dancer, going through one of her performances called the "Nail Dance." One of the features of this picture is the enormous length of the dancer's finger nails.

Code word *Upcoils.* Length 75 feet. Class B. $9.00.

LANDING, SORTING AND GUTTING FISH.

Here we see the catch being unloaded from the ship. Large baskets full of fish are dumped on the wharf. Next is seen a number of girls sorting the fish and placing it in baskets. The scene again changes and shows the fish being gutted and cleaned. Code word *Upfilling.* Length 200 feet. Class B. $24.00.

Sold as follows :

Landing, 75 feet.	Code word *Upflowing.*	$9.00.
Sorting, 75 feet.	Code word *Upgather.*	$9.00.
Gutting, 50 feet.	Code word *Upgathered.*	$6.00.

ENGLISH SOLDIERS AT GUN DRILL.

An excellent picture showing a troop of English soldiers drilling.

Code word *Upshoot.* Length 45 feet. Class B. $5.40.

GAME OF PUSH BALL.

As played at the Crystal Palace, London, England. This is a new sport and is the very opposite of foot-ball. A huge, rubber sphere, which is about ten feet in diameter, is pushed in opposite directions by the contending teams, and some very exciting rushes and scramblings ensue. Very novel.

Code word *Upshooting.* Length 140 feet. Class B. $16.80.

PRIZE WINNERS AT THE DOG SHOW.

This is a picture of probably the greatest collection of prize dogs ever gathered together. Here they are in all shapes, sizes and breeds. Lovers of animals, and those admiring beautiful photography will appreciate this subject. It is full of action and incident from beginning to end. The dogs are all photographed in rapid succession at close range, making them appear full life size when the picture is projected upon the screen.

Code word *Upskip.* Length 160 feet. Class B. $19.20.

THE LITTLE MATCH SELLER.

A beautiful and pathetic picture based on the fairy tale by Hans Andersen On a winter night, a little match girl is seated in a church doorway, and as the snow falls heavily, she strikes matches from her stock in order to warm her freezing fingers. As each match flares up she sees in its glow visions of warmth and comfort, of her mother who is dead, and finally of a beautiful angel. This last vision grows clearer and brighter, and as the little girl sinks upon the doorstep frozen and exhausted, her spirit is seen to leave the body, join hands with the angel and ascend to heaven. A policeman then finds the little match seller sleeping her last sleep in the snow.

Code word *Upspear.* Length 200 feet. Class B. $24.00.

THE SOLDIER'S RETURN.

A pathetic and life-like series of pictures. A soldier, returning from the war, finds his humble cottage empty and desolate. Neighbors and friends crowd around him and inform him that his aged mother has gone to the poor house. He immediately hastens thither and a touching scene occurs at their meeting. The mother's departure from the institution leaning on her stalwart son's arm, and her farewell to the old women inmates, is affectionate in the extreme. Home again, the mother sits contented in the doorway while her soldier boy works busily in the little garden. A beautiful story told in a manner that appeals directly to the heart. Code word *Upspeared.* Length 185 feet. Class B. $22.20.

BERLIN FIRE DEPARTMENT AT DRILL.

Taken at a time when the Kronprinz was inspecting the Berlin Fire Department. In the background is seen the front of a high building. Ladders of various kinds are shown placed against it and hung from its numerous windows. Ropes are also seen hanging from the roof. A large body of men rush toward the building, scale the ladders, climb the ropes and disappear through the windows. At the word of command they return to the ladders and ropes, and soon reach the ground, returning on a run to the starting point. Scene now changes to a fire run. Each fireman as he passes salutes the Prince. As the bugler gives the command, the hose is stretched and the engines are started pumping. Great volumes of smoke rise in the air from their smokestacks. The firemen raise the ladders and, after running the hose up to the roof of a building, proceed to put out an imaginary fire. Code word *Uproared*. Length 115 feet. Class B. $13.80.

Also furnished in strips as follows :

Code word *Uproot*. 65 feet. Class B. Showing Ladder Drill. $7.80.

Code word *Uprolling*. 50 feet. Class B. Showing Fire Run. $6.00.

CORONATION PROCESSION PASSING UNDER CANADIAN ARCH.

One of the finest views of the Coronation Procession. The State Coach containing the King and Queen of England is here shown to good advantage.

Code word *Upspring*. Length 150 feet. Class B. $18.00.

HUMOROUS, MYSTERIOUS AND ACROBATIC.

SPRING CLEANING.

One of the greatest comedy films ever taken; illustrative of a topical event and thoroughly up to date. It consists of a series of humorous catastrophes following each other in such rapid succession that at the finish of the subject the audience is left convulsed with laughter. Like the celebrated character of Mrs. Macstinger, in Dickens' "Dombey & Son," the lady of the house is evidently in the throes of spring cleaning. Her husband wanders disconsolately from room to room, trying to find one spare corner, where he can write a letter in peace. His adventures with the domestics, painters, paper hangers, chimney sweep and other assistants in the art of housecleaning, while loking for a secluded spot, constitute the whole story. The subject is clear throughout, photographically perfect, and the humor is such, that we can safely predict it will be a winner wherever shown.

Code word *Upstand*. Length 210 feet. Class B. $25.20.

A SCARECROW TRAMP.

A rather hungry looking tramp is seen entering a kitchen. On the table he sees chicken, ham and numerous other good things to eat. Not satisfied with these, he looks in the closet, and finds a bottle of wine and a loaf of bread. Taking out his handkerchief, he proceeds to wrap up all the good things and take them away to some secluded spot, where he can satisfy his hunger and thirst without being annoyed. Suddenly he hears a noise. Someone has discovered him. Throwing his bundle one side, he jumps for the closet and closes himself in it. A policeman now enters and after looking around for the tramp, his eyes rest on the closet door. As he opens it, the tramp jumps out, and nearly blinds and smothers him with a panful of flour. Weary Willie now pushes the "cop" into the closet and locks him there. He then makes his escape with the bundle. The "cop" soon knocks down the closet door, and as he crawls out into the kitchen, presents a very ludicrous appearance. He is bound to catch the thief,

however, and rushes out of the door. Here the scene changes to an open field, with a house in the background, and an old coat and hat placed on sticks as a scarecrow, in the foreground. The tramp comes along in great haste and seeing the scarecrow, decides to take its place. He hurriedly dons the old coat and hat, and after tossing the sticks on which they were placed, on the ground, he stretches out his arms and stands perfectly still. The policeman now comes toward the camera on a run, and not seeing the sticks on the ground, falls over them. He gets up very quickly, more mad than hurt, and proceeds to find the tramp. The tramp now sits down to enjoy his meal. The scene again changes, and next we see Weary Willie stretched full length on the grass, after "filling in" and enjoying a smoke from a stump of a cigar.

Code word *Uptraining*. Length 205 feet. Class B. $24.60.

ENGLISH AND FRENCH BOXERS.

Something new in boxing. An Englishman and a Frenchman come together, and as the Englishman lands hard on the Frenchman's jaw, the Frenchman goes to the floor on his hands, and lands with both feet on the Englishman's solar plexus. The Frenchman fights with hands and feet, and it is with difficulty the Englishman can ward off all the blows. Very unique and interesting.

Code word *Upturn*. Length 95 feet. Class B. $11.40.

HOW THE VALET GOT INTO HOT WATER.

A middle-aged stout gentleman is seen to enter his bathroom. After removing his trowsers, he notices a little steam coming from the water in the bath-tub. He feels the water and finds it hot. In a rage, he rings for his valet, and when he arrives, chastises him for not attending properly to his business. The valet tries to make excuses. This angers the gentleman and he pushes the unfortunate fellow into the tub of hot water.

Code word *Upthrowing*. Length 60 feet. Class B. $7.20.

SMILES AND TEARS.

A comical looking man facing the audience and reading a letter, evidently from his wife, who is on a visit to her mother. Judging from his smiling countenance, she has started the letter with some very nice story. Suddenly the expression on the man's face changes. His mother-in-law is going to pay him a visit. Here he is seen almost crying. He braces up, however, and as the picture closes, it brings his face closer and closer, until it is of an enormous size. Very humorous facial expressions. Code word *Upthunder*. Length 70 feet. Class B. $8.40.

THE ANGLER.

An old man is seen holding a fishing pole. As he lets the line run with the stream, he imagines he feels the fish nibbling, and the expressions on his face are very funny as he anxiously awaits a good bite. Suddenly he thinks he has it and pulls in his line with great haste. To his surprise and disappointment, he finds that he has only caught an old shoe. Very amusing. Facial expressions extraordinary. Code word *Upteared*. Length 45 feet. Class B. $5.40.

BUYING A BABY.

A newly married couple desiring a baby, visit a doll shop and after looking over the large dolls, decide that they want a genuine baby. The attendant, seeing that her prospective customers desire a real baby instead of a doll, advises them that she can supply the demand. She takes them through a door in which there is a sign "Reserve." Here the scene changes to a cabbage patch and the trio is seen to enter. Cloths are spread on the ground and from the large heads of cabbage are taken a number of tiny babies. They are placed on the ground, where they squirm and kick around. After about eight babies are looked over,

the couple select one and pay for it. Then they leave the garden with their treasure, closing the picture. A novel and very unique subject, certain to please.

Code word *Upgrow*. Length 315 feet. Class B. $37.80.

DISAGREEABLE RAILROAD PASSENGERS.

Old gentleman stretches himself on the long seat of a French railway car, after placing numerous bundles in the rack above him, and also in the rack over the seat in the opposite side of the compartment. Train stops at next station and lady enters with her pet dog. Having bundles of her own which she wishes to place in the rack over her seat, she takes down the old man's bundles and places them on him and his seat. She then begins to fondle the dog. Old man gets angry, takes his large pipe and begins to smoke. Lady objects and after an argument snatches the pipe from the man and throws it out of the window. The man reciprocates by throwing the dog out. Lady enraged, tugs vigorously at the bell rope. Train stops and scene changes to outside. Behold the dog sitting on his haunches with the pipe in his mouth, much to the surprise of the old gentleman and lady, and also the audience.

Code word *Upheaving*. Length 125 feet. Class B. $15.00.

SPILLED MILK.

This very amusing picture opens by showing a mischievous boy knocking on the door of a house. After knocking he runs away and when the lady of the house opens the door there is no one to be seen. When the door is closed the urchin returns, hammers on it as before, again running off. This time the door is opened by a desperate looking man, who is evidently suffering from a severe case of neuralgia, judging from the way his head is bandaged. He is armed with a large stick, with which he intends to punish the culprit, but as he cannot find him, he returns to the house to wait for him to come back. A milkman now appears upon the scene with a large can of milk, and setting it down by his side, knocks on the door. The door is quickly opened and the invalid rushes out upon the milkman, upsetting him and the milk, and making a laughable finish as the pair flounder around on the sidewalk in the milk.

Code word *Upholstery*. Length 55 feet. Class B. $6.60.

ANIMATED DOLLS.

Scene, children's bedroom. Two little girls preparing for bed. Papa and mamma arrive and after telling the children that the fairies will bring them dollies, if they are good and go to sleep, leave the room evidently to go shopping. The children soon go to sleep and the fairy comes with the dolls. After setting the dolls on the floor, the fairy disappears. The dolls, which are dressed as boy and girl, come to life and begin to make love to each other. They make so much noise, however, that they wake up the children. Upon seeing the action of the little people, the children are very much amused, and sitting up in bed, they watch the performance. Finally, the dolls, upon seeing that they are discovered, resume inanimate form, and the children jump out of bed to get them. After placing them on the floor in the middle of the room, the children kneel and pray for the good fairy to come and put life in their dollies again. A very amusing and pretty picture. Code word *Upholding*. Length 140 feet. Class B. $16.80.

RESOURCEFUL WAITER.

Man enters restaurant and sits at table. Waiter takes his order, and departs to have the meal prepared. He returns with the soup and other eatables. After placing the second course of the meal on a table in an adjoining room, he proceeds to serve the soup. While the waiter is taking the customer's order for dessert, a huge dog enters the room where the second course was placed on the table, and upon seeing the meat, helps himself. The waiter upon returning to the room

for the second course, is surprised to see part of it on the floor. The dog again appears, and the waiter, knowing that he is the culprit, commands him to "cough up," which he does. Here we see the dog giving back what he has eaten, piece by piece. When the waiter gets all the dog has eaten, he proceeds to pick up the remainder from the floor. The customer now has a job on his hands. When he attempts to cut the meat, he finds the knife is dull, or the meat is tough. The facial expressions on both waiter and customer are very funny, and the picture ends by the customer giving up in disgust.

Code word *Upheave.* Length 140 feet. Class B. $16.80.

WINDOW CLEANER'S MISHAP.

A porter is endeavoring to clean the windows of a store, when a rather stout lady begins to shake rugs from a window higher up. The porter is annoyed at this, and seizing the rug, gives it a tremendous pull, dragging the lady from the second story window to the sidewalk. She jumps to her feet, more angry than hurt, and to get even, pulls the porter and ladder over backwards; but he is evidently made of India rubber, for as soon as he strikes the ground the ladder bounds upright again with him on the top. He then empties a large pail of water on the housekeeper's head to cool her temper. A very humorous film. Code word *Upstarted.* Length 45 feet. Class B. $5.40.

THE PROFESSOR AND HIS FIELD GLASS.

An old gentleman is shown on a village street, looking for something through a field glass. Suddenly, he levels the glass on a young couple coming up the road. The girl's shoe string came lose, and her companion volunteers to tie it. Here the scene changes, showing how it looks through the old man's glass. A very pretty ankle at short range. Scene changes back again and shows the old fellow tickled to death over the sight. The couple, who, by the way, caught "Peeping Tom," come toward him, and as the young man passes behind him, he knocks off his hat and kicks the stool on which he is sitting, from under him, making the old chap present a rather ludicrous appearance, as he sits in the street.

Code word *Upstayed.* Length 65 feet. Class B. $7.80.

WORKMAN'S PARADISE.

Scene, a building in course of construction. Hodcarrier arrives, and placing the hod in an upright position, he turns his attention to a load of bricks nearby. Wishing to fill the hod and being too lazy to stoop for the bricks, he commands them to come to him. Suddenly the bricks are seen to rise from the ground and jump into his hands. One by one they are placed in the hod, until it is filled. His commands thus far, having been obeyed, he tries it again on the hod. Walking away from it, he beckons it to follow him, and instantly it begins to move. Scene now changes to the scaffold. The hodcarrier jumps to it from the ground, and is followed by the hod and bricks. After emptying the hod, he goes for mortar and this is secured in the same way as the bricks. After putting the mortar on the board used for holding it, the hodcarrier leaves the scene. Upon seeing the success met by the hodcarrier, the bricklayer, who has been working on the scaffold, tries his hand with the magical bricks and mortar. He commands them to come to him. They rise from where they were placed by the hodcarrier, and adjust themselves in place on the building. A very amusing subject and sure to cause a laugh.

Code word *Uprightly.* Length 170 feet. Class B. $20.40.

MODERN HOUSEFURNISHING.

Enter landlord and tenant. Rooms rented. Furniture arrives. Tenant very busy. Must settle things and have dinner ready when wifey arrives. Household

effects come in through windows and doors on the fly. As they come, they are caught by the tenant and rapidly placed where they belong. Pictures are placed on the wall, curtains are hung, dishes and other utensils put in place on the table and in the pantry, as if by magic. After things are settled and the dinner, which came in with the dishes, is all on the table, wifey appears, and complimenting "hubby" for his wonderful work, they sit down at the table to eat. A very mystifying subject, and sure to please the most critical.

Code Word *Uphold.* Length 115 feet. Class B. $13.80.

FEMALE CONTORTIONIST AND ACROBATIC DOG.

A female contortionist is here shown, turning handsprings and with her trained dog going through numerous evolutions. The dog runs over her body while she turns handsprings. The picture ends showing the dog balancing itself from her feet as they are spread, while the girl balances herself on her shoulders, feet upward. A remarkable act and an excellent piece of photography.

Code Word *Upharsin.* Length 150 feet. Class B. $18.00.

SIX SISTERS, DAINES.

The most remarkable female acrobatic act on earth. These wonderful performers do some of the most difficult and dangerous acrobatic feats that it is possible to imagine, and all of their tricks are entirely new.

Code Word *Upstaying.* Length 320 feet. Class B. $38.40.

Also sold in lengths as follows:

Code Word *Upstroke.* Length 50 feet. Class B. $6.00.
Code Word *Upswarm.* Length 100 feet. Class B. $12.00.
Code Word *Upswarmed.* Length 150 feet. Class B. $18.00.
Code Word *Upswarming.* Length 200 feet. Class B. $24.00.
Code Word *Upswell.* Length 250 feet. Class B. $30.00.

FIGHTING RAMS.

Taken in India. Two rams, one black and the other white, are seen being held at a given distance apart, and as they are let go, rush toward each other with great force. They back away and come together head to head several times. Twice they do not come straight, and as the heads meet on one side one of them is seen to turn a somersault from the force of the blow. A favorite sport in India. Code Word *Uptrace.* Length 40 feet. Class B. $4.80.

MINIATURE PRIZE FIGHTERS.

Two sports are seen drinking beer and arguing as to the qualities of certain prize fighters. They make a bet, and to prove it, each pulls his favorite pugilist from his pocket, and they set them on the table. A hot battle ensues, in which one of the midgets is knocked out. The sport whose favorite won the fight takes the money with a look of satisfaction, and replaces his man in his pocket. The loser looks very much disgusted as he picks up his man and puts him back in his pocket. Very mystifying.

Code Word *Uptrained.* Length 80 feet. Class B. $9.60.

REPRINT OF SUPPLEMENT NO. 168.

LIFE OF AN AMERICAN FIREMAN.

In giving this description to the public, we unhesitatingly claim for it the strongest motion picture attraction ever attempted in this length of film. It will be difficult for the exhibitor to conceive the amount of work involved and the number of rehearsals necessary to turn out a film of this kind. We were compelled to enlist the services of the fire departments of four different cities, New York, Newark, Orange, and East Orange, N. J., and about 300 firemen appear in the various scenes of this film.

From the first conception of this wonderful series of pictures it has been our aim to portray "Life of an American Fireman" without exaggeration, at the same time embodying the dramatic situations and spectacular effects which so greatly enhance a motion picture performance.

The record work of the modern American fire department is known throughout the universe, and the fame of the American fireman is echoed around the entire world. He is known to be the most expert, as well as the bravest, of all fire fighters. This film faithfully and accurately depicts his thrilling and dangerous life, emphasizing the perils he subjects himself to when human life is at stake. We show the world in this film the every movement of the brave firemen and their perfectly trained horses from the moment the men leap from their beds in response to an alarm until the fire is extinguished and a woman and child are rescued after many fierce battles with flame and smoke. Below we give a description of each of the seven scenes which make up this most wonderful of all fire scenes, "Life of an American Fireman."

Scene 1.—The Fireman's Vision of an Imperilled Woman and Child.

The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features with a subdued light, yet leaving his figure strongly silhouetted against the wall of his office. The fire chief is dreaming, and the vision of his dream appears in a circular portrait upon the wall. It is a mother putting her baby to bed, and the inference is that he dreams of his own wife and child. He suddenly awakes and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment. Here we dissolve the picture to the second scene.

Scene 2.—A Close View of a New York Fire Alarm Box.

Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of the fire the wonderful apparatus of a great city's fire department. Again dissolving the picture, we show the third scene.

Scene 3.—The Interior of the Sleeping Quarters in the Fire House.

A long row of beds, each containing a fireman peacefully sleeping, is shown. Instantly upon the ringing of the alarm the firemen leap from their beds and, putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor, through the centre of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly followed by the remainder of the force. This in itself makes a most stirring scene. We again dissolve the scene, to the interior of the apparatus house.

Scene 4.—Interior of the Engine House.

Shows horses dashing from their stalls and being hitched to the apparatus.

This is perhaps the most thrilling and in all the most wonderful of the seven scenes of the series, it being absolutely the first motion picture ever made of a genuine interior hitch. As the men come down the pole described in the above scene, and land upon the floor in lightning-like rapidity, six doors in the rear of the engine house, each heading a horse-stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager, prancing steeds. Here we dissolve again to the fifth scene.

Scene 5.—The Apparatus Leaving the Engine House.

We show a fine exterior view of engine house, the great doors swinging open, and the apparatus coming out. This is a most imposing scene. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass our camera. Here we dissolve and show the sixth scene.

Scene 6.—Off to the Fire.

In this scene we present the best fire run ever shown. Almost the entire fire department of the large city of Newark, N. J., was placed at our disposal and we show countless pieces of apparatus, engines, hook-and-ladders, hose towers, hose carriages, etc., rushing down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines as they pass our camera, thus giving an impression of genuineness to the entire series. Dissolving again we show the seventh scene.

Scene 7.—The Arrival at the Fire.

In this wonderful scene we show the entire fire department, as described above, arriving at the scene of action. An actual burning building is in the centre foreground. On the right background the fire department is seen coming at great speed. Upon the arrival of the different apparatus, the engines are ordered to their places, hose is quickly run out from the carriages, ladders adjusted to the windows and streams of water poured into the burning structure. At this crucial moment comes the great climax of the series. We dissolve to the interior of the building and show a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an axe in the hands of a powerful fire hero. Rushing into the room, he tears the burning draperies from the window and smashing out the entire window frame, orders his comrades to run up a ladder. Immediately the ladder appears, he seizes the prostrate form of the woman and throws it over his shoulder as if it were an infant, and quickly descends to the ground. We now dissolve to the exterior of the burning building. The frantic mother having returned to consciousness, and clad only in her night clothes, is kneeling on the ground imploring the firemen to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome by smoke, he appears with the child on his arm and returns safely to the ground. The child, being released and upon seeing

its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series.

Code Word *Upblowing*. Length 425 feet. Class A. $63.75.

TOURISTS CLIMBING MT. BLANC.

Here we show a most wonderful picture of mountain climbing. Mt. Blanc is the highest peak in Europe, its actual height being 15,781 feet. The picture opens with a number of tourists and guides equipping themselves with ropes, anchors, the proper clothing, etc., and leaving a hut at the foot of the mountain for their climb to the distant peak. The kinetoscope camera followed the party during the entire ascent, and the principal thrilling and interesting scenes were secured. Following is a brief description of this most wonderful subject, which, in reality, defies detailed description. It must be seen to be appreciated. As the tourists and their guides pass the many points of interest the kinetoscope camera is placed in position, showing a receding view of the tourists as they pick their way over the narrow paths and climb the ice clad rocks, often being compelled to cut niches in the ice to obtain a foothold. As the audience views the picture it will be spellbound, momentarily expecting to see the mountain climbers fall into a chasm and be dashed to pieces. The film is made up of the following interesting scenes taken during the climb from the base to the summit of the mountain:

No. 1. Preparing for the ascent and departure of the tourists.
No. 2. Fording a mountain stream.
No. 3. Tourists leaving an inn at resting point, 6,000 feet high.
No. 4. Crossing a glacier.
No. 5. Panorama Taconnaz and Des Bossons glaciers.
No. 6. Climbing Taconnaz glacier.
No. 7. Scaling the ice pinnacles of Taconnaz.
No. 8. Arriving at Grands Mulets, 10,000 feet high.
No. 9. Resting at Grands Mulets.
No. 10. Partaking of refreshments at Grands Mulets.
No. 11. Panorama at sunset at Grands Mulets.
No. 12. Leaving for the summit by moonlight.
No. 13. Ascending the snow slopes by moonlight.
No. 14. Above the clouds. Very realistic.
No. 15. Crossing a snow bridge, 15,000 feet high.
No. 16. Tourists picking their way over La Tournette.
No. 17. Ascending the slope near summit in a snow storm.
No. 18. The summit of Mt. Blanc, 15,781 feet high.

Code Word *Unrepaid*. Length 800 feet. Class B. $96.00.

NOTE.—A very comprehensive view of the Climbing of Mt. Blanc is furnished in a 400 foot length, comprising the first 200 feet and the last 200 feet of the strip. Code Word *Unrepealed*. Class B. $48.00.

A VOYAGE TO THE MOON.

A wonderful piece of photography, showing the method adopted by six learned astronomers to explore the moon. The inhabitants of the moon are shown, together with other interesting scenes. The series consists of thirty scenes, as follows:

1. The congress at the Astronomic Club.
2. Planning the trip.
3. The workshops. Construction of the great projectile which is to carry the astronomers to the moon.
4. The foundries, chimney stacks and casting of the enormous gun.
5. The astronomers enter the shell.
6. Loading the gun.

7. The monster gun being fired.
8. The flight through space.
9. The projectile landing in the eye of the moon.
10. Flight of the shell into the moon. Appearance of the earth from the moon.
11. The plain of craters. Volcanic eruption.
12. The astronomer's dream.
13. The great snow storm.
14. Descending a lunar crater.
15. Interior of the moon.
16. Encounter with the inhabitants of the moon.
17. Prisoners.
18. The Kingdom of the moon.
19. The flight of the astronomers.
20. Wild pursuit by the inhabitants.
21. The astronomers find the shell again. Departure from the moon.
22. Vertical drop into space.
23. Splashing into the open sea.
24. At the bottom of the ocean.
25. The rescue. Return to port.
26. Great fete. Triumphal march.
27. Crowning and decorating the heroes of the trip.
28. Procession of marines and the fire brigade.
29. Inauguration of the commemorative statue by the Mayor.
30. Public rejoicing.

Code Word *Unreproved.* Length 800 feet. Class B. $96.00.

A complete synopsis of the scenes will be furnished upon application.

ALI BABA AND THE FORTY THIEVES.

A beautiful picture illustrating this wonderful fairy tale. The titles of the various scenes are as follows. Complete synopsis will be sent on application.

1. The treasure grotto.
2. "Sesame," come open.
3. Exterior of Ali Baba's house.
4. The robbers' treasure.
5. Ballet executed by the women of the robbers' army.
6. Cassim's death in the cave.
7. The false oil merchant.
8. A slave's devotion.
9. A fete at Ali Baba's residence.
10. Ballet.
11. The death of the chief of the brigands.
12. Ali Baba's triumph.

Code Word *Unrequited.* Length 575 feet. Class B. $69.00.

MOTHER GOOSE NURSERY RHYMES.

A charming series of pictures that will especially please the young folks. The following well known nursery stories have been acted and reproduced in motion pictures, with most pleasing results:

1. Sing a Song of Sixpence.
2. Four and Twenty Blackbirds.
3. Old Mother Hubbard.
4. Little Miss Muffit.
5. Goosey, Goosey Gander.
6. Jack and Jill.

7. Old Woman Lived in a Shoe.
8. Hi-Diddle-Diddle.

N. B.—The title of each of the above subjects is included in the film and same can therefore be run without any announcement slides.

Code Word *Upbraider.* Length 550 feet. Class B. $66.00.

HUMOROUS.

CADET'S FIRST SMOKE.

This is a side-splitter, in which we introduce a very young and very wise cadet. He starts in to smoke his first cigar. He begins with a smile of contentment and many ludicrous facial expressions, but after proceeding a short time with his smoke his nerves begin to forsake him. A pained expression passes over his face and he begins to perspire. Then he becomes deathly ill. The facial contortions that follow keep the audience in continued laughter.

Code Word *Unrecorded.* Length 95 feet. Class B. $11.40.

BEAUTY SHOW.

This is a very funny picture. It begins by showing the beautiful girl who won the prize at the Beauty Show. A sign suspended from her neck tells the audience that she is the winner of the first prize. The second and third prizes are then shown, and the fourth damsel bears a sign explaining that she was highly recommended. Then comes the "Consolation" prize, which causes the audience to screech with laughter. An aged and quite stout Irishwoman is the recipient of honors, and her facial expressions are the limit as she bows her acknowledgments of the favor bestowed upon her.

Code Word *Unreining.* Length 115 feet. Class B. $13.80.

THE DUDE AND THE BOOTBLACKS.

A young New York blood of the "Reggy" type appears on the sidewalk and calls a bootblack. Two young street arabs rush at him, each eager for the job. A lively fight ensues for possession of the coveted nickel, and when the young dude attempts to separate the bootblacks, they turn upon him. Throwing him to the sidewalk, they proceed to smear his face with the blacking. When the young man finally regains an upright position, his clothes are wrecked and his complexion is darkened.

Code Word *Unrejoiced.* Length 50 feet. Class B. $6.00.

HOOLIGAN'S FOURTH OF JULY.

One of the funniest yet of the Hooligan series. Happy Hooligan and his friend, "Dusty" Rhodes, come along just as some boys place a large firecracker under a fruit peddler's cart. The peddler is asleep. Hooligan, always ready to render service, endeavors to extinguish the fireworks before the explosion occurs, but he is blown up with the peddler, and his lucky friend "Dusty" gets the spoils. Hooligan and the peddler come down to earth together in several pieces, but the magic of "Dusty" Rhodes succeeds in patching them up. A very funny finish. Code Word *Unrelative.* Length 85 feet. Class B. $10.20.

SMITH'S WIFE INSPECTS THE NEW TYPEWRITER.

Scene broker's office. Picture opens with broker dictating to typewriter, who is apparently very homely. Wife and child appear on the scene. Wife proceeds to inspect the typewriter. She expresses to Smith her approval of his selection. Wife takes her leave. Typewriter removes mask, disclosing a beautiful face, and Smith proceeds to make love to her.

Code Word *Unruined.* Length 55 feet. Class B. $6.60.

POLICEMAN AND AUTOMOBILE.

This is a very amusing film. It opens with a view of a country road with a motor car coming towards the camera at full speed. A tall, thin policeman stands in the middle of the road. Seeing the car careering madly toward him, he rushes forward, with arms extended, and endeavors to stop it, but the driver takes no notice and dashes into the constable, with disastrous results. After the car has passed, the remains of the policeman are seen lying scattered about, but they gradually join together, and the reconstructed constable blows his whistle for help. A fat inspector appears on the scene and assists his comrade to rise. The scene then changes to another country road, where the fat inspector is seen explaining to the constable the proper way to stop motors. Upon the car again approaching, he stoops down with his back to the car and allows it to dash into him, with the result that it rebounds violently into the hedge, much to the gratification of the officer. Both the inspector and the constable then rush after it. A lively scene ensues, resulting in both driver and car being taken to the nearest station. This is a film which is sure to go wherever shown.

Code Word *Unrippest.* Length 100 feet. Class B. $12.00.

GIRLS' INTERRUPTED BATH.

Picture opens with three girls taking a bath in a quiet shady spot along a beautiful stream. Another young lady in bathing attire reclines on the bank. The latter suddenly discovers two hoboes coming toward the bathers and immediately calls the attention of the other girls to them. They throw water over the hoboes, but the latter gather up the clothes of the fair bathers and make away, compelling the bathers to wend their way home in barrels which they find near by. In order to conceal themselves they hold the headless barrels rather high, exposing quite a distance above their pedal extremities.

Code Word *Unromantic.* Length 60 feet. Class B. $7.20.

PATERNAL AFFECTION.

Papa, mamma and baby in bed. Baby cries and papa hastily dresses. Mamma is distracted and takes a huge bottle from under the pillow to fortify her nerves. Papa paces the floor until he becomes exhausted. He throws baby to the floor and a lively scrap takes place between papa and mamma. Papa takes a pitcher of water and dashes it over mamma, endeavoring to cool her anger. Mamma retaliates with a second pitcher of water and breaks the receptacle over papa's head. This is a lively one and a winner.

Code Word *Unrelieved.* Length 70 feet. Class B. $8.40.

REVERSIBLE DONKEY CART.

A lovely bit of country scenery is shown in this film, in which a coster in his cart, in company with his donah and friend, is seen endeavoring to induce the animal to cross a pretty country water-splash. While the driver tries to drive him through it, the coster's friend makes love to his girl. The effort to make the donkey cross the stream results only in causing him to back. The idea occurs to the driver to turn the cart around and back into the stream, and as the beast continues to back, they succeed in crossing and proceed merrily down the lane until out of sight. A most funny effect is produced.

Code Word *Unripeness.* Length 75 feet. Class B. $9.00.

BEFORE AND AFTER.

Moonlight garden scene. A couple wearing masks walk through the garden after a dance. They sit down upon a bench. Young man begins to make love to his fair partner. He removes his mask, asking her to do the same, but she refuses. After a great deal of persuasion she consents and discloses a face of a very homely old maid. The sight of it throws the young man into a fit.

Code Word *Unrough.* Length 60 feet. Class B. $7.20.

SMASHING A JERSEY MOSQUITO.

A man and his wife are seated at a table in their happy New Jersey home. A huge mosquito appears and buzzes about their heads. The man seizes a broom handle, making a smash at the singing insect. He misses it, hitting his wife a stinging blow that knocks her to the floor. Then they combine their efforts to kill the terrible insect. As they miss the mosquito each time they make a blow, the weapons used hit something else in the room. Pictures, mirrors and other household effects of this kind are quickly demolished. The man then stands upon the table and endeavors to catch it. His wife strikes at it, but hits her husband instead, knocking his feet from under him, smashing the table through which he falls. The woman finally wounds the mosquito, and as it falls to the floor, the man jumps on it, when a terrific explosion takes place, great clouds of malarial gas escaping and wrecking the room. This is a side splitter and will keep any audience in roars of laughter.

Code Word *Unsavoury.* Length 85 feet. Class B. $10.20.

HOW THEY DO THINGS ON THE BOWERY.

Scene, Bowery. Young woman drops her handkerchief while passing a Rube. He picks it up and gives it to her. She induces him to go into a side door of a saloon. Second scene, saloon. Rube and woman enter, take seats at table and order drinks. While the Rube is paying for same, woman puts knock-out drops in the Rube's glass. They drink and the Rube falls asleep. Woman takes all his valuables and leaves. Waiter wakes him up. He discovers his watch gone, fights with waiter, and is thrown out. Third scene, outside of saloon. Police patrol drawn up. They put Rube in and drive off.

Code Word *Upwhirl.* Length 125 feet. Class B. $15.00.

OH! SHUT UP.

Bed room scene, woman asleep in folding bed. Husband, who is very drunk, opens the door cautiously, comes in with shoes in his hand, and proceeds to undress in an uncertain manner. He takes a drink from the water pitcher, which he lets drop to the floor. This awakens his wife, who gives him a curtain lecture. He tries to make her keep quiet by squirting seltzer in her face, which only makes her open up in a more violent manner. Growing desperate, he closes her up in the folding bed.

Code Word *Unroyal.* Length 55 feet. Class B. $6.60.

WHAT CASEY WON AT THE RAFFLE.

Scene, an Irish kitchen. Picture opens with an Irish woman cooking. She takes baby out of cradle, and gives him a bottle, setting him on the floor. In comes Casey, drunk, with pig under his arm. He puts the pig on the floor. It makes a bee-line for baby and bottle, taking the bottle from baby and proceeds to drink the milk, while Casey and wife have a hot argument.

Code Word *Unruliment.* Length 75 feet. Class A. $11.25.

CASEY'S TWINS.

An Irishman is seen lighting his pipe and rocking the cradle. Baby cries. He takes it on his lap and gives it a bottle, then sets it on the floor. He then takes a pig from the cradle, dressed in baby clothes, and places it on the floor. The pig proceeds immediately to fight the baby for the bottle. Small dog runs in and takes part in the fight.

Code Word *Unruliness.* Length 85 feet. Class A. $12.75.

BROKEN TRACE.

A young man with his best girl is seen driving along a country road in a buggy. Trace breaks and the young man jumps out to fix same. He fails to

find a piece of string, but the young lady comes to his aid by taking off her garter, with which he repairs the trace and they proceed happily on their way.

Code Word *Unyielding*. Length 50 feet. Class B. $6.00.

THE BULL AND THE PICNICKERS.

Scene opens with three girls and two young men sitting under a large tree enjoying a picnic dinner. A large black and white bull comes in sight. The girls jump up and climb a fence, showing their hosiery in doing so. One of the men endeavors to chase the bull away and is knocked down three times before he gives up and jumps the fence. The bull does a dance and out of same comes Happy Hooligan and Gloomy Gus, who make short work of the dinner.

Code Word *Unrivet*. Length 75 feet. Class B. $9.00.

INTERRUPTED PICNIC.

A party of four young ladies are seen enjoying a little picnic along a quiet stream when they are suddenly surprised by a "Knight of the Road." They jump up from the many delicacies spread on a snow white table cloth lying on the ground, and make for the wood, screaming at the top of their voices. Their screams attract the attention of a couple of gentlemen who are passing, and they come to the assistance of the girls. They proceed to give the hobo a much needed bath. The splash when he is thrown in the stream would have done justice to an elephant. They then pelt him with sandwiches, bottles, etc. A very amusing and laughable picture and a sure winner.

Code Word *Unrumpling*. Length 80 feet. Class B. $9.60.

HOOLIGAN TURNS BURGLAR.

This is a funny one. Policeman making love to the cook. They suddenly hear some one approaching. Cook hides behind a portiere and policeman goes into the safe. Hooligan enters and begins emptying the room. He first carries off a large statue, then a smoking stove, and finally returns with a kit of burglars' tools and blows up the safe, shattering it to pieces. The policeman's body falls to the floor in several pieces, and Bridget immediately begins patching them together, but makes a blunder and gets an arm where a leg should be and legs in place of arms. Then you should see the poor policeman try to walk. Very funny,

Code word *Unsealing*. Length 125 feet. Class B. $15.00.

MILLER AND CHIMNEY SWEEP.

The miller, while flirting with a young lady, suddenly bumps into a chimney sweep, who carries a bag of soot just removed from the chimney of a nearby house, and after exchanging words, they end up with a fight, each using his bag as a club. After the battle is over the miller is blackened so that he would hardly be recognized, and the chimney sweep looks as though he had just been pulled out of a flour barrel. The air grows so thick with the mass of flour and soot that the contestants are almost lost for a few seconds. A very laughable and exceedingly comical picture. Code word *Upbouyance*. Length 50 feet. Class B. $6.00.

BOOTBLACK AND CROSSING SWEEPER.

Two pretty girls are saying good-bye to each other when a crossing sweeper spoils one of the ladies' dresses and shoes by splashing them with mud. The bootblack is then called into commission and succeeds in making the lady presentable. She disappears after giving the knight of the brush a substantial reward. Then comes the joke. The bootblack calls his chum, the crossing sweeper, and they divide the spoils. Code word *Unscorched*. Length 65 feet. Class B. $7.80.

GOO GOO EYES.

Posed by Gilbert Sarony, made up as an old maid. Taken close so that the head covers the picture. Facial and eye expressions.

Code Word *Unruffling*. Length 75 feet. Class B. $9.00.

INEXHAUSTIBLE CAB.

A cab is driven up to a palatial mansion after being hailed by a gentleman who wishes to have a score of people conveyed to another part of the city. Immediately upon the stopping of the cab a clown jumps out. A satisfactory agreement is effected between the clown and the gentleman, and the score or so are hustled in one at a time until the clown has succeeded in piling in the whole group excepting Bridget, who is carrying a child. The persistent clown, in order to assist the last one of the group, who tips the scale at 400 pounds, takes the child from her. After caressing it for a short time he tosses it on top of the cab. He then picks up a board near by, using it to good effect on the extremities of the fat woman, until she is forced into the cab, which drives away with its monstrous load of humanity. Code word *Unrobing*. Length 95 feet. Class B. $11.40.

MYSTERIOUS.

UP-TO-DATE SURGERY.

In this film we show the interior of a doctor's office. A patient enters, and judging from the expression of his face, he is in great pain. The doctor tells him that he is troubled with acute indigestion, and immediately places him upon the operating table. He begins his treatment by cutting off the patient's arms and legs with a huge saw. After removing these members he takes a large knife and makes an incision in the unfortunate's stomach large enough to put his arm in. He then removes such things as bottles, knives and forks, lamps and other articles of furniture from the patient's body. The patient evidently complains of the great pain he is suffering, and to relieve this the doctor cuts off his head and places it upon a nearby chair. Next a large water pump is brought into play, and after pumping about two gallons of water from the stomach of the patient, the doctor sews up the wound, which heals immediately, then places the head back in its place. He next attempts to adjust the man's legs and arms in their proper places; but in his hurry a leg is placed where an arm should be and vice versa. After discovering his mistake he corrects it, and the man entirely cured of his trouble rises from the table, and after paying the doctor his fee departs from the office in great glee. Code word *Unrepining*. Length 260 feet. Class B. $31.20.

MAGICAL SWORD.

On the roof of an ancient palace appear a young Knight and his lady. While they are making love an ugly old witch appears and is rather troublesome. The Knight commands her to leave, and when about to force her away she sits on her broom and rises to the moon. After disappearing she causes various hob-goblins to haunt the pair, the last of them stealing away the lady while the Knight's back is turned. The Knight, frantic with grief, is suddenly confronted by a Fairy, who presents him with a magical sword, and tells him that he can use it to regain the young woman. He suddenly disappears from the scene and is next shown in the witch's cave, where he sees his lady. He recovers her and as he is about to lead her away the witch appears, and snatching the sword from the scabbard attemps to strike the pair, when the good Fairy appears and stops her. The young Knight and lady are then wedded and the wedding repast is served. At the end of the dinner the Fairy is again shown, and taking the sword mysteriously disappears. Very mystifying.

Code word *Upblaze*. Length 175 feet. Class B. $21.00.

DEVIL'S PRISON.

A young Knight is seen in prison. Devil appears, and with his imps tortures the

Knight. Witch then apppears and also tortures him. Knight kneels and prays for mercy, when a good fairy appears, and handing her magic wand to the Knight, commands him to leave. He immediately walks out through the wall. Fairy then imprisons witch. Suddenly the Knight apppears and attempts to get even with the witch by torturing her. The Fairy on seeing this imprisons the Knight again, and after harnessing him to the witch she leaves the room.

Code word *Upanished.* Length 175 feet. Class B. $21.00.

THE MAGICIAN AND THE IMP.

The magician appears upon the stage with an imp as his assistant. The imp holds a piece of cloth in his hand. At the command of the magician, the cloth is suddenly transformed into a beautiful girl, clad in tights. A barrel is then introduced and the girl enters one end. As she makes her exit from the other side she is transformed into a man. The man then jumps through a paper hoop, and as he lands on the other side is changed back into the girl. The girl is then placed upon a table, the table is removed, and, to the astonishment of all, she remains in her position, apparently resting in mid-air. Two benches are then introduced and chairs places upon them, a man occupying one and the girl the other. At a wave of the magician's hand the figures fade away. When they reappear the girl and the man have changed places. Wonderful magic.

Code word *Unrecht.* Length 95 feet. Class B. $11.40.

EXTRAORDINARY BLACK ART.

One of the most puzzling of the entire magic picture series. An old Hindoo conjurer appears upon the stage and causes an armed knight to perform puzzling and wonderful tricks, such as changing vases and other inanimate objects into animate form. Then, by a single wave of the hand, the entire setting is changed and the knight finds himself in a dungeon with many witches dancing about him. He is in a frantic state of mind, when the conjurer suddenly appears and by another magic pass presents the knight with a beautiful bride. The dancing witches are at the same time changed into bridesmaids, forming a most pleasing ending to the picture. Code word *Unreckoned.* Length 125 feet. Class B. $15.00.

THE HUMAN FLY.

This is a moving picture that moves. Positively the greatest magical picture ever offered. A Hindoo magician appears and dances for the entertainment of six pretty maidens. Then, to the astonishment of all, he runs up the wall, dances and turns handsprings in mid-air, introducing many tricks that are entirely new in animated photography. We regard this as the most puzzling of all the mystical series. Code word *Unredeemed.* Length 130 feet. Class B. $15.60

MEPHISTOPHELES' SCHOOL OF MAGIC.

Mephistopheles has established a school of magic. His pupils appear on the scene. A large chest is produced and bags of gold placed inside of it. It is securely locked and fastened. Mephisto and his pupils then leave the room. A thief suddenly enters with a cold chisel and hammer and attempts to open the chest. The cover is suddenly thrown back and the bags of gold begin dancing in a fantastical manner. The thief slams the cover down and sits upon it. The cover is suddenly thrown open, knocking him over, and six girls, each bearing a bag of gold, step out. Suddenly, in a mysterious manner, each girl is armed with a spear and begins prodding the thief. He takes refuge in the chest, which suddenly disappears, leaving him exposed. Mephisto and his scholars then appear and proceed to torture the unfortunate thief. He is then placed in the chest and it is fired, burning up and disappearing, but leaving the money bags intact.

Code word *Unremedied.* Length 160 feet. Class B. $19.20.

AN IMPOSSIBLE FEAT OF BALANCING.

An ancient tower, in which is seated the magician, occupies the centre of the stage. On either side of the tower is a statue. The magician waves his hands and the tower and both statues disappear. He then removes his coat and seats himself upon a chair. On one side of the chair, two figures, each an exact counterpart of himself, appear. On the other side a third picture, also an exact counterpart of himself, appears. The figures then run up the wall, one of them balancing itself upon the head of the magician, and the others stand on their heads in the palms of his hands. The figures are then turned into flags, which the magician waves and throws aside as he makes his exit.

Code word *Unremoved.* Length 80 feet. Class B. $9.60.

TWENTIETH CENTURY CONJURING.

A fine mystical picture in which the conjurer does some funny and mysterious things with a hat and eggs.

Code word *Unscoured.* Length 180 feet. Class B. $21.60.

PICTURE HANGING EXTRAORDINARY.

The opening of this remarkable and mysterious film brings into view a scene in a parlor, with two servants discussing the easiest way to hang four pictures which are leaning against the wall on the floor. The artful butler suggests to the pretty short-skirted parlor-maid that she should hang the pictures from the step-ladder which he hastens to secure from an adjoining room. In the meantime the maid mysteriously proceeds to hang the pictures herself by walking up the side of the wall, and after accomplishing this strange feat turns a somersault from the wall into a chair. The butler then appears on the scene with a ladder, but seeing the pictures already hanging on the wall, stares in open-mouthed wonder, while the laughing maid hustles him, step-ladder and all, from the room, at the same time making funny grimaces at his mystification. This film is comic as well as mysterious. It is one of the very best yet produced and is certainly a winner.

Code word *Unsanftes.* Length 130 feet. Class B. $15.60.

MARVELOUS SUSPENSION AND EVOLUTIONS.

A large vase appears in the centre of the stage and while it is being admired by a rather aged gentleman it is suddenly transformed into a pretty girl clad in tights. She comes down from the stand on which she appears and begins to dance for the old man. She then rises mysteriously in the air and performs graceful evolutions without any visible means of support. After a marvelous performance she slowly fades away from view. A tableau is then formed by a number of girls. The old man looks on with admiration and agreeable surprise. Any audience that sees this film projected will receive a treat similar to his.

Code word *Unsaying.* Length 135 feet. Class B. $16.20.

TROUBLED DREAM.

Man lying down to rest after a night at the club. Dream begins. He finds himself in prison, and as he attempts to escape through various doors and windows, a solid wall suddenly blocks the way. Devil appears, and, after having considerable fun torturing the victim, is caught. A fight ensues, and as the man is about to give the "old boy" a thrashing, he wakes up and finds himself pounding his pillow vigorously. After recovering from the effects of his dream, he settles down again for a very much needed rest.

Code word *Unxies.* Length 60 feet. Class B. $7.20.

THE MAGIC TABLE.

A conjurer appears upon the stage with a small ordinary wooden table. Waving his hands, the heads of three men appear in succession upon the surface of the table, the bodies being entirely invisible. Pipes and cigars are handed to the

heads and they begin smoking furiously, the smoke rising in great clouds, and the heads in the meantime making humorous grimaces. The conjurer then throws two of the heads in the air, when they disappear, but the third is thrown upon the floor and suddenly becomes attached to the body of a giantess. The conjurer attempts to make love to her, but he is thrown violently to the floor Upon recovering, by a wave of his hand, the conjurer makes the huge and ugly woman disappear in a cloud of smoke.

Code word *Unremitted.* Length 100 feet. Class B. $12.00.

PROLIFIC MAGIC EGG.

A human skeleton is placed upon a table by an attendant. Upon the attendant leaving the room, the skeleton begins kicking his legs and throwing his arms about, and suddenly turns into a magician. The magician produces an egg, performing several sleight-of-hand tricks, and places it upon the table with the small end downward. He then crudely draws a human face upon the shell, and the egg immediately begins growing larger until it reaches the size of a normal head. The form of the egg fades away and there immediatetly appears the head of a very pretty girl. Then two more of the same type appear on either side of the original. The heads of the girls are merged into one head and from this appears the hideous head of a hobgoblin. The hobgoblin fades away into the original egg. The egg is reduced to its normal size and is removed from the table by the magician, who swallows it. He then takes his place at the table, reverting back to the skeleton, which is removed by the attendant, thus closing the picture.

Code word *Unsay.* Length 135 feet. Class B. $16.20.

MISCELLANEOUS.

FRENCH ARMY MANOEUVRES.

In this series we present a number of views of the French army during the annual manœuvres at Long Champs. The pictures were taken by our European photographer after a great deal of labor in securing special and exclusive concessions from the office of the Minister of War. The manœuvres of the troops are very interesting and realistic, especially the cavalry manœuvres and charges. We give below a list of the subjects secured on this great occasion.

No. 1 Arrival and departure of President Loubet.

Code word *Unqueening.* Length 160 feet. Class B. $19.20.

No. 2. French Cavalry evolutions.

Code word *Unquietly.* Length 290 feet. Class B. $34.80.

No. 3. Great French Cavalry Charge.

Code word *Unracked.* Length 125 feet. Class B. $15.00

The cavalry charge shows over 5,000 mounted men in line. They all charge toward our camera at one time.

PANORAMIC VIEW OF THE STREETS OF PARIS, FRANCE.

Here we show a very fine circular panorama which will give an audience a most comprehensive view of Parisian streets and thoroughfares. As the camera revolves from left to right a fine view of St. Michael's Bridge is obtained, also Notre Dame Cathedral, passing omnibuses, double deck electric and horse cars and a fine avenue crowded with pedestrians and vehicles add great interest to the scene. A typical Paris picture, so carefully planned that an audience gets a better idea of this city by viewing this one scene than by looking at a dozen street scenes made under the old method of animated photography.

Code word *Unreceived.* Length 120 feet. Class A. $18.00.

CARRYING THE CROWN INTO WESTMINSTER ABBEY.

A beautiful subject, showing the clergyman carrying the regalia used in the coronation of King Edward and Queen Alexandra, into Westminster Abbey. Taken in the Dean's yard of the Abbey on the morning of the coronation. The picture is opened by the passing of the choir boys and assistant clergymen, bearing the cross which was presented by Ras Makonnon, the sceptres and the Queen's crown; the Bible is borne by the Bishop of London, who was closely followed by Canon Duckworth, carrying St. Edward's Crown. A most beautiful and perfect picture, presenting the above notables in full life size.

Code word *Unsauber.* Length 75 feet. Class A. $11.25.

KING EDWARD AND QUEEN ALEXANDRA PASSING THROUGH LONDON, ENGLAND.

On the occasion of the visit of King Edward and Queen Alexandra in London our camera occupied a most advantageous position on the Strand, London, and we show an excellent portrait of the King and Queen seated in their carriage drawn by eight cream colored horses. They are accompanied by Field Marshal Lord Roberts and staff and the Imperial Yeomanry, mounted cavalry, etc.

Code word *Unwrung.* Length 200 feet. Class A. $30.00.
Code word *Unxia.* Sold also in 100 foot strips. Class A. $15.00.

ARRIVAL OF KAISER WILHELM IN ENGLAND.

A fine picture. It shows the Hohenzollern, the private yacht of the Kaiser, with Emperor Wilhelm on board. The Hohenzollern is secured to the dock, the gang plank run ashore and the Kaiser leaves the ship, accompanied by Prince Henry and other members of the house of Hohenzollern. They walk toward our camera, presenting a life size view. Many officers of the British army and navy are drawn up in line and respectfully salute the Emperor of Germany as he steps on English soil. Code word *Unreifes.* Length 100 feet. Class B. $12.00.

HERRING FISHING IN THE NORTH SEA.

This is a wonderful series of pictures from a photographic and interesting standpoint. The opening scene shows the fishermen casting their nets. The camera is placed on the stern of the ship looking forward. The second scene is a view looking at the ship's broadside and shows twelve stalwart fishermen hauling in the nets in which thousands of herring are enmeshed. The third scene is a close view of the fishermen on the deck of the ship, showing the nets coming aboard and the fish being shaken from them. A gentle swell prevails and beautiful water effects are secured as the ship rocks and pitches with the motion of the water. Code word *Unreif.* Length 115 feet. Class B. $13.80.

GREAT GERMAN CAVALRY CHARGE.

Scene taken at the annual review of the German army. A great body of German Cuirassiers are seen in the opening of the picture at a distance of about half a mile, appearing very small upon the screen. They charge directly at the camera, presenting a thrilling and most spectacular appearance as they gradually grow to life size. The horses gallop at full speed and great clouds of dust float away in their rear. This is the finest display of German cavalry ever secured.

Code word *Unredlich.* Length 35 feet. Class B. $4.20.

CAMEL RACE ON THE DESERT.

A highly interesting, amusing and instructive scene, showing a number of camel drivers mounted on their beasts engaged in a race, the object being to run their animals over a half mile course, force them to lie down, get up and return to the starting point. A number of tourists are also shown in the scene, riding for pleasure and receiving instructions from the professional drivers. Some of

their antics as they awkwardly mount and dismount the camels are very humorous.

Code word *Unsecure.*	Length 150 feet.	Class B.	$18.00.
Code word *Unwriting.*	Sold in 50 feet strips.	Class B.	$6.00.
Code word *Unwrought.*	Sold in 100 feet strips.	Class B.	$12.00.

MARKET SCENE IN CAIRO, EGYPT.

A very valuable film for the exhibitor who wishes to show a typical scene of the great Oriental city, Cairo. A panoramic view taken from left to right, showing a great multitude of people (estimated at 5,000) congregated at the principal market place in the city, moving about disposing of their wares, driving their camels to and fro, etc. Replete with action from beginning to end.

Code word *Unsecular.* Length 50 feet. Class B. $6.00.

PANORAMA AND BATHING SCENE OF OSTEND, BELGIUM.

Here we bring into view a typical Continental bathing resort, namely, Ostend, known throughout the world as the finest watering place in Europe. The camera swinging from left to right takes in the entire promenade and beach, and also brings into view hundreds of bathing machines which are being driven in and out of the water, and finally ends looking at the famous Kursaal, one of the widest known gambling Casinos on the Continent. Photographically perfect and a most interesting subject.

Code Word *Unsapped.* Length 150 feet. Class A. $22.50.

WEST INDIAN BOYS DIVING FOR MONEY.

This is one of the most interesting scenes witnessed by all tourists who visit the West India Islands. As the steamers approach the harbor, the negro boys swim out to meet them. Money is invariably thrown over by the passengers into the deep water, and the boys dive for it, sometimes going down to great depths but invariably bringing the coin to the surface with them, holding it up in their fingers to show that they secured it, then stowing it carefully away in their ears or mouth and watching intently for some more gelt. This picture is intensely interesting, as from forty to fifty boys are seen diving at one time. The picture was taken in the harbor at Kingston, Jamaica, which is the most interesting and picturesque port in the West India group.

Code word *Unsayest.* Length 100 feet. Class B. $12.00.

START OF ENDURANCE RUN OF THE AUTOMOBILE CLUB OF AMERICA.

A highly interesting automobile picture, showing about one hundred automobiles of various types starting on their endurance run from New York to Boston and return. The scene is laid in front of the club house of the Automobile Club of America. The machines start away in rapid succession, so there is no break whatever in the action of the film, and the attention of the audience is held from start to finish. Code word *Unseams.* Length 185 feet. Class B. $22.20.

Sold in lengths as follows :

Code word *Unseasoned.*	Length 50 feet.	Class B.	$6.00.
Code word *Unseconded.*	Length 100 feet.	Class B.	$12.00.
Code Word *Unsecret.*	Length 150 feet.	Class B.	$18.00.

TRIAL RUN OF THE FASTEST BOAT IN THE WORLD, "THE ARROW."

We unhesitatingly offer this as the greatest marine picture ever made. It was secured by special concessions, on September 6th, 1902, and shows the fastest steam yacht in the world, Charles R. Flint's "Arrow" making a world's record one-mile run on the Hudson river, near Irvington. The yacht was photographed during her entire run over the mile course. She first appears as a small speck on the horizon, but quickly grows to a full sized craft, plowing through the water at the rate of nearly a mile a minute.

Code word *Unreinheit.* Length 90 feet. Class A. $13.50.

LIFE RESCUE AT ATLANTIC CITY.

A most complete illustration of the perils of summer bathing on the Atlantic coast, and also of the admirable manner in which the life-savers perform their duty at our great summer resorts. A view of the beach at Atlantic City is shown, and one of the swimmers gets caught in the undertow, and is being rapidly carried out to sea. An extremely heavy surf is running, and the life-savers launch the life boat with great difficulty and battle out through the enormous breakers. Several times the boat appears to be standing almost on end and is with difficulty kept from swamping, but finally reaches the vicinity of the drowning man, where one of the life-savers dives overboard and rescues the victim from the watery grave. He is brought carefully ashore and the work of resuscitation commenced immediately. Code word *Upbreathe*. Length 110 feet. Class B. $13.20.

LOOPING THE LOOP AT CONEY ISLAND.

A new view of this exciting and hair-raising sport. Two views are shown. In the first part the entire loop is shown at close range and many cars are seen following each other in quick succession down the steep slope and whirling with wonderful rapidity around the circle. The second view gives a still closer view of the cars as they leave the circle and go shooting out towards the camera, the different expressions of fear, pleasure and excitement on the passengers' faces being plainly discernible. Code word *Upbraid*. Length 75 feet. Class B. $9.00.

SANTOS DUMONT'S AIRSHIP.

This intrepid navigator of the air puts his craft through its paces for the motion picture machine. The view was taken at Monaco shortly before the accident which resulted in both the airship and navigator dropping into the Bay of Monaco. The airship is seen issuing under its own power from the shed under which it is housed and then rises swiftly in the air and is operated forwards and backwards, the huge fan wheels and working of the motor being plainly seen.

Code word *Upbray*. Length 100 feet. Class A. $15.00.

CANOE FIGHT.

A very interesting subject and a fine piece of photography. It shows two young athletes engaged in a canoe fight, one of the national sports of Canada. The picture was taken at Lachine Falls, Lachine River, Canada. Each of the contestants is standing in a canoe, and armed with two long poles, on the end of which is a pad. They fight each other vigorously with these poles, the object being to capsize the other's canoe and throw his adversary in the water.

Code word *Unscrew*. Length 75 feet. Class B. $9.00.

THE REVERSING BATHERS.

Two swimmers appear on the edge of a beautiful river, evidently having come prepared for a swim, as, upon removing their clothing, they are seen to be attired in bathing suits. They dive head first into the water. From this point on the action of the film is reversed, producing very comical effects. The bathers spring backwards out of the water, feet first, and each article of clothing jumps up from the ground and flies into its place, causing shrieks of laughter.

Code word *Upbreaking*. Length 100 feet. Class B $12.00.

LOG ROLLING CONTEST.

Picture secured at Lake Washington, near Seattle, Wash. A favorite sport in this section of the United States. Prizes are offered to those who stay on the logs the longest. Some of the men roll along great distances before falling into the water. Very funny.

Code word *Unscience*. Length 70 feet. Class A. $10.50.

FAT MAN'S RACE.

Picture taken at an outing of the members of the St. Cecil Lodge, No. 568, F. and A. M. Very funny. Code word *Unscrewed*. Length 50 feet. Class B. $6.00.

SACK RACE.

Picture taken at an outing of the St. Cecil Lodge, No. 568, F. and A. M., at College Point, Long Island. Very comical.

Code word *Unsealed*. Length 50 feet. Class B. $6.00.

A BATTLE ROYAL.

Four negroes are in the prize ring engaged in a battle royal, "Go-as-you-please rules." This is a lively go from start to finish. They knock each other about like ten pins. A large crowd is congregated about the ring and cheers the negro contestants enthusiastically.

Code word *Unregarded*. Length 75 feet. Class B. $9.00.

CATTLE BATHING.

A fine picture secured at the Depford Cattle Market in England. A large stone tank is maintained at this market for the purpose of washing the cattle before they are driven to slaughter. We show a large herd being driven through the water. A beautiful piece of photography, and very fine water effects as the large animals wallow through the tank.

Code word *Unrefined*. Length 45 feet. Class B. $5.40.

ELECTROCUTION OF AN ELEPHANT.

Topsy, the famous "baby" elephant, was electrocuted at Coney Island on January 4, 1903. We secured an excellent picture of the execution. The scene opens with keeper leading Topsy to the place of execution. After copper plates or electrodes were fastened to her feet, 6,600 bolts of electricity were turned on. The elephant is seen to become rigid, throwing her trunk in the air, and then is completely enveloped in smoke from the burning electrodes. The current is cut off and she falls forward to the ground dead.

Code word *Unrespited*. Length 70 feet. Class A. $10.50.

FEEDING THE PIGS.

Picture begins with two horses drawing the feed in a sled to where the pigs are fed, and shows the men throwing the feed from the sled and the porkers eagerly devouring it. An interesting and instructive subject.

Code word *Unrobe*. Length 50 feet. Class B. $6.00.

LA PETITE ALMA, BABY ACROBAT.

A wonderful baby acrobat five years of age, performing numerous marvelous feats of contortion, splits, hand stands, tumbling, back bending, head balancing, etc. Code Word *Upblazing*. Length 65 feet. Class B. $7.80.

ALLENTOWN DUCK FARM.

Showing the feeding of the ducks, as well as their greed. They devour the food so rapidly that they become choked. Then run to the water troughs and immediately back to the food, and keep running back and forth continually and promiscuously. This is a very lively and interesting picture, perfect photographically and instructive from beginning to finish.

Code Word *Unrivaled*. Length 110 feet. Class B. $13.20.

PROFESSOR BATTY'S TRAINED BEARS.

Showing bear rolling over floor, climbing pole and walking across long plank to secure a bottle of milk and then coming down from his high perch and jumping hurdles. Code Word *Unroofing*. Length 90 feet. Class B. $10.80.

JUVENILE FIRE DEPARTMENT.

Scene opens with little girl in night dress crying for help from second story window of play house. Six children, ranging in age from three to six, wearing fire hats, belts, boots, etc., respond with hook and ladder truck and proceed to put out the fire. The fire chief raises a ladder to the window and rescues baby doll and little girl, while the other firemen are carrying a great number of toys from the house. After they get the fire under control, they all enjoy themselves playing. Code Word *Unrouted.* Length 100 fet. Class A. $15.00.

FEEDING BROOK TROUT AT THE PENNSYLVANIA STATE FISHERY.

A beautiful picture of brook trout jumping after the small pieces of meat thrown in to them. It shows hundreds of the speckled beauties jumping high out of the water. A lively picture full of animation from start to finish.

Code Word *Unsaddened.* Length 60 feet. Class B. $7.20.

MASSACHUSETTS NAVAL RESERVES LEAVING THE U. S. S. "ALABAMA."

This film shows the Massachusetts Naval Reserves who were detailed aboard the "Alabama" to assist in naval manœuvres, leaving the ship. They are mustered on the quarter-deck. Tug comes alongside and men are seen going aboard with their bags, hammocks, etc. Tug departs and all hands cheer.

Code Word *Unruinated.* Length 75 feet. Class B. $9.00.

NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND.

Taken from the bow of the "Alabama" showing the "Kearsarge" and "Massachusetts" bombarding Fort Wright on Fisher's Island, Fort Ferry on Long Island Island and Fort Michie on Gull Island while forcing an entrance to Long Island Sound through Plumb Gut.

Code Word *Unsainted.* Length 175 feet. Class A. $26.25.

NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR.

"Kearsarge," "Massachusetts" and "Alabama" bombarding Fort Adams and Castle Hill while entering Newport Harbor.

Code Word *Unsainting.* Length 125 feet. Class A. $18.75.

SPARRING EXHIBITION ABOARD THE U. S. S. "ALABAMA."

Sparring exhibition between two sailors on the "Alabama." A ring is pitched on the "foc'sl" deck which is surrounded by over 500 "blue jackets" sitting on decks, turrets, guns, etc.

Code Word *Unsaluted.* Length 75 feet. Class B. $9.00.

THE GENERAL ALARM.

Shows sailors lounging around deck. When alarm is given they all run to their stations for battle. Code Word *Unsaftig* Length 25 feet. Class A. $3.75

HARVESTING SCENE.

Taken in Eastern Washington and shows combined reapers and harvesting machines drawn by thirty-eight head of horses, working in the fields. These machines cut a swath of wheat twenty-five feet wide and sack the wheat as they go along. Code Word *Unschlitt.* Length 170 feet. Class B. $20.40.

Also sold in lengths as follows:

Code Word *Unschooled.* Length 50 feet. Class B. $6.00.
Code Word *Unschuld.* Length 100 feet. Class B. $12.00.

GRAVITY FOUNTAIN.

This fountain is in the centre of the main reservoir which furnishes Seattle, Washington, with water. The stream is five inches across at the nozzle and when in action throws the water to the height of 200 feet.

Code Word *Unscale.* Length 35 feet. Class B. $4.20.

SNOQUOLINE FALLS.

Located near Seattle, Wash. It is 285 feet high and furnishes power for lighting all the towns and cities near Seattle. A beautiful scene and an excellent piece of photography. Code Word *Unscaling*. Length 55 feet. Class A. $8.25.

SEATTLE FIRE DEPARTMENT IN ACTION.

Made while two of the companies were answering an alarm. The famous trick horse of this fire department is hitched to the hook and ladder in this run. A great fire engine scene.

Code Word *Unschuldig*. Length 75 feet. Class B. $9.00.

ANNUAL CIRCUS PARADE.

Each year there is held at Chautauqua a carnival which is participated in by all of the faculty and prominent people at the "Summer City." It includes a parade of "realistic" animals, out of door circus, side attractions and a minstrel performance. It is the only *pay* entertainment inside the Chautauqua grounds.

Code Word *Unroots*. Length 145 feet. Class B. $17.40.

THE MINUET.

A class in Americanized Delsarte culture (taken in front of Hotel Athenæum), in charge of Mrs. Emily M. Bishop, showing a summer training for women intended to encourage grace and produce a more systematic development.

Code Word *Unsadden*. Length 70 feet. Class B. $8.40.

CHAUTAUQUA BOYS' CLUB, NO. 1.

Life saving crew and Park guard going through their regular drills at the rear of the club building. The Boys' Club is an organization for youths between the ages of six and sixteen. It provides [illegible] activities during the summer months, including instruction as well as recreation.

Code Word *Unroofed*. Length 45 feet. Class B. $5.40.

CHAUTAUQUA BOYS' CLUB, NO. 2.

Showing the different departments of the Chautauqua Boys' Club, coming out of their building and starting for their various sports, where the greater part of each day is devoted to athletics under competent instructors.

Code Word *Unsadness*. Length 40 feet. Class B. $4.80.

CHAUTAUQUA GIRLS' CLUB.

"Swedish Basket Ball" as played by the Chautauqua Girls' Club on the lawn in front of their club building. The club is for girls from 6 to 16 years of age, and affords guided activities for them during the summer months, under competent instructors. Code Word *Unsaeglich*. Length 120 feet. Class B. $14.40.

SWEDISH GYMNASTICS AT CHAUTAUQUA.

Swedish Gymnastics. Showing the efficiency of this branch of physical work as taught at the great Chautauqua Summer School for Physical Education.

Code Word *Unsafe*. Length 75 feet. Class B. $9.00.

CHAUTAUQUA AQUATIC DAY.

Showing the high and fancy diving, swimming and aquatic sports which are annually held at Chautauqua. They include boat races and graded swimming contests, also canoeing, yachting and all sorts of water sports.

Code Word *Unsafely*. Length 60 feet. Class B. $7.20.

SPECIAL COLORADO SERIES.

The following excellent series of pictures was secured by our special photographers during a trip through Colorado. Special permissions and facilities were courteously granted by officials of the following railroads:

The Short Line; Colorado Springs to Cripple Creek; The Rock Island System; Pike's Peak Cog Wheel Route; Denver & Rio Grande Railroad.

BRONCHO BUSTING.

A fine series of broncho busting pictures secured by our Western photographer at the Fall Carnival in Denver, Colorado. The most complete scenes of broncho busting ever made. Picture No. 1 shows the famous "Thad" Sowders winning the first prize. Sowders is now recognized as the champion broncho rider of the world. He is also the star rider of Buffalo Bill's Wild West Show. Picture No. 2 shows Thomas F. Minor, of Shoshone, Idaho, winning the second prize. Picture No. 3 shows Harry Brennan winning fourth prize.

These broncho busting contests attract thousands of people to the city of Denver and create the greatest excitement. Large purses were offered as prizes, and the championship belt was awarded to "Thad" Sowders.

Code Word *Unraptured.* Length 185 feet. Class A. $27.75.

Sold in the following lengths:

Code Word *Unrath.* Length 50 feet. Class A. $7.50.
Code Word *Unrathsam.* Length 100 feet. Class A. $15.00.
Code Word *Unravel.* Length 150 feet. Class A. $22.50.

SCENES ON THE SHORT LINE.

From Colorado Springs to Cripple Creek, a distance of only forty miles, there is a railroad whose scenic value has been pronounced by globe trotters to be superior to any other road in the world, not even excepting those of Switzerland. The greatest obstacles in engineering have been encountered, for the road goes boldly over the backbone of the Rocky Mountains at one of its most beautiful points. Other roads have wound their way through canyons and valleys, but this one alone has gone over them, thus looking down on the views the other roads are accustomed to look up at. While climbing up the 11,000 feet to Cripple Creek, many vistas are formed with rock and trees in the foreground and the plains in the distance, stretching out as far as the eye can see. Such views, with the aid of beautiful clouds, form the first section of the film. Cripple Creek, the greatest gold mining camp in the world, then appears. It is situated in a valley, and as the train passes over it, a bird's eye view of the whole town and its environments is obtained. A panoramic picture, taken at this point from the baggage car while the traain was rounding a curve, gives a very pleasing effect.

Code Word *Unravelled.* Length 170 feet. Class A. $25.50.

PANORAMIC VIEW OF THE ROCKY MOUNTAINS ON THE ROCK ISLAND SYSTEM.

This realistic panoramic view of the Rockies is taken from the plains overlooking Colorado Springs. The picture commences with Cheyenne Mountain, which rises abruptly from the plains without foot-hills. Passing by North and South Cheyenne Canyons, Pike's Peak, rising to the height of 14,147 feet, is seen twenty-five miles in the distance, clothed in its summer garb. The tracks of the Chicago, Rock Island & Pacific Railroad are slowly working to the centre of the picture. Then in the distance appears the smoke of an approaching train. Serpent-like, the train winds its way along in such a manner that both sides of the cars can be seen at the same time. Sweeping on once more, the remaining ridge of the Rocky Mountains stands out in bold relief against the rising clouds.

Code Word *Unrazored.* Length 165 feet. Class A. $24.75.

THE CANYON OF THE GRAND.

Taken on the line of the Denver & Rio Grande Railway. The Grand Canyon of Colorado is one of the notable features of the West. Near Glenwood Springs the lofty walls of the canyon soar abruptly to a height of 3,000 feet. Winding among the ragged crags, this picture is one of special interest.

Code Word *Unreadable.* Length 45 feet. Class A. $6.75.

PIKE'S PEAK COG WHEEL ROUTE FROM MANITOU.

The first view is a train returning to the Manitou station from the summit of Pike's Peak. It shows clearly the construction of the engine, cars, tracks, etc., and also the disembarkment of the passengers. The next section of the picture is the actual ascent over the cog tracks, to the summit of the most noted mountain in the United States—Pike's Peak, which is 14,147 feet high. The picture is an approaching view from the front end of the cars, as the engine pushes the train up the mountain instead of pulling it. The grade at places rises twenty-five per cent., or one foot in every four. At first a great amount of foliage is seen. This becomes less as the train ascends. When 11,000 feet elevation is reached, all vegetation disappears. Climbing through untimbered slopes is, without doubt, a new experience for most people. The last part of the film shows the summit of Pike's Peak and its surroundings.

Code Word *Unreadied.* Length 225 feet. Class A. $33.75

PANORAMIC VIEWS AND SCENES AT THE GARDEN OF THE GODS.

The first scene is a panoramic view of Nature's main entrance to the Garden taken from a mesa opposite. The towering white and terra-cotta rocks are seen through the whole picture, Pike's Peak appearing in the distance through the gateway. The second section is also a panoramic view of the entrance, but it is taken from the inside of the Garden. This picture shows many of the queer formations, among which may be noticed the Temple of Montezuma, the Kissing Camels, the Sioux Head, General Washington, the Two Gods, and the gateway. The third section is a scene of the life in the garden. The celebrated "Balanced Rock" forms the background and before it passes the native burro, the cracker outfit, bronchos, and at the end a photographer very humorously pursues his vocation.

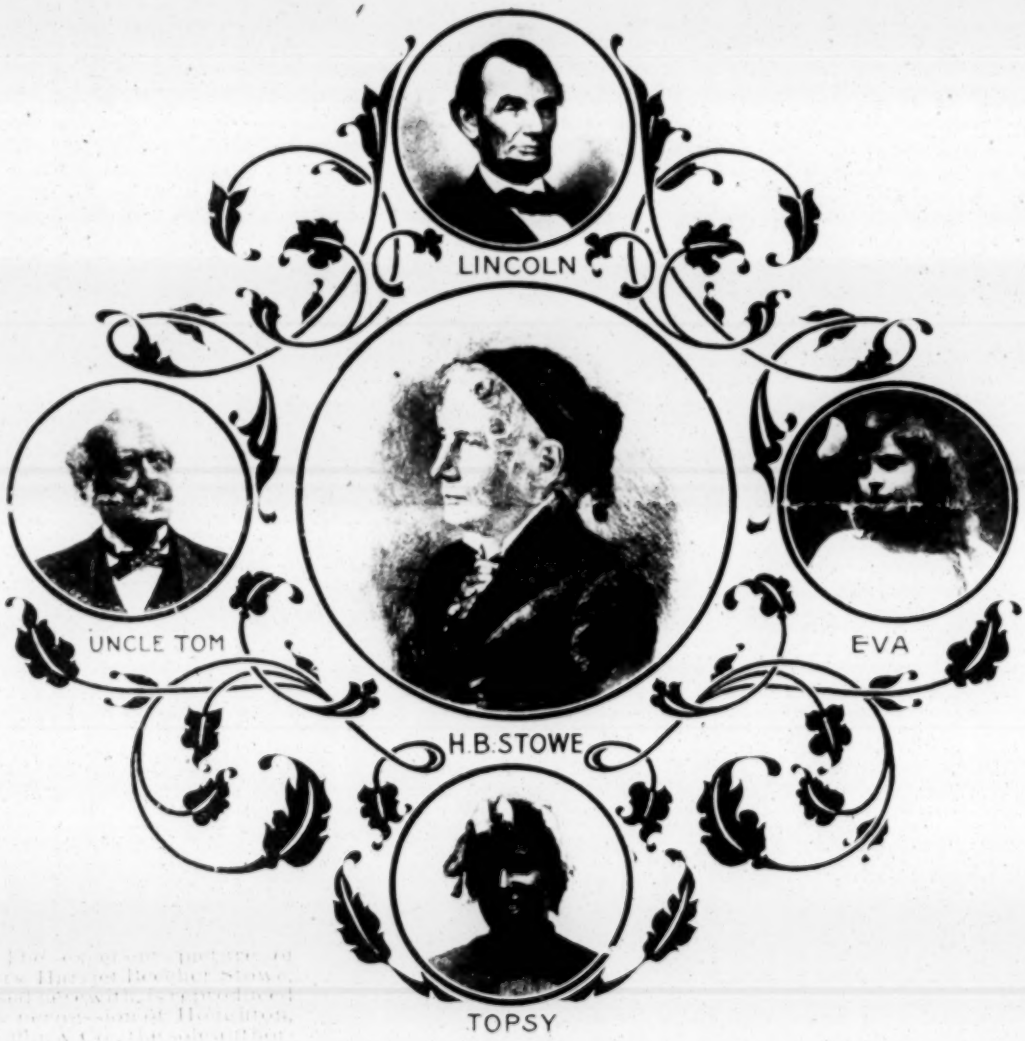
Code Word *Unreadying.*	Length 320 feet.	Class A.	$48.00.
Code Word *Unrealize.*	Length 100 feet.	Class A.	$15.00.
Code Word *Unreason.*	Length 150 feet.	Class A.	$22.50.
Code Word *Unreave.*	Length 200 feet.	Class A.	$30.00.
Code Word *Unreaving.*	Length 250 feet.	Class A.	$37.50.

BRONCHO BUSTING ALONG THE LINES OF THE DENVER & RIO GRANDE RAILWAY.

This picture shows a typical Western scene on the plains, with an artistic mountain background. Here are to be seen cowboys indulging in their favorite sport of broncho busting. These bronchos are the wild horses of the plains and have had no care whatever from man, so naturally their actions are characteristic of vicious animals. First the horse is lassoed, thrown to the ground, saddled and mounted. Then the fun begins. The wild horse begins his tactics to free himself from saddle and rider, and the contortions he goes through makes this picture distinctly Western.

Code Word *Unrecalled.* Length 240 feet. Class A. $36.00.

EDISON FILM



TRADE
Thomas A. Edison
MARK

UNCLE TOM'S CABIN

TRADE
Thomas A Edison
MARK

NOTICE This film is sold subject to the restriction that it shall not be used for duplication or printing other films from it. Any use of it for those purposes is an infringement of the patents under which it is made and sold. Patented March 14, 1893. Patented September 30, 1903. All infringements of the Edison copyrighted films will be prosecuted and stopped by injunction.

Copyright 1903.

UNCLE TOM'S CABIN.

"Uncle Tom's Cabin," Harriet Beecher Stowe's famous book, which has been read with delight by young and old for many years, said to have been one of the prime factors in the emancipation of the slaves, will be found on the shelves of the school libraries in Greater New York next year.

When it was learned that the Committee on Lectures and Libraries of the Board of Education were discussing the feasibility of striking this book from the list of sixty to comprise the school libraries, such action was adversely commented on by public men, educators and the press all over the country.—*N. Y. American,* May 21, 1903.

PROLOGUE.

The scene is a plantation about ten miles from the Ohio River in Kentucky. George Shelby, owner of a plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a slave trader named Haley. Among Shelby's slaves is a faithful old negro called "Uncle Tom" whom Haley took a fancy to, thinking he could get a large price for him at auction in the New Orleans market. After a great deal of persuasion, Haley induced Shelby to part with him. While the deal is on, a little octoroon boy runs by and Haley makes an offer for him which Shelby accepts. Eliza Harris, whose husband had run away a few months before, and who is the mother of the child, overhears the conversation between Haley and Shelby, and at once determines to save her child at any cost.

Scene *I*—Uncle Tom's Cabin and Eliza's Plea with Uncle Tom to Run Away.

Snowy landscape at night. A typical Southern log cabin. Snowing. Uncle Tom's home. Eliza Harris hastily appears with her little boy and taps on the cabin window. Aunt Cloe appears at the window with a large white night-cap and inquires what is the matter. The door opens and Aunt Cloe comes out followed by Uncle Tom in his shirt sleeves holding a tallow candle. Eliza informs him of the sale of himself and her boy to the slave traders, and tells him that she has decided to run away. She tries to induce Tom to accompany her. Tom refuses and decides to stay and take the consequences. Eliza kneels asking Tom to offer up a prayer, then taking her child departs.

Scene *II*—Tavern. Phineas Outwits the Slave Traders.

A large room in a tavern by the river side. Phineas Fletcher, a plantation owner, enters, and looking out of the window, discovers that the river is full of floating ice, and laments that he cannot cross to see a Quaker maiden on the Ohio side, with whom he is in love, and who refuses to marry him unless he becomes a Quaker. At this moment Eliza and her child, enter almost exhausted. Phineas addresses her, asking what is the matter. Eliza inquires of him if there are any ferries running across the river that night. Phineas informs her that they have stopped running. Eliza tells him that her child is very sick and that she is very anxious to get on the other side of the river. He tells her that a man down the river a piece, is going to try to cross it that night, and asks her to step into a side room and sit down and wait, telling her to order what she wants, and he will stand the damage. Marks enters. Phineas slaps him on the back and asks him who he is. Marks says "I am a lawyer and my name is Marks." While they are drinking, Haley and Loker enter, and shaking hands with Marks, say

that he is the very man they want to see. Haley tells Marks that he has bought a little boy from Shelby, and that his mother had gotten wind of it and had run away, and that he had traced her to this very place. Haley asks Phineas if he had seen anything of them. Phineas tells them he has a story he wants to relate, at the same time taking the trio to one side of the room with their backs to the window. While they are in this position, Eliza peeps out of the door, and Phineas motions for her to escape out of the window. Just as she gets outside, she makes a noise which attracts the attention of the slave traders, who try to follow her, but Phineas pulls two large revolvers and holds them at bay.

Scene *III*—Eliza's Escape Across the River on the Floating Ice.

Showing the wood scene by the river. The snow is falling and the river is full of floating ice. Eliza appears with her child, almost exhausted. The slave-traders with their dogs are in hot pursuit. She realizes that there is only one means of escape and that is to cross the river on the floating ice. This she quickly determines to do. After dropping on her knees and offering up a prayer, she hastily arises, seizes the child and running to the bank, jumps on a cake of floating ice just in time to escape the blood-hounds. While Marks and Haley are attempting to reach her, Marks falls into the river and is pulled out with great difficulty by Haley and Loker, as Eliza floats from view.

Scene *IV*—Rocky Pass. Reunion of Eliza and George Harris.

Showing the home of Ruth, the Quaker girl at the foot of Rocky Pass. Ruth comes out of the cottage, followed by Eliza and her child, who were conducted to Ruth's home by Phineas after their miraculous escape across the river. Ruth sent Phineas in search of George Harris, the husband of Eliza, telling him that she would never marry him until he found Harris. While Ruth is working at her spinning wheel and Eliza is playing with her child, Phineas enters with George Harris. The child runs to its father, and there is joy all around. Phineas, looking down the road, discovers that they have been followed by the slave traders, and quickly conducts Eliza, Harris and the child to a place of safety behind some huge rocks. Haley, Loker and Marks enter and inquire of Ruth if she has seen anything of the runaways. They proceed to search the place. Phineas appears from behind the large rock inquiring of them what they want. Marks informs him that he is an officer of the law and that they are looking for some runaway negroes. George Harris appears telling them that he would not be taken alive. Haley and Loker determine to capture him, and while attempting to do so, a fight ensues in which Haley is shot, and Harris, his wife and child escape.

Scene *V* —Steamboat Race Between the "Robert E. Lee" and Natchez."

The scene is one on the Mississippi River. The boats are seen to come down the river at a very high speed with black smoke coming out of their funnels. The "Lee" is gradually seen to be drawing ahead. As the "Natchez" gets to the centre of the scene, a terrific explosion is seen to take place. The wind is blowing a gale, and the lightning flashes, causing a very pretty effect.

Scene *VI*—The Rescue of Eva.

Showing the arrival of the "Robert E. Lee" at the dock. A large number of negroes are seen dancing and shouting a welcome at her arrival. The deck hands are seen to throw the line ashore and when she is moored alongside the dock, the gang-plank is put ashore and the passengers are seen to disembark. Eva, who has become greatly attached to Uncle Tom, whom she met on the boat while he was being taken to New Orleans to be sold, while bidding him good bye is pushed overboard by a crowd of passengers. Uncle Tom is seen to dive quickly to her rescue. A line is thrown from the dock and Tom and Eva are pulled to safety. St. Clare, Eva's father, inquires for the owner of Uncle Tom, and quickly makes a bargain, purchasing him.

Scene *VII*—Welcome Home to St. Clare, Eva, Ophelia, and Uncle Tom.

A beautiful garden scene, the home of St. Clare in the background. A large number of negroes are dancing joyously at the arrival home of St. Clare, Uncle Tom and Eva, also Aunt Ophelia, an aunt of St. Clare's from the North, who has

come to pay him a visit. St. Clare is greeted by his wife and he tells her of the rescue of Eva by Uncle Tom. Eva takes Tom by the hand and leads him over to show him their beautiful home. Topsy appears and goes through a very funny dance, frightening Aunt Ophelia by her funny actions, greatly to the amusement of St. Clare. While going into the house, Topsy steals a ribbon from the dress of Aunt Ophelia. The loss is soon discovered, and Topsy is found playing with the ribbon. Aunt Ophelia ends the scene by chastising Topsy.

Scene *VIII*—Eva and Tom in the Garden.

Shows the same setting as scene 7, with the exception that it is moonlight. Tom and Eva enter and sit on the rustic bench under a tree. Eva is reading a Bible, and Tom explains to her the meanings. Eva becomes ill. Her father and Aunt Ophelia appear and Tom informs them of the fact. Kissing her good night, St. Clare tells Tom to take her out of the night air. Scene ends by Aunt Ophelia reproving St. Clare for allowing Eva out in the night air.

Scene *IX*—Death of Eva.

Showing a bed chamber. Eva lies sick upon a couch with St. Clare and Aunt Ophelia by her side. Mrs. St. Clare enters and St. Clare tells her that Eva is dying. Eva points toward the sky telling her father that she is going there, and falls back dead. Uncle Tom and Topsy, who were standing at the foot of the cot, kneel in prayer while the angel appears, takes the spirit of Eva and ascends.

Scene *X*—A Bar Room, St. Clare Defends Uncle Tom.

Showing a bar room. Marks enters with a friend and sits at a table. St. Clare who has been drinking heavily since the death of Eva, enters followed by Uncle Tom, who entreats him not to drink any more. St. Clare orders a drink. Simon Legree, the owner of a large plantation up Snake River, enters and invites all hands to have a drink. Marks and his friend quickly join him at the bar. Legree asks St. Clare to join him, but he says he does not drink with strangers. Legree becomes furious and joins Marks at the bar. After drinking, he offers a drink to Uncle Tom, who refuses it. This increases Legree's anger and he throws the contents of the glass in Uncle Tom's face. St. Clare jumps up and quickly knocks him down. Legree arises drawing a large knife from his belt and plunges it into St. Clare's heart. In the meantime, Marks and friend make a hasty exit, and Tom kneels beside St. Clare, and offers up a prayer.

Scene *XI*—The Auction of St. Clare's Slaves.

Showing a dock scene with bar room and ware houses on one side, and a large number of steam boats moored to the wharf. Scene opens with St. Clare's slaves singing, dancing, shooting crap, and otherwise enjoying themselves. The auctioneer appears, breaking up their sky-larking, and proceeds to open the sale. The first slave to be placed on the block, is Adolph, the valet of the late St. Clare. Simon Legree who is one of the bidders, steps up to Adolph, examines him and spits upon his shoes because they are blackened. The bidding is very lively, and he is finally knocked down to Marks who offers seventy-five. The auctioneeer informs Marks that the terms are cash. Marks hands him a dollar bill and asks him for twenty-five cents change. The auctioneer is astonished. asking him if he expects to buy a slave for seventy-five cents. Giving him a cut with his whip, Marks makes a hasty exit. The next slave to take the block is Emaline, a beautiful mulatto girl, who is knocked down to Legree. Uncle Tom is next to be put on the block, and after some lively bidding, Legree steps to the front and informs the bidders that he is determined to buy Tom at any price. He offers $1,200, which is finally accepted. Legree takes Tom and Emaline by the wrists exclaiming, "Now you two belong to me" The two kneeling exclaim, "Then heaven help us," making a very pretty ending to this scene.

Scene *XII*—Cotton Picking. Tom Refuses to Flog Emaline.

Simon Legree's plantation on Snake River. Scene shows a large cotton field and a large number of negroes picking cotton in the foreground. Uncle Tom is seen trying to keep up with the younger slaves, but is unable to do so. Cassy, a former mistress of Legree's, is seen to give Uncle Tom a hand every now and then, while the overseer's back is turned. Legree enters and discovers Cassy helping Uncle Tom, and warns her not to do so. He calls Emaline and

asks her if she ever wore ear-rings. She tells him "no," and he says that he has decided to take her out of the fields, and make a lady of her. He also tells her to go to the house. She declines to do so, saying that she would rather work in the fields with the rest of the slaves. This enrages Legree and he calls Tom, telling him that he has decided to promote him to be an overseer, and to take his whip and flog Emaline, saying that he had seen enough of it to know how it was done. Tom takes the whip, and as he raises it to strike Emaline, she kneels at his feet. Tom stops and throws the whip to the ground, refusing to whip her. Legree's anger increases and he calls two negroes, Sambo and Quimbo, telling them to tie Tom to the whipping post. The overseer is seen to whip Tom until he is interfered with by Cassy, who pulls the whip out of his hand. Legree interferes, and Cassy draws back the whip as if to strike him, making an exciting finish to the scene.

SCENE *XIII*—LEGREE'S HOME. MARKS AVENGES THE DEATH OF ST. CLARE AND UNCLE TOM.

Legree's home, showing a large veranda with great colonial pillars and beautiful cotton fields in the background. Legree is seen to be walking nervously up and down the veranda, and calls to Sambo to bring him a drink. After drinking, he tells Sambo and Quimbo to bring Tom to him. He asks Tom if he knew the hiding place of Emaline and Cassy, who ran away the night before. Tom says that he did but that he would not reveal it. Legree becomes furious and tells Tom that he has decided to kill him. He strikes Tom over the head with the butt of his whip. Tom drops like a log, and then raising on his elbow, tells Legree that he forgives him. Legree strikes him again, and calling Sambo and Quimbo tells them to take Tom and throw him in the woodshed. George Shelby, Jr., a son of the former owner of Tom, inquires of Legree if he owns an old negro by the name of "Uncle Tom," and Legree tells him that he did and that he was out in the woodshed trying to die. Shelby tells him that if any harm has come to Tom, he will have to answer for it, and goes in search of Tom. Marks enters and informs Legree that he has a warrant for his arrest for the murder of St. Clare. Legree strikes with his whip at Marks, who dodges under his arm and shoots him dead.

SCENE *XIV*—DEATH OF UNCLE TOM. TABLEAU.

The scene shows an old woodshed. Uncle Tom is lying on the floor, and Cassy is seen to steal in, raise Uncle Tom's head, give him a drink of water, and steal away again. George Shelby enters. Going over to Uncle Tom, he raises his head from the floor and asks him if he did not remember him, also saying that he had come to take Tom back home. Tom tells him that it is too late; he is dying, and pointing to the sky, says that he can see his Heavenly home; a vision of Eva in Heaven appears on the wall of the shed, and as it disappears, Tom drops back dead. Shelby kneels by his side, and in rapid succession of visions of John Brown being led to execution, a battle scene from the Civil War, and a cross with a vision of emancipation, showing Abraham Lincoln with the negro slave kneeling at his feet with broken manacles, appear.

We issue these illustrations with a view to demonstrating the excellent photographic and dramatic qualities of this great moving picture production. We offer this film as one of our best creations and one that will prove a great headline attraction. The popularity of the book and play of the same title is a positive guarantee of its success. The story has been carefully studied and every scene posed in accordance with the famous author's version.

In this film we have made a departure from the old method of dissolving one scene into another by inserting announcements with brief descriptions as they appear in succession.

Sold in one length only, Length 1,100 feet. Class A. Price $165.00.

Code word *Utopical.*

EDISON MANUFACTURING CO.

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ELIZA PLEADS WITH UNCLE TOM TO RUN AWAY.

PHINEAS OUTWITS THE SLAVE TRADERS.

PHINEAS OUTWITS THE SLAVE TRADERS.

THE ESCAPE OF ELIZA.

REUNION OF ELIZA AND GEORGE HARRIS.

THE QUAKER ASSISTING THE HARRIS' TO ESCAPE.

RACE BETWEEN THE ROBERT E. LEE AND NATCHEZ.

THE ARRIVAL OF THE STEAMBOAT ROBERT E. LEE.

THE RESCUE OF EVA.

ST. CLARE BUYS UNCLE TOM.

THE WELCOME TO ST. CLARE, EVA AND UNCLE TOM.

THE JUBILEE OF ST. CLARE'S SLAVES.

EVA AND UNCLE TOM IN THE GARDEN.

EVA'S VISION.

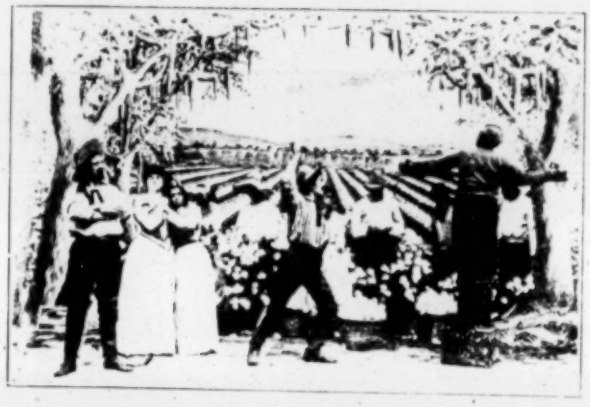
DEATH OF EVA.

ST. CLARE DEFENDS UNCLE TOM.

DEATH OF ST. CLARE.

THE AUCTION OF ST. CLARE'S SLAVES.

LEGREE BUYS UNCLE TOM AND EMALINE.



FLOGGING OF UNCLE TOM.

CASSIE DEFENDS UNCLE TOM AND EMALINE.

LEGREE MURDERS UNCLE TOM.

MARKS AVENGES THE DEATH OF ST. CLARE AND UNCLE TOM.

THE DEATH OF UNCLE TOM.

No. 185

EDISON FILMS

TRADE MARK
Thomas A Edison

October Supplement, 1903

NOTICE

These films are sold subject to the restriction that they shall not be used for duplicating or printing other films from them. Any use of them for those purposes is an infringement of the patents under which they are made and sold. Patented March 14, 1893. Patented September 30, 1902. All infringements of the Edison copyrighted films will be prosecuted at once and stopped by injunction.

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NOTICE.

MR. EDISON'S SYSTEM OF COPYRIGHTING MOVING PICTURE FILMS SUSTAINED BY THE COURT OF APPEALS.

We take pleasure in announcing to the trade that the United States Circuit Court of Appeals at Philadelphia has decided that Mr. Edison's method of copyrighting films is legal, and that such copyright protects him from all infringements of that copyright by means of copying the whole or part of any film. The opinion is too long to quote in full, but the following extract is the gist of it:

"The instantaneous and continuous operation of the camera is such that the difference between successive pictures is not distinguishable by the eye and is so slight that the casual observer will take a very considerable number of pictures of the series and say they are identical. It is only when pictures far removed from each other in the series are compared that differences are seen, but in every one the platform from which the christening took place, and on which prominent persons attending the launch stood, is depicted. To require each of numerous undistinguishable pictures to be individually copyrighted, as suggested by the court below, would in effect be to require copyright of many pictures to protect a single one. So much for the negative.

"When we consider the positive sheet which was copyrighted, we have a stronger case. What was thus copyrighted was a single celluloid sheet on which a number of objects had been photographically printed or reproduced. That these objects were there portrayed by light action or photography is unquestioned. No matter how the negative was obtained, whether by numerous and successive exposures, is not here material. The statute provides for copyrighting negatives, but the present issue is not whether the negative in question was one covered by the statute, but whether, when the negative as a whole was photographically reproduced, the reproduction was a photograph. On that point we feel assured. When the reproduction was made, complainant's celluloid negative simply possessed the reproductive capacity by light action incident to the photographic art. The image which had been thrown by light reflected from the originals and passed through a camera to produce a negative, in the reproductive process produced the positive by light action passed through such transparent negative. The mere circumstance that such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event the reproduction is a light-written and therefore a photographic picture or photograph. To say that the continuous method by which this negative was secured was unknown when the act was passed, and therefore a photograph of it was not covered by the act, is to beg the question. Such construction is at variance with the object of the act which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.' When Congress in recognition of the photographic art saw fit in 1865 to amend the Act of 1831, and extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress, and that no

protection was to be afforded such progress. It must have recognized there would be a change and advance in making photographs just as there has been in making books, printing chromos, and other subjects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process. From the standpoint of preparatory work in securing the negative the latter consists of a number of different views, but when the negative was secured the article reproduced therefrom was a single photograph of the whole. And that it is in substance a single photograph is shown by the fact that its value consists in its protection as a whole or unit, and the injury to copyright protection consists not in pirating one picture, but in appropriating it in its entirety.

"We are further of opinion the photograph in question met the statutory requirement of being intended to be perfected and completed as a work of fine art. It embodies artistic conception and expression. To obtain it requires a study of lights, shadows, general surroundings, and a vantage point adapted to securing the entire effect. In Bolles vs. The Outing Company, 77 Fed. Rep. 966, depicting a yacht under full sail was held to constitute an original work of art; and in view of the recent decision of the Supreme Court, Bleistein vs. Donaldson Company, 102 O. G. 1553, in reference to the character in that regard of a circus poster, we have no question that the present photograph sufficiently fulfills the character of a work of the fine arts. We are also of opinion the sheet was duly marked, for it was such as 'to give notice of the copyright to the public by placing upon each copy in some visible shape the name of the author, the existence of the claim to exclusive right, and the date at which this right was obtained,' which in Burrow-Giles Co. vs. Sarony, 111 U. S. 755, was said to be the object of the statute."

All infringements of Mr. Edison's copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING COMPANY.

New Edison Films.

UNCLE TOM'S CABIN.

Prologue. Scene takes place on a plantation about ten miles from the Ohio River, Kentucky. George Shelby, owner of the plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a trader named Haley. Among Shelby's slaves is a faithful old negro called Uncle Tom, to whom Haley takes a fancy, thinking he can get a large purse for him at auction in the New Orleans market. After a great deal of persuasion Haley induces Shelby to part with him. The following scenes are then shown:

1st. Eliza Pleads With Uncle Tom to Run Away.
2d. Tavern. Phineas Outwits the Slave Traders.
3d. Eliza Escapes Across the River on Floating Ice.
4th. Rocky Pass. Reunion of Eliza and Geo. Harris.
5th. The Rescue of Eva.
6th. Steamboat Race Between the Robt. E. Lee and Natchez.
7th. Welcome home of St. Clare, Eva and Tom.
8th. Eva and Tom in the Garden.
9th. Death of Eva.
10th. Bar-room. St. Clare Defends Uncle Tom.
11th. The Auction of St. Clare's Slaves.
12th. Cotton Picking. Tom Refuses to Flog Emaline.
13th. Marks Avenges the Death of St. Clare and Uncle Tom.
14th. Death of Uncle Tom. Tableau.

The photographic and dramatic qualities of our latest moving picture production, Uncle Tom's Cabin, are excellent. We offer this film as one of our best creations and one that will prove a great headline attraction. The popularity of the book and play of the same title is a positive guarantee of its success. The story has been carefully studied and every scene posed in accordance with the famous author's version.

In this film we have made a departure from the old method of dissolving one scene into another by inserting announcements with brief descriptions as they appear in succession.

Sold in one length only,

Code word *Utopical.* Length 1,100 feet. Class A. $165.00.

YACHT RACE FILMS.

SIR THOMAS LIPTON'S YACHT FLEET LEAVING ENGLAND.

A very complete and comprehensive picture showing Sir Thomas Lipton's fleet, including Shamrock III. and I., the steam yacht "Erin" and the ocean tug "Cruzier," leaving Gourock, Scotland, at the beginning of their long ocean voyage to America. An interesting portion of this film is the scene in which genial Sir Thomas is seen bidding good-bye to his faithful officers and crew who are gathered on the after deck of the Cup challenger Shamrock III. After the farewell address, Sir Thomas leaves the yacht. As he boards the launch, which conveys him ashore, the sailors are seen giving three hearty cheers. An excellent view is then shown of the two yachts passing by in jury rig, Shamrock III. being towed by Erin and Shamrock I. by the tug "Cruzier."

Code word *Utrasque.* Length 360 feet. Class B. $43.20.

ERRATUM.—Scene 6, "Uncle Tom's Cabin," should be before Scene 5.

RELIANCE AND SHAMROCK III. JOCKEYING AND STARTING IN FIRST RACE.

In this picture a fine idea of the jockeying and start is given, showing Shamrock III. very close, the sailors running back and forth as she passes the camera. The Reliance crossed the line a few seconds after the Shamrock in this race, and a close view of her is also shown.

Code word *Utterless.* Length 125 feet. Class B. $15.00.

RELIANCE CROSSING THE LINE AND WINNING FIRST RACE.

A fine picture of the Reliance passing the stakeboat three minutes ahead of Shamrock III. The view shows the boats coming in before the wind with all sails spread, and shows just how both boats looked when they crossed the line.

Code word *Utterly.* Length 70 feet. Class B. $8.40.

RELIANCE AND SHAMROCK III. TURNING OUTER STAKE IN SECOND RACE.

Showing the Reliance rounding the outer stake, four minutes ahead of Shamrock III. Both boats are kept in picture part of the time, and after following the Reliance up for a quarter of a mile the camera is again brought to bear on the stake in time to see Shamrock III. come around and follow after the Reliance. Code word *Uvero.* Length 200 feet. Class B. $24.00.

MISCELLANEOUS.

A ROMANCE OF THE RAIL.

[*This subject was taken on the lines of the Lackawanna Railroad, and for its successful accomplishment we are indebted to the officials of that road for facilities courteously furnished while making the picture*]

A series of railroad scenes of novel and amusing interest. It opens with a view of an imposing station showing a pretty girl, dressed in white, seated on a trunk awaiting the arrival of her train.

A young man approaches, also dressed in white, and the two immediately fall in love. The Lackawanna Limited then rolls into the station and the Pullman porter helps the couple aboard.

As the Limited pulls out the pair are seen on the observation platform waving adieu to their friends. The picture later shows the train rushing sixty miles an hour through the famous Delaware Water Gap in the Blue Ridge Mountains, with the young couple enjoying the passing scenery. As Delaware Water Gap station is reached a porter appears with his brush, but the young people protest that the journey has been so free from dust that there is no need for his services.

The climax comes when the young man, who has become more and more infatuated, secures a minister and the marriage ceremony takes place on the rear platform. The picture shows them leaving the train on arrival at the Gap, and a little humor is added at the end by the appearance of two tramps from beneath the trucks of the observation car dressed in full evening clothes, who become indignant at the offer of the porter to brush them off, as their trip has been entirely free from soot and dust.

The series is full of snappy train scenes and is certain to provoke a laugh.

Code word *Uxorculum*. Length 275 feet. Class B. Price $33.00.

THE SLEEPING BEAUTY.

Grand new fairy-tale film in twelve scenes as follows:

1st. The Princess's Baptism.
2d. The Fatal Spindle.
3d. Asleep for 100 Years.
4th. The Prince's Dream.
5th. The Cross-roads.
6th. The Enchanted Cottage.
7th. The Monkey's Island.
8th. Fairy Castle and Ballet.
9th. The Mysterious Oak.
10th. Fairy Grotto.
11th. The Princess Awakens.
12th. Fairland—Gorgeous Apotheosis.

The well-known story is illustrated throughout, while a good deal of fun is introduced. A number of effects and properties of a novel nature are prominently shown in the picture. The photographic quality is suberb, while humor and interest are well sustained.

Code word *Utopicos*. Length 900 feet. Class B. $108.00.

COAL MINE.

Unique set of pictures, taken under great difficulties and by special permission. For the first time a really comprehensive epitome of life in a coal mine is obtained, and operations, hitherto a sealed book to the outsider, are dis-

played. These pictures have aroused interest wherever shown. Several were taken under cover, or practically under ground; nevertheless all are of excellent quality.

1st. Miner's Cottage, and Miner Leaving for Work.
2d. Cage Ascending Shaft With Night-shift Leaving Work, and Descending With Day-shift.
3d. Boys Pushing Loaded Trucks. Full of Incident.
4th. Loaded Trucks Being Emptied Down Chute by Mechanical Tip-up.
5th. Women Sorting Coal. Several Interesting Sections.
6th. Loaded Coal Train Leaving Mine.
7th. A Glimpses of Works and Shafts of Coal Mine.
8th. Pumping Machinery at Work. Most Interesting.
9th. Cages Bringing Miners to Top of Shaft.
10th. Wife Waiting at Door of Cottage, and Arrival of Miner from work.

Code word *Utilmente*. Length 295 feet. Class B $35.40.

SHOOTING THE RAPIDS AT LUNA PARK.

The boats follow each other in quick succession down the incline, and enter the water with a tremendous splash, going directly toward the spectators. The expressions on the faces of the passengers show how keenly they are enjoying the pleasure and excitement. The panoramic attachment is then brought into use, and a pleasing picture of the surrounding buildings is shown; also a very pleasing picture of the Esquimau family, who are seen playing with their children and dogs, while two of the Esquimaux are paddling around in their kayaks, or skin canoes.

Code word *Utricular*. Length 150 feet. Class B. $18.00.

RATTAN SLIDE AND GENERAL VIEW OF LUNA PARK.

Here is fun fast and furious. A typical Coney Island scene, showing the boys and girls sliding down the winding rattan slide. Next follows a view of the miniature railway loaded with little ones and "grown-ups," too. After this is shown the beautiful cascade and boats going through the millrace, the picture concluding with a general panoramic view of the enormous crowds that frequent Luna Park. This film is full of action, and the photography is perfect.

Code word *Utpote*. Length 130 feet. Class B. $15.00.

RAZZLE DAZZLE.

This picture shows a large number of children enjoying a ride on the Razzle Dazzle. The smiling faces of the youngsters as they whirl around show that they are enjoying the sport immensely.

Code word *Utlegation*. Length 75 feet. Class B. $9.00.

AFRICANDER WINNING THE SUBURBAN HANDICAP, 1903.

The Coney Island Jockey Club's Suburban Handicap race was won by the three-year-old bay colt Africander, with the best and most seasoned horses in training at his heels. He took the lead in the stretch, and for the final quarter of a mile flew down the track at a pace that astonished the crowd. Africander won from Herbert by a head. Hunter Raine was third. None who witnessed the race will soon forget the finish. After the race, the camera is revolved to the left, bringing into view the rider of Africander, seated in floral chain, and the cheering multitudes in the grand-stand.

Code word *Uremicas*. Length 100 feet. Class B. $12.00.

NEW YORK CITY POLICE PARADE.

The policemen are first shown pushing back the crowds that gathered in front of the City Hall, New York City, to witness the Mayor presenting medals to brave bluecoats. Next is shown the presentation of the medals. The parade is then

shown. First come the policemen on foot, then the Harbor Police, and the Police band, followed by the Mounted Police.

Code word *Urane.* Length 390 feet. Class B. $46.80.

We also sell this picture in the following lengths:

120 feet showing policemen pushing back the crowds, and the presentation of medals. Code word *Uxantis.* $14.40.

270 feet showing parade. Code word *Uxellum.* $32.40.

NEW YORK HARBOR POLICE BOAT "PATROL" CAPTURING PIRATES.

The "Patrol" is seen chasing a row-boat containing river pirates. The pirates are pulling at the oars with all their strength, but a few shots from the Police Boat weaken their nerves and they give up. When the Patrol comes up near them, it lowers a dory and a number of policemen make the capture. As the pirates are landed on the Police Boat a fierce fight takes place between them and the police, but the latter overcome the offenders and land them safely on the boat.

Code word *Uramyies.* Length 125 feet. Class B. $15.00.

STILL ALARM.

An exciting run of the New York Fire Department's first battalion coming down Broadway, opposite City Hall Park, after emerging from the Chambers Street Fire Engine House. The horses come toward our camera at full speed, and the smoke and steam effects from the engines' smokestacks and whistles are excellent.

Code word *Uranelaine.* Length 145 feet. Class B. $17.40.

FIREBOAT "NEW YORKER" ANSWERING AN ALARM.

This picture gives a good idea of how soon one of the New York fireboats can be gotten under way after they receive an alarm of fire. The men are seen running on board the boat, taking their respective places, casting off the lines, etc. The boat is on its way to the fire in almost an instant.

Code word *Uragano.* Length 75 feet. Class B. $9.00.

FIREBOAT "NEW YORKER" IN ACTION.

A magnificent picture of this boat making a run and starting the water from at least a dozen nozzles at one time. In the middle of the picture the boat is seen throwing at least twenty streams, so enveloping itself in mist that it is almost entirely obscured.

Code word *Uracrasia.* Length 250 feet. Class B. $30.00.

WHITE WINGS ON REVIEW.

A fine picture of the celebrated "White Wings" or street-cleaning department of one district of Greater New York, showing over 350 men in line, and over 100 carts that are used to carry the refuse away to the dumping-wharf, marching through the streets of New York.

Code word *Urachness.* Length 225 feet. Class B. $27.00.

SKY-SCRAPERS OF NEW YORK CITY, FROM THE NORTH RIVER.

A beautiful panoramic view of lower New York from Barclay Street to Battery Park, showing a beautiful stereoscopic effect of the sky-scrapers in the business section of the city. Old Castle Garden, at which place hundreds of thousands of emigrants have landed from time to time, but now used as an Aquarium, is also seen in the picture. One of the finest panoramic pictures of New York ever taken.

Code word *Uraneux.* Length 195 feet. Class B. $23.40.

SIXTY-NINTH REGIMENT, N. G. N. Y.

This picture shows the famous Irish regiment marching up Fifth Avenue at 26th Street, while taking part in the Decoration Day parade. They pass platoon front, close to the camera, at a swinging gait.

Code word *Uranopete.* Length 145 feet. Class B. $17.40.

NEW YORK GHETTO FISH-MARKET.

A fine panoramic view of this busy market on a Friday morning. Immense throngs of people are seen passing along the stands and making their selections of fish. A great character-study.

Code word *Uramilique.* Length 165 feet. Class B. $19.80.

MINIATURE RAILWAY AT WILMINGTON SPRINGS, DEL.

This picture shows a large party of children riding on a miniature railway at Wilmington Springs. The young engineer brings the train to a standstill, broadside view and close to the camera. After a short stop, the train starts with the children waving to the departing passengers. Very pretty.

Code word *Ureltern.* Length 80 feet. Class B. $9.60.

EMIGRANTS LANDING AT ELLIS ISLAND.

Shows a large open barge loaded with people of every nationality, who have just arrived from Europe, disembarking at Ellis Island, N. Y. A most interesting and typical scene.

Code word *Utricle.* Length 140 feet. Class B. $16.80.

SPRINGFIELD FIRE DEPARTMENT.

One of the very best of our fire-run films. The entire fire department of Springfield, Mass., is here shown on a run to a fire. First the Chief dashes by the camera at a terrific pace. He is closely followed by the Assistant Chief. Next is shown the chemical engines, steamers, trucks, ladders and water-tower. Very exciting. Code word *Utroque.* Length 165 feet. Class B. $19.80.

NEW YORK CALEDONIAN CLUB'S PARADE.

This picture was taken while the Caledonian Scottish Highlanders of New York were on dress parade. The typical costumes, etc., make this a most pleasing picture; one of the best of its kind yet taken.

Code word *Uvolcare.* Length 55 feet. Class B. $6.60.

THE BABY CLASS AT LUNCH.

The picture brings into view some forty orphans, between the ages of two and three years, partaking of their afternoon meal on the steps of St. John's summer home at Coney Island. The facial expressions of the youngsters are most humorous.

Code word *Uveous.* Length 115 feet. Class B. $13.80.

THE ORPHANS IN THE SURF.

Taken at St. John's Home, Coney Island. A large number of boys are bathing in the surf. At a signal the boys leave the water and walk toward the camera. A very unique subject.

Code word *Uveras.* Length 75 feet. Class B. $9.00.

FOLLOWING THE HOUNDS.

Taken at a stag-hunt. Shows the hounds rushing through a hedge, with the huntsmen following. Each horse comes on with a rush and clears the hedge with the exception of one. This one goes to his knees, throwing the rider heavily to the ground. Fortunately, neither horse nor rider is hurt. A fine picture of one of the greatest of sports.

Code word *Utilissimo.* Length 95 feet. Class B. $11.40.

COUNTY FAIR.

An old time county fair with its merry-go-rounds and swings filled with young folks, the latter having a splendid time. Very realistic.

Code word *Urbilder*. Length 150 feet. Class B. $18.00.

LEAPING TROUT.

A pretty scene. Numerous trout are seen jumping high out of the water at feeding time. Pretty water effects as the fish splash about.

Code word *Urchilia*. Length 45 feet. Class B. $5.40.

PULLING AGAINST THE STREAM.

The camera is placed in the rear of the boat and focused on two men at the oars. As they pull against the current, the facial expressions and exertions of the oarsmen are very realistic.

Code word *Urbinates*. Length 55 feet. Class B. $6.60.

DAYLIGHT BURGLARY.

A burglar jumps a back fence and enters the rear of a house, by prying open one of the windows. It is evident that the people of the house discovered the thief and called the police, for shortly after the robber enters the window, two policemen come along on a run and enter the place after him. Scene now changes to the roof. The burglar tries to escape, but is caught by one of the officers, and a fight ensues in which the officer gets the worst of it, and is thrown to the ground. The burglar escapes to the street through another house, closely followed by the second policeman. When the latter reaches the street and sees his comrade almost dead, he calls for the ambulance. This is seen rushing to the scene. The injured man is placed on a stretcher, carried to the ambulance, and then taken to the hospital. Calling for reinforcements, the second policeman continues to run after the thief. He chases him through the fields, over streams, etc. The thief finally reaches the railroad station just as a train is pulling out. He jumps on the train, and leaves the officers, who were close behind. The telegraph service is here brought into use, and when the train stops at the next station, a squad of police are there to meet it. The burglar alights and makes a break for liberty, but is soon caught and handcuffed, after a struggle. He is then taken to the lock-up to await trial. Exciting from start to finish. Code word *Utilidade*. Length 265 feet. Class B. $31.80.

LEHIGH VALLEY BLACK DIAMOND EXPRESS.

This picture was taken on the Lehigh Valley R. R., near Towanda, Pa., in a beautiful valley along the Susquehanna River. The train is seen to approach at a speed of seventy miles an hour. As it draws near, the engine whistle warns some section hands who are working in the foreground. Just as she passes from view another train dashes by, going in the opposite direction.

Code word *Upwhirling*. Length 75 feet. Class B. $9.00.

MAYPOLE DANCE.

A pretty scene in which a large number of small children are shown dancing while they weave their ribbons around a Maypole.

Code word *Uvate*. Length 85 feet. Class B. $10.20.

THE JULIANS, ACROBATS.

These famous European acrobats are shown in their wonderful feats of balancing and high-class acrobatic work. This troupe commands the highest salary ever paid to a company of gymnasts, and the sensational work they perform gives proof that theirs is justly the most celebrated in the world. The photography is beautifully sharp and distinct, and the subject most entertaining.

Code word *Utilisons*. Length 275 feet. Class B. $33.00.

LITTLE MISS LILLIAN, DANSEUSE.

Little Miss Lillian, the marvelous child toe dancer, is the youngest première danseuse in the world. She has just returned from abroad, where she made a tremendous hit. The picture shows her in four different dances, her beautiful costumes changing mysteriously after each dance.

Code word *Utriforme.* Length 150 feet. Class B. $18.00.

PERFORMING DOGS.

A shapely young actress puts her troupe of dogs through numerous performances. One of the canines is seen stretched out on a board apparently dead. Another, dressed as his widow, is seen weeping over his corpse. Soon a small dog, dressed as a policeman, and riding on the back of a large dog, comes in view and puts an end to the widow's sorrow by waking up her hubby. Another dog mounts a ladder, and with his paws draws the picture of a cat on a small blackboard. Another turns back somersaults, while still another walks on his front paws. A fine picture.

Code word *Utilisais.* Length 210 feet. Class B. $25.20.

AERIAL POSING.

A pretty young girl, clad in tights, is seen going through various evolutions among the stars. The stars disappear after a while and she continues her performance against a black background. A charming picture.

Code word *Urbiculous.* Length 95 feet. Class B. $11.40.

NEPTUNE'S WIFE.

A beautiful and mystifying subject. A pretty girl clad in tights is seen going through numerous graceful evolutions under water. The fish are seen swimming all around her. Code word *Utilise.* Length 65 feet. Class B. $7.80.

BALLET OF THE NATIONS.

A beautiful picture, in which many charming girls take part, each one dressed to represent one of the great nations of the world. They combine in a charming international dance, each one performing the terpsichorean arts peculiar to the nation which she represents.

Code word *Urbildung.* Length 95 feet. Class B. $11.40.

THROWING THE SIXTEEN-POUND HAMMER.

This interesting picture was taken at the Caledonian games, and shows a hammer-throwing contest between some of the leading athletes in the United States. As each man steps forward, grasps the hammer and whirls it around his head for the throw, his muscles stand out in bold relief.

Code word *Uvoso.* Length 100 feet. Class B. $12.00.

MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER.

Here we bring into view Miss Jessie Cameron, dancing the sword dance. Although only ten years of age, this young lady is considered the best child sword-dancer in the world, having won over one hundred prizes in competition.

Code word *Uvular.* Length 115 feet. Class B. $13.80.

MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND-FLING DANCER OF THE WORLD.

This young lady is shown dancing the Highland Fling, the well-known Scottish dance, in competition for the championship of the world before some of the greatest authorities of the present day. The dance itself is remarkable, and one can easily see why Miss Dogherty has earned the reputation of being the best in the world.

Code word *Uvron.* Length 95 feet. Class B. $11.40.

OLD-FASHIONED SCOTTISH REEL.

Shows several Highlanders in full costume dancing this characteristic Scottish dance. They dance it well, too, making a picture full of action.

Code word *Uvifero.* Length 75 feet. Class B. $9.00.

KING EDWARD AND PRESIDENT LOUBET REVIEWING FRENCH TROOPS.

This film is a brief synopsis of the various functions which his Majesty attended. The first section shows the King arriving at the reviewing ground with President Loubet and the Minister of War, Major Andry, seated beside him in the carriage. Following this comes the grand review, showing his escort, followed by the Lancers, Cuirassiers, Artillery, Cavalry, Engineers, and in fact all the other famous regiments of France. Following this is the grand cavalry charge of five thousand men, who halt directly in front of the camera, with drawn swords flashing in the sunlight, making a thrilling scene and one long to be remembered. The picture finally ends with his Majesty entering his carriage, followed by the President and Major Andry. Before the carriage takes its departure, the King can be seen bowing, saluting and shaking hands with the various representatives. The latter part of this film is taken within fifteen feet of the carriage. It is one of the most perfect likenesses of his Majesty and President Loubet ever secured.

Code word *Uranide.* Length 135 feet. Class B. $16.20.

KING EDWARD'S VISIT TO IRELAND.

The picture opens with a view of the King and Queen landing at Queenstown. Their Majesties are seen stepping from the launch, which brought them ashore, on to the quay, and continuing with an exceptionally fine view of the procession turning the corner of Dame Street and Cork Hill. A close and clear view of their Majesties was obtained.

Code word *Uttren.* Length 100 feet. Class B. $12.00.

FEEDING THE SPARROWS.

This pretty picture shows a well-known French character throwing some crumbs of bread to some half a hundred small sparrows. They fly all around him and perch upon his shoulders, hat and hands, picking the food that he holds out to them. Pleasing and interesting.

Code word *Utopista.* Length 65 feet. Class B. $7.80.

BABY REVIEW.

Following a large band are seen the happy mothers and fathers carrying their little ones. Some of the babies are laughing, other crying and more of them are bewildered, and appear to be in doubt as to whether they should laugh or cry. One young man passes the camera with twins, another has his youngster seated on his shoulders with papa's hat on him, and it is amusing to see the little one trying to remove his troublesome headgear. All the babies are held high as they pass the camera, so that a good view of them may be had. Very interesting.

Code word *Uvamico.* Length 160 feet. Class B. $19.20.

EATING MACARONI IN THE STREETS OF NAPLES, ITALY.

There is more comedy in this picture than if it had been posed for. Men and boys are seen devouring large steaming dishes of macaroni, the favorite food of the poor.

Code word *Uranodon.* Length 80 feet. Class B. $9.60.

FORDING THE RIVER NILE ON DONKEYS.

The donkeys start down a steep bank. On the backs of the donkeys are naked Egyptian boys. At the edge of the river the fun begins. The stubbornness of the donkey is here shown. The natives rush down the bank and try to push the donkeys into the water. Donkeys are seen to fall into the water, carrying their riders with them.

Code word *Uranoxyd.* Length 170 feet. Class B. $20.40.

PANORAMA OF TIVOLI, ITALY, SHOWING SEVEN FALLS.

Tivoli is one of the most picturesque and one of the oldest towns in Italy. The picture shows the town, which is situated on a high hill covered with olive trees. As the camera revolves, a fine view of the Seven Falls is given.

Code word *Uranous.* Length 50 feet. Class B. $6.00.

EGYPTIAN FAKIR WITH DANCING MONKEY.

The fakir with his trick monkey is seated on the pavement in the streets of Cairo. He is playing a tom-tom, while the monkey is dancing the couchee-couchee. The movements which the monkey goes through are most comical.

Code word *Uranlage.* Length 110 feet. Class B. $13.20.

PANORAMIC VIEW OF AN EGYPTIAN CATTLE MARKET.

This picture shows the part of the market in which the live stock is sold. Camels, cattle and donkeys are so huddled together that it is almost impossible for them to move.

Code word *Urbicapus.* Length 155 feet. Class B. $18.60.

EGYPTIAN BOYS IN SWIMMING RACE.

This amusing picture opens by showing a large number of native boys descending a hill at full speed and jumping into the river, each one bent on winning the race. The winners are then seen lined up in front of the camera, awaiting the prizes. Full of comedy.

Code word *Urangrafo.* Length 70 feet. Class B. $8.40.

FEEDING PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY.

A pretty scene, showing a party of ladies and gentlemen feeding a large number of tame pigeons, which eat corn from their hands and show no sign of fear.

Code word *Urankalk.* Length 60 feet. Class B. $7.20.

JERUSALEM'S BUSIEST STREET, SHOWING MT. ZION.

A most interesting scene taken in the center of Jerusalem's busiest street. It shows the natives in their picturesque costumes going in all directions, and finally brings into view a herd of camels on the road to Mt. Zion, plainly visible in the distance.

Code word *Urbanorum.* Length 70 feet. Class B. $8.40.

TOURISTS LANDING AT THE ISLAND OF CAPRI, ITALY.

An interesting as well as exciting scene. It shows a party of tourists landing from small boats at the Island of Capri. As a heavy sea is running the boats are tossed about like egg shells, and the occupants have difficulty in embarking, much to the amusement of those already ashore.

Code word *Uranopolis.* Length 95 feet. Class B. $11.40.

WASHING CLOTHES AT SICILY.

A delightful picture, full of typical interest. It shows Sicilian women and children in a brook doing their week's washing. This picture will prove of great interest.

Code word *Uranoscopy.* Length 55 feet. Class B. $6.60.

AN ARABIAN JEWISH DANCE.

A native dance taken at Beyrouth, Syria, showing the Arabs, decked with picturesque costumes. A weird dance, sure to prove interesting.

Code word *Urbaren.* Length 85 feet. Class B. $10.20.

SHEARING A DONKEY IN EGYPT.

Shows a number of Egyptians shearing a donkey at the market place in Egypt. Outside of its interest as an Egyptian picture, it is full of comedy.

Code word *Urbanize.* Length 90 feet. Class B. $10.80.

STREET SCENE IN HYDERABAD.

A scene in the busiest section of Hyderabad is here shown. Merchants with their peculiar ox carts, camels and a huge elephant, are seen slowly moving along. Picture ends by showing a caravan of camels starting on a journey. Very interesting and instructive subject.

Code word *Uthina.* Length 160 feet. Class B. $19.20.

ROME AND THE VATICAN.

Panorama of Rome, showing the Capital, Spanish Staircase, St. Peter's Cathedral, the Vatican, and the Fountain of Trevi.

Code word *Urenkel.* Length 145 feet. Class B. $17.40.

GLIMPSES OF VENICE.

This series consists of five representative views of Venice. The first shows an Italian battleship anchored and other craft plying over the waters leading to the Grand Canal. This was a panorama view taken from a fast moving steamer and it shows many characteristic Venetian architectures in the back ground. Then follows a view of St. Mark's and the Doge's Palace with a sectional panorama of the Grand Canal. A further section consists of gondolas gliding under the bridge spanning the waterway between the Doge's Palace and the prison. The film concludes with a circular panorama of St. Mark's square and its numerous pigeons, followed by another interesting section of the upper portion of the Grand Canal.

Code word *Utgard.* Length 130 feet. Class B. $15.60.

LONDON ZOO.

Gives views of the rare and interesting animals in the magnificent Zoological Gardens at London, England. The first specimen shown is an enormous American Eagle, which forms an appropriate opening for a picture taken specially for American audiences. Next comes the majestic British Lion; then the sacred bull of India, the graceful chamois and antelopes of Switzerland; the ponderous North American buffalo; the rare and beautiful musk ox from Asia Minor; a spirited little zebra from South Africa, which is so tame that it performs many tricks for the amusement of the spectators. Then comes the children's friend, the baby elephant, followed by a fine view of an enormous black bear, being fed by visitors. After numerous other interesting animals have been pictured, the series ends with a novel view of some enormous giraffes being fed by their keeper. Full of interest and amusement; a subject that will appeal to young and old alike.

Code word *Utile.* Length 370 feet. Class B. $44.40.

SCENES AT THE ZOO.

After a procession of elephants, camels, etc., the wild beasts are shown in cages. Lions, tigers, hyenas, antelope, jaguars, etc., follow in rapid succession. In one cage is seen a lion and sheep, and in another a ferocious lion endeavoring to get at one of the keepers, who is teasing him with a stick.

Code word *Urbildlich.* Length 150 feet. Class B. $18.00

HUMOROUS.

CASEY'S NIGHTMARE.

Casey, after a night with the boys, decides to put up at a hotel and sober up before facing his wife at home. He is first shown his room by one of the maids, whom he proceeds to make love to. She throws him one side and leaves the room. As she departs, one of the butlers appears with Casey's grip and stands where the maid did when she knocked Casey over. Casey, being of a very lovable disposition, picks himself up, and, taking the butler for the maid, starts to hug him. He soon discovers his mistake and kicks the unfortunate man across the room. Casey then removes his coat, hat and boots and hands them to the butler, who arranges them on the hat-rack to resemble a man. He then leaves the room. Casey, when he finds himself alone, proceeds to light his pipe. As he approaches the candle for a light, it is suddenly seen to rise in the air and is blown out by a picture which turns to life. It comes back to its place on the table, after being extinguished, and Casey lights it. He again attempts to light his pipe, when the candle is drawn up from the table, and swallowed by the demon picture. Casey then sees his clothes on the rack, and thinking them a man, attempts to kick him. The stand comes to life and knocks Casey down. This enrages him, and getting up, he hits the offender a terrible blow, but is surprised to find that he has only knocked the rack over. He adjusts it, and as he reaches for his boots, they run up the wall. He attempts to don his nightshirt, but it is drawn up to the demon's mouth and disappears. Disgusted, he jumps into bed. The bed seems also to come to life and gives Casey a severe shaking up, turning over on him, and doing all sorts of strange tricks. An imp now appears on the scene, and after many attempts to kill him with a club, Casey sees him standing in front of the door. As he brings down his club with terrible force, the imp changes places with a waiter who has brought Casey his breakfast. Instead of hitting the imp, Casey strikes the tray held by the waiter, and knocks it out of his hands. The noise made by the broken dishes attracts the proprietor of the hotel and all his servants to Casey's room. They endeavor to rid themselves of their unwelcome guest, but Casey is more or less of an acrobat and eludes the proprietor by turning somersaults through windows. He rushes out one window and in another, followed by his pursuers. Finally he runs in the door and throws down a shelf full of crockery on his pursuers heads, knocking them down. The picture ends by showing Casey dis- appearing up a chimney. This picture is sure to keep an audience in a continuous uproar.

Code word *Utmost*. Length 340 feet. Class B. $40.80.

RUBE AND MANDY'S VISIT TO CONEY ISLAND.

The first scene shows this country couple entering Steeplechase Park. They proceed to amuse themselves on the steeplechase, rope bridge, riding the bulls and the "Down and Out." The scene then changes to a panorama of Luna Park, and we find Rube and Mandy doing stunts on the rattan slide, riding on the miniature railway, shooting the chutes, riding the boats in the old mill, and visiting Professor Wormwood's Monkey theatre. They next appear on the Bowery, where we find them with the fortune tellers, striking the punching machine and winding up with the frankfurter man. The climax shows a bust view of Rube and Mandy eating frankfurters. Interesting not only for its humorous features, but also for its excellent views of Coney Island and Luna Park.

Code word *Uttermost*. Length 725 feet. Class B. $87.00.

THE IMPATIENT GUEST.

A nicely dressed gentleman hastily enters a restaurant. He places his high silk hat on the table. As he is eating the lunch he also reads a paper. Being thirsty, he orders a syphon of vichy. A glass is filled and quickly emptied. He places the glass on the table near his hat, and while he is still reading the paper, attempts to refill the glass. Instead, he fills his hat. After finishing and tipping the waiter he dons his hat to depart. To his great surprise he pours the vichy all over himself. Facial expressions are very funny.

Code word *Urchous.* Length 60 feet. Class B. $7.20.

A DOPE IN DIFFICULTIES.

Shows an old sport getting out of bed after a night at the club. His clothes are a mystery to him. He puts on his trousers and is about to reach for his shirt, when, to his surprise, he finds the shirt has changed places with his trousers. The shirt is quickly taken off and the trousers adjusted in place again. As he reaches for the shirt again, it disappears from where it was hanging, and he finds it is on his body. He then attempts to put on his vest but finds it has mysteriously exchanged places with his trousers. This happens various times with coat and vest, but finally he manages to get things right, and goes for his hat. As he is about to place the hat on his head it changes into a waterpail. This is quickly removed and thrown on the floor. After a little difficulty he gets fully dressed and attempts to leave the room, but finds that all of his outer clothes have left him and he is again in the same condition in which he started. He sits down in despair, and again, to his surprise, finds that he is fully dressed. He quickly leaves the room. Very funny.

Code word *Urchin.* Length 140 feet. Class B. $16.80.

RENT COLLECTOR.

In the rear of an old-fashioned English house, two burly blacksmiths are engaged in removing the grime of their day's toil. They are washing in a large tub of water, and "the muscles of the brawny arms stand out like iron bands." One is evidently in a boisterous mood and amuses himself by ducking his partner's head in the tub. The victim, enraged by this treatment, lifts up the entire tub of water and dashes it at his tormenter. Just at this moment the rent collector, immaculately dressed, and topped off with a silk hat of the latest style, emerges through the back door and receives the entire contents of the tub over his person. No one seems to care but the rent collector, and it is a lucky thing that moving pictures do not record speech as well as motion.

Code word *Utilary.* Length 55 feet. Class B. $6.60.

SERENADER'S DIFFICULTIES.

A stout German musician is seen to come down a lane, and stop under the window of a house in the foreground. As he starts to play his instrument the window is raised, and a pretty young lady appears. The musician makes love to her, and finally succeeds in getting a kiss. As the couple are busy making love, the young lady's father appears. He sees a pitcher of water standing near, and empties its contents into the instrument which the musician has set on end against the house. The old man steps around the side of the house to await developments. Soon the musician is coaxed by the young lady to play another tune for her. He picks up his instrument and blows in it with all his might, just as it is directly under the lady's face. She gets a soaking and becomes enraged at the joke which she thinks her lover played on her. She retaliates by throwing a large bowl of water over him. At this point the old man takes a hand, and a lively scuffle ensues.

Code word *Urcorum.* Length 65 feet. Class B. $7.80.

POLICEMAN'S INTERRUPTED VISION.

It is freezing hard. Snow is on the ground, and the draft blows keen. Poor Mr.Copper is stamping his feet, blowing his hands, and vainly trying to keep warm. He leans against a friendly wall beneath a protecting eave and yields to a mo mentary drowsiness. His dreams are happy. We see him entering a snug kitchen where Mary the cook and housemaid Jane are all devotion. They remove his snowy helmet and frosty cape, and seat him at the table. Something hot is poured out for him; and Mary on one knee, Jane on the other, the cop is having a real good time. The lady of the house enters unseen, calls the page boy with bucket of water, and directs that urchin to fling it over the trio, which he does a with a good-will. Over goes the chair, and Robert, Mary and Jane go sprawling on the floor. The picture then changes back to the exterior, where we see the policeman still asleep, lost in his dream, with a happy smile on his face. This lasts but an instant, for just as the climax described as above is occurring, down comes an avalanche of some tons of snow upon his head, half burying and nearly frightening him out of his wits. The expression on his face when he discovers "'twas but a dream" is laughable. A most successful little comedy. Code word *Urbigena*. Length 105 feet. Class B. $12.60.

MARY JANE'S MISHAP.

Scene 1: Mary Jane rises early, enters kitchen yawning. Notices time of morning. Hurriedly builds fire. Blacks the boots. Smudges her face. Admires herself in a hand mirror. Discovers that the fire is out. Happy idea. Kerosene applied. Strikes a light, applies same. Explosion. Mary Jane blown up the chimney. Scene 2: Housetops, Mary Jane blown up through chimney tops, volumes of smoke. Mary Jane descends in pieces. Scene 3: The cemetery. Appropriate epitaph on tombstone. Visitors seeking Mary Jane's resting-place, overcome with emotion. Fright through appearance of Mary Jane's ghost arising. Ghost seeks something. Found at last. The kerosene can. Mary Jane's ghost re-enters grave contented. Finale: Mary Jane's cat, the only mourner. Extremely funny.
Code word *Urbicole*. Length 260 feet. Class B. $31.20.

THE IRREPRESSIBLE BURGLARS.

A scene in which the trials and mishaps of the burglar's life are depicted in a most humorous manner. Several burglars of the comic order are seen indulging in some very lively housebreaking. Three policemen are hot on the track of the burglars, who elude the officers at every point, escaping through windows and doors and climbing up ladders, planks, poles, etc. They execute some wonderful flying leaps, jumping across from one side of the street to the other, and think nothing of jumping up to a second-story window to escape the policemen. One of the burglars is very fat, and his efforts to escape are very comical. He finally slides down a slanting plank. Although the film is of the comic order, some very clever acrobatic work is shown. The subject is full of laughs from beginning to end.
Code word *Utriculeux*. Length 215 feet. Class B. $25.80.

POLICEMEN'S PRANK ON THEIR COMRADE.

This amusing picture opens by bringing into view a young lady seated on a bench near a park lake. Her policeman lover appears on the scene and begins to caress her in a most affectionate manner, in spite of the sign prohibiting courting in the park. A couple of fellow officers see their comrade breaking the law, and take the law in their own hands by throwing the couple into the lake.
Code word *Uremia*. Length 60 feet. Class B. $7.20.

A SCRAP IN BLACK AND WHITE.

A funny picture showing a young black boy and a white boy in a lively set-to. They finally collapse in the center of the ring after they have fought themselves to a standstill. The referee proceeds to count them both out, and the seconds empty two bucketfuls of water on the fighters, much to their surprise. Code word *Urellies.* Length 100 feet. Class B. $12.00.

STREET CAR CHIVALRY.

Scene shows interior of crowded street-car. A young lady enters and every man in the car offers her his seat. Presently an elderly stout lady with arm full of bundles enters. All male passengers immediately bury their faces in their papers, while the lady swings on the strap. A sudden jerk of the car lands her in the lap of a dude, much to the amusement of the other passengers. She pulls herself together, only to be thrown sprawling on the dude again. This time she mashes his high hat. The dude rises and leaves the car, and the old lady gathers up her bundles and sits down with a satisfied smile.

Code word *Utriculoso.* Length 65 feet. Class B. $7.80.

WASHERWOMEN AND CHIMNEY-SWEEP.

Three girls are very busy in the laundry. The chimney-sweep enters to clean the chimney. The girls see a chance for some fun, and pretending to be angry at being disturbed in the work, command the sweep to leave the place. He refuses and attempts to embrace the girl nearest him. At this the girls pounce on him, and dragging him to one of the washtubs, they proceed to give him a thorough cleaning. After lathering him, they pull him toward a high clothes-wringer and force him through. The girls then hang what is left of him on the line to dry. He soon recovers from his flattened condition, and dropping from the line rushes wildly at the girls. Two of them are pushed into tubs and the third receives the contents of his soot-bag as he makes a hasty exit. Very laughable.

Code word *Uremico.* Length 75 feet. Class B. $9.00.

THE UNAPPRECIATED JOKE.

Scene, interior of a street-car. A stout man enters and sits down alongside of a friend and proceeds to read a comic paper. He shows a joke in the paper to his friend, and they both laugh heartily. The friend leaves the car, and his absence is not noted by the stout man. An elderly matron takes the seat. Without looking up the stout man shoves the paper in front of the face of the old lady, thinking his friend is still there. He goes into a fit of laughter over the joke, punching her in the ribs with his thumb, and slapping her on the knee. She becomes very much embarrassed and indignant. She shakes him by the shoulder, he looks around, discovers his mistake, and sinks through the floor.

Code word *Utriculo.* Length 55 feet. Class B. Price $6.60.

SUBBUBS SURPRISES THE BURGLAR.

Picture shows bedroom, and man asleep in bed. A burglar raises the window cautiously, climbs in, and proceeds to go through the man's clothes. The man awakes and pulls a lever, closing himself up in the folding bed, the bottom of which is iron-clad, with guns and portholes. The burglar is dumfounded, and cannot move. Subbubs turns his battery loose, blowing the burglar to pieces. He then raises an American flag on a staff on top of the bed as a signal of victory. The bed opens up again and Subbubs goes to sleep.

Code word *Utrobidem.* Length 65 feet. Class B. $7.80.

THE CHINAMAN'S ACROBATIC GUESTS.

The picture opens by showing Harry Alaska, the famous French comedian, performing some of his most difficult feats. With the aid of a female companion, he performs some very amusing tricks. Bound to please.

Code word *Utopique*. Length 100 feet. Class B. $12.00.

THE GAY SHOE-CLERK.

Scene shows interior of shoe-store. Young lady and chaperone enter. While a fresh young clerk is trying a pair of high-heeled slippers on the young lady, the chaperone seats herself and gets interested in a paper. The scene changes to a very close view, showing only the lady's foot and the clerk's hands tying the slipper. As her dress is slightly raised, showing a shapely ankle, the clerk's hands become very nervous, making it difficult for him to tie the slipper. The picture changes back to former scene. The clerk makes rapid progress with his fair customer, and while he is in the act of kissing her the chaperone looks up from her paper, and proceeds to beat the clerk with an umbrella. He falls backward off the stool. Then she takes the young lady by the arm, and leads her from the store.

Code word *Utrinde*. Length 75 feet. Class B. $9.00.

SEASHORE FROLICS.

This picture shows a number of young men and women playing a game of leap-frog. The men stoop over and the girls jump upon their backs and are bounced until they fall off. Next the young men line up in a row and get ready for a novel race. Each man must pick up the girl in front of him and run with her into the surf and back to the beach again. As they reach the water with the girls on their shoulders, the breakers interfere somewhat with their progress and they fall head first into the water. Picking the girls up again, they make a dash for the beach, but, being exhausted before reaching the starting-point, many of them let the girls fall, and the result is a mix-up on the beach. A number of girls is next shown, skylarking on the beach. A camera fiend, seeing a chance for a fine picture, sets up his camera and starts to focus it. The girls spy him, and, while some continue their sport, others rush up behind the "fiend" and run both himself and the camera out into the water and give him a ducking. As he is pulled in by one of the life-guards he presents a pitiable appearance.

Code word *Utrumlibet*. Length 200 feet. Class B. $24.00.

DOWN WHERE THE WURZBURGER FLOWS.

A German beer-garden is shown. A rather stout customer comes in and seats himself at a table close to the wall. He pulls out his long-stemmed pipe and lights it. He gives the waiter his order for a stein of beer, and when it is placed before him he takes a sup and then picks up a paper to read. Happy Hooligan and Gloomy Gus appear at the top of the fence. One of them produces a walking-cane and "hooks" the mug of beer. After drinking the beer, they replace the mug on the table. The German when he attempts to take a drink finds that his beer has disappeared and proceeds to scold the waiter. Another stein is then brought in and placed on the table. Hooligan and his brother tramp also win this by using the German's pipe-stem as a siphon. The German upon again finding the glass empty when he wants to drink, becomes enraged, but the saloonkeeper quiets him by producing another stein full of beer. This time Hooligan secures a sponge and by forcing it into the mug of beer succeeds in getting the third drink away from their victim. This time the German gets so mad at tricks he thinks the bartender is playing on him that he leaves

the place in a rage. A policeman now appears and arrests Happy Hooligan. While the waiter is chasing the German, Gloomy Gus leaps over the fence and enjoys the free lunch left on the table.

Code word *Utterance.* Length 80 feet. Class B. $9.60.

TURNING THE TABLES.

A number of boys come on a run for a swim in the lake. A sign in the background reading "No swimming in this lake" is unheeded. After the boys paddle around in the water for a while, one of them sees a cop coming on a run through the fields. The alarm is quickly given, and the boys scurry from the water, but before they reach the bank Mr. Policeman has their clothes. He scolds them for breaking the law, and in the course of his gesticulations steps near the brink of the lake. The largest of the boys, seeing his chance to give the officer a ducking for interfering, pushes him into the water. The policeman in his surprise drops the clothes, which the boys pick up and run off with. The cop gets out of the water with considerable difficulty and gives chase, but the boys easily outsprint him.

Code word *Uvaure.* Length 85 feet. Class B. $10.20.

RUBE AND THE FENDER.

Our rural friend is on a visit to one of the city parks to look over the doings at a picnic. Not knowing just where to look for the entrance of the park, he stands bewildered in the middle of the car tracks. Finally he gets his bearings and starts to walk down the tracks. An electric car crowded with people suddenly rounds a curve at the head of the street, and bears down on Reuben full speed. The motorman is seen to apply the brakes, while he and the passengers on the front platform of the car yell at the hayseed to get out of the way. Evidently Rube is a little deaf, as he pays no attention to the shouts. Suddenly he gets a terrible jolt that knocks him off his feet into the fender, and before the car is stopped Reuben is carried to the gate. A very exciting scene and a winner.

Code word *Uvedalies.* Length 40 feet. Class B. $4.80.

BURGLAR'S ESCAPE.

An ugly looking burglar approaches a house, and after trying the door and finding it locked, gains admission by prying open a window. A passing policeman, upon seeing the window open, pokes his head through to see if any one is in. The burglar forces the window down on the cop when he attempts to climb in, and escapes through the top of it, giving the cop a good squeezing between the window and frame. The householder, hearing the noise, rushes out of the house in his night clothes just as the policeman frees himself, and is grabbed and handled very roughly by the "cop," who discovers his mistake after giving the man a good shaking. Very humorous.

Code word *Utilisable.* Length 100 feet. Class B. $12.00.

SOAP VS. BLACKING.

A man is seen blacking his shoes in a great hurry, preparatory to going to meet some friends with whom he has an appointment. Suddenly his room door is thrown open and two of his chums enter in rather a dilapidated condition. Two basins of water are handy, and he requests his chums to wash up and make themselves presentable. They take off their coats and vests and throw them at him. Then both proceed to wash. While they are washing he substitutes the blacking for the soap, and one of them blackens himself up. The one who has blackened his face notices the hilarity of his friends and, upon looking in the mirror, sees the joke is on him. He blames the wrong man for it, and by

way of punishment throws the basin of water all over him, but quickly gets a ducking in return. The picture then reverses, and the water is seen to come back to the basin, the blacking is soon rubbed off the man's face, their clothes fly back in their places on the men, and they make their exit backwards. An extremely interesting subject.

Code word *Urdume.* Length 115 feet. Class B. $13.80.

TUB RACE.

A number of boys are engaged in a tub race. They are lined up in a row, and at the signal to start the fun begins. Some of the tubs seem to be very hard to handle, as they upset and give the boys a good ducking each time an attempt is made to get in them.

Code word *Uvada.* Length 55 feet. Class B. $6.60.

MYSTERIOUS.

LOVERS AND THE IMP.

A rather gay old fellow is calling on his sweetheart. As he approaches the door of her house he is confronted by an imp. After an exciting experience with the little red chap, he enters the house. The scene changes, showing the couple in the sitting room. Suddenly the old lover is surprised to see that the girl has disappeared and that the imp has taken her place. He picks up the various pieces of furniture and attempts to strike his unwelcome visitor. Every time he raises an article to strike, the imp disappears and is seen making all sorts of grimaces at him in some other part of the room, the article landing with great force on the floor and breaking into pieces. After the lover has demolished nearly everything in the room, he picks up an elaborate lamp-stand. As it is about to land on the imp's head, the latter disappears and causes the girl to take his place. The young lady, seeing her beau about to kill her, cries in horror and attracts the attention of two passing policemen. They enter the house and eject the old chap. A highly pleasing picture.

Code word *Urdes.* Length 145 feet. Class B. $17.40.

THE ENCHANTED CUP.

This popular mythical legend of the Fatherland is described in full detail, and many startling effects are introduced. A pretty German peasant girl is awaiting her lover at the trysting place in the mountains, when she is captured by the dwarfs and carried to their underground cavern or grotto. Her sweetheart is unable to rescue her until the good fairy presents him with the enchanted cup, with which he is able to penetrate into the depths of the earth and rescue his Gretchen from their clutches. Beautiful scenic effects and novel situations.

Code word *Utraquista.* Length 340 feet. Class B. $40.80.

THE RAW RECRUIT.

A French soldier has just been assigned to his quarters in the barracks, and removes his uniform preparatory to taking a well-earned night's rest. His uniform, however, appears to have a strong liking for the recruit, for each time it is removed it flies back on his body in a most laughable and startling way. He endeavors to evade it in numerous ways, finally springing hastily into bed, but when he again emerges from between the sheets the knapsack and uniform are still on his back.

Code word *Urbild.* Length 90 feet. Class B. $10.80.

PHOTOGRAPHER'S VICTIM.

A rather aged maid is seen arranging to have her picture taken. The photographer places her in a chair and proceeds to focus the camera on her. When he puts his head under the focusing cloth, she, wishing to see what he is doing, takes a peep into the lens and gets a puff of flour for her trouble. The photographer pushes her back into the chair, and as he is about to take the picture, the camera explodes, and shoots the old maid against the wall, where she sticks. The photographer in attempting to rescue her, pulls off both her legs. He throws the legs at her in a fit of madness.

Code word *Urboden.* Length 65 feet. Class B. $7.80.

A DEXTROUS HAND.

A mysterious hand appears from the side of the picture, and, after motioning for a second, produces a number of silver coins and drops them in a glass. Eventually the glass is filled with money, and, reaching down, the hand empties the glass into another hand that appears in this section of the film. The money disappears as rapidly as it came, and the hands shake, closing the picture. Very mystifying.

Code word *Urbinum.* Length 75 feet. Class B. $9.00.

Form 192

EDISON FILM

TRADE MARK

Thomas A Edison

JACK AND THE BEANSTALK

Copyright, 1902

NOTICE

This film is sold subject to the restriction that it shall not be used for duplicating or printing other films from it. Any use of same for those purposes is an infringement of the of the patents under which it is made and sold. Patented March 14, 1893. Patented September 30, 1902. All infringements of the Edison copyrighted films will be prosecuted at once and stopped by injunction.

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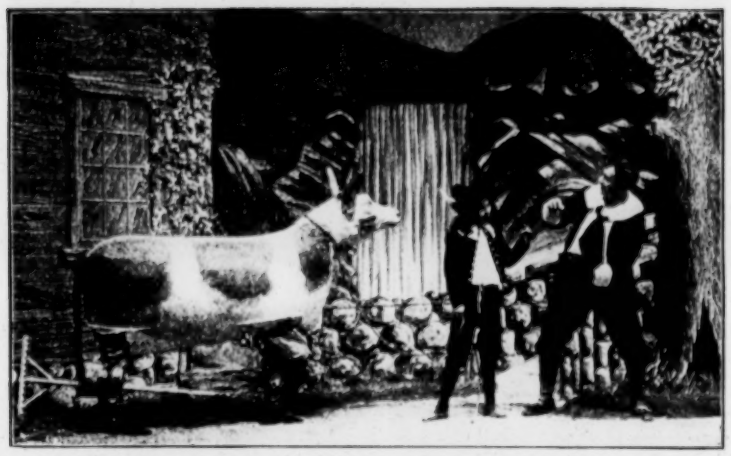
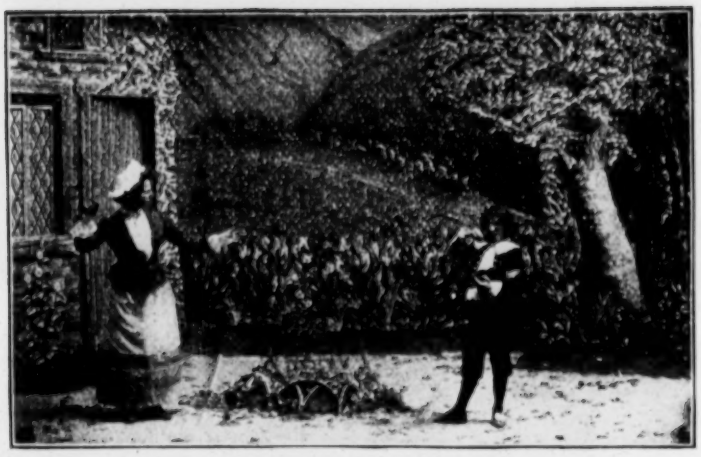
NEW YORK OFFICE — 83 Chambers Street.
LONDON OFFICE — 52 Gray's Inn Road, Holborn, W. C , England.
EUROPEAN OFFICE — 32 Rempart Saint Georges, Antwerp, Belgium.

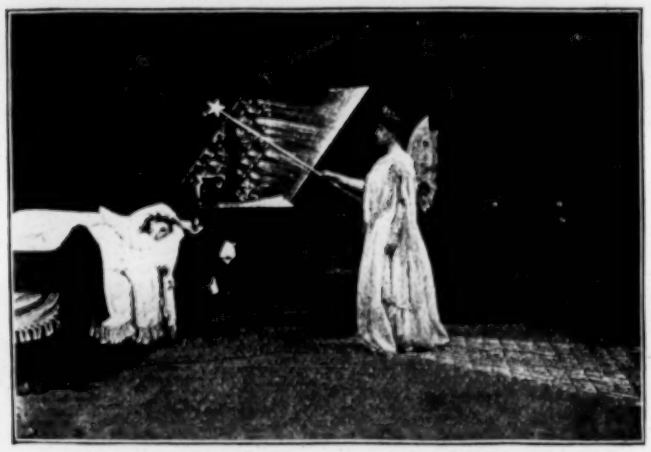


Scene I—Trading the Cow.



Scene II—Jack Returns with the Beans.

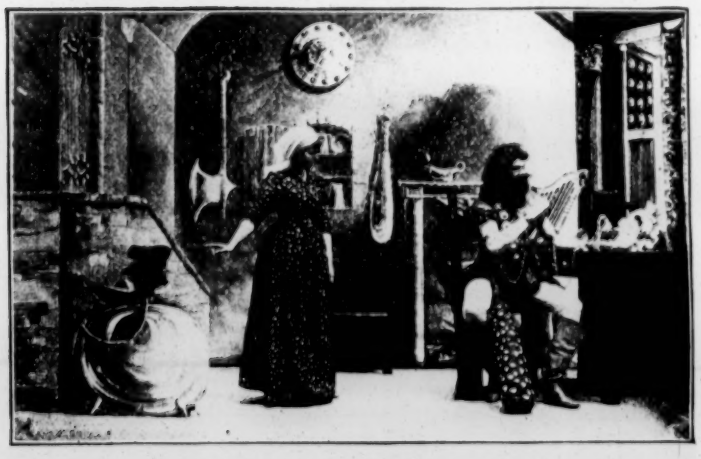
Scene III—Growing of the Beanstalk.



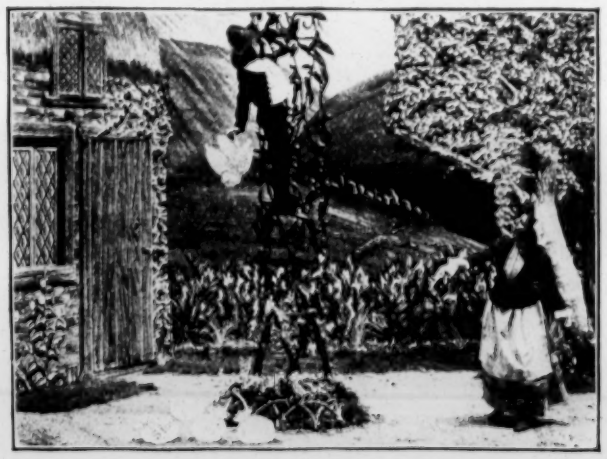
Scene IV—Jack's Dream.

Scene V—Climbing the Beanstalk.

Scene VII—Arrival at the Top of the Beanstalk.



Scene VIII—The Giant's Kitchen.



Scene IX—Jack Descending the Beanstalk.

SCENE IX (*Continued*)—THE TRANSFORMATION.

CLOSING TABLEAU.

Jack and the Beanstalk. Copyright, 1902.

We send this sheet of half tones to our customers for the purpose of illustrating the excellent photographic and spectacular qualities of our great moving picture production, JACK AND THE BEANSTALK. The accompanying pictures were taken from the film itself, and, therefore, must readily demonstrate the perfection of this production from a photographic standpoint. We offer this production as positively the greatest motion picture that we have ever turned out. When selecting a special film as a headline attraction to your entertainment REMEMBER this fairy story is known to every child throughout the civilized world. It has been printed in every language, read in every nursery, and appeals to every boy and girl, because they have recently read it and dreamed of it. It appeals to every man and woman, because it awakens memories of their childhood. Space does not permit us to enter into a lengthy description of JACK AND THE BEANSTALK. It is the most popular fairy tale extant, and the story is known to every one. The subject has been carefully studied and every scene posed with a view to following as closely as possible the accepted version of JACK AND THE BEANSTALK. The story is illustrated complete, from the time of the trading of the cow for the hatful of beans until Jack scrambles down the beanstalk into his mother's yard with the captured hen that laid the golden eggs, the bags of the giant's gold, and cuts down the beanstalk and kills the giant.

Sold in one length only. Supplement No. 150 contains complete description.

Length of complete film, 625 feet. Code *Unmeasured*. Class A. $93.75.

JACK AND THE BEANSTALK offers great opportunities for color effects. The price for coloring the film complete, including background, figures and all details, is $140.00 extra, and the price for coloring the figures only is $85.00 extra.

Thos Edison V File

No. 200

EDISON FILMS

LIBRARY
THE MUSEUM OF MODERN ART
Received: file

TRADE MARK

Thomas A Edison

January Supplement, 1904

NOTICE

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EDISON MANUFACTURING COMPANY

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Office for the United Kingdom, 25 Clerkenwell Road, LONDON, E. C., ENGLAND.

European Office, 32 Rempart Saint Georges, ANTWERP, BELGIUM.

NOTICE.

MR. EDISON'S SYSTEM OF COPYRIGHTING MOVING PICTURE FILMS SUSTAINED BY THE COURT OF APPEALS.

The United States Circuit Court of Appeals, at Philadelphia, has decided that Mr. Edison's method of copyrighting films is legal, and that such copyright protects him from all infringements of that copyright by means of copying the whole or part of any film. The opinion is too long to quote in full, but the following extract is the gist of it:

"The instantaneous and continuous operation of the camera is such that the difference between successive pictures is not distinguishable by the eye and is so slight that the casual observer will take a very considerable number of pictures of the series and say they are identical. It is only when pictures far removed from each other in the series are compared that differences are seen; but in every one the platform from which the christening took place, and on which prominent persons attending the launch stood, is depicted. To require each of numerous undistinguishable pictures to be individually copyrighted, as suggested by the court below, would in effect be to require copyright of many pictures to protect a single one. So much for the negative.

"When we consider the positive sheet which was copyrighted, we have a stronger case. What was thus copyrighted was a single celluloid sheet on which a number of objects had been photographically printed or reproduced. That these objects were there portrayed by light action or photography is unquestioned. No matter how the negative was obtained, whether by numerous and successive exposures, is not here material. The statute provides for copyrighting negatives, but the present issue is not whether the negative in question was one covered by the statute, but whether, when the negative as a whole was photographically reproduced, the reproduction was a photograph. On that point we feel assured. When the reproduction was made, complainant's celluloid negative simply possessed the reproductive capacity by light action incident to the photographic art. The image which had been thrown by light reflected from the originals and passed through a camera to produce a negative, in the reproductive process produced the positive by light action passed through such transparent negative. The mere circumstance that such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event the reproduction is a light-written and therefore a photographic picture or photograph. To say that the continuous method by which this negative was secured was unknown when the act was passed, and therefore a photograph of it was not covered by the act, is to beg the question. Such construction is at variance with the object of the act which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.' When Congress, in recognition of the photographic art, saw fit in 1865 to amend the Act of 1831, and extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress, and that no protection was to be afforded such progress. It must have recognized there

would be a change and advance in making photographs just as there has been in making books, printing chromos, and other subjects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process. From the standpoint of preparatory work in securing the negative, the latter consists of a number of different views, but when the negative was secured the article reproduced therefrom was a single photograph of the whole. And that it is in substance a single photograph is shown by the fact that its value consists in its protection as a whole or unit, and the injury to the copyright protection consists not in pirating one picture, but in appropriating it in its entirety.

"We are further of opinion the photograph in question met the statutory requirement of being intended to be perfected and completed as a work of fine art. It embodies artistic conception and expression. To obtain it requires a study of lights, shadows, general surroundings, and a vantage point adapted to securing the entire effect. In Bolles vs. The Outing Company, 77 Fed. Rep. 966, depicting a yacht under full sail was held to constitute an original work of art and in view of the recent decision of the Supreme Court, Bleistein vs. Donaldson Company, 102 O. G. 1553, in reference to the character in that regard of a circus poster, we have no question that the present photograph sufficiently fulfils the character of a work of the fine arts. We are also of opinion the sheet was duly marked, for it was such as 'to give notice of the copyright to the public by placing upon each copy in some visible shape the name of the author, the existence of the claim to exclusive right, and the date at which this right was obtained,' which in Burrow-Giles Co. vs. Sarony, 111 U. S. 755. was said to be the object of the statute."

All infringements of Mr. Edison's copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING COMPANY.

New Edison Films

THE GREAT TRAIN ROBBERY.

This sensational and highly tragic subject will certainly make a decided "hit" whenever shown. In every respect we consider it absolutely the superior of any moving picture film ever made. It has been posed and acted in faithful duplication of the genuine "Hold Ups" made famous by various outlaw bands in the far West, and only recently the East has been shocked by several crimes of the frontier order, which fact will increase the popular interest in this great *Headline Attraction.*

SCENE 1.—INTERIOR OF RAILROAD TELEGRAPH OFFICE.

Two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, also making him write a fictitious order to the engineer to take water at this station, instead of at "Red Lodge," their regular watering stop. The train comes to a standstill; conductor comes to the window, and the frightened operator delivers the order while the bandits crouch out of sight, at the same time keeping their revolvers trained on him. No sooner does the conductor leave than they fall upon the operator, bind and gag him, then hastily depart to catch the moving train.

SCENE 2.—AT THE RAILROAD WATER TANK.

The bandit band are seen hiding behind the tank as a train stops to take water (according to false order). Just before she pulls out they stealthily board the train between the express car and the tender.

SCENE 3.—INTERIOR OF EXPRESS CAR.

Messenger is busily engaged with his duties. Becoming alarmed at an unusual sound, he goes to the door, and peeping through the keyhole, discovers two men trying to break in. He starts back in a bewildered manner. Quickly recovering, his first thought is of the valuables in the strong box, which he hastily locks, and throws the key through the open side door. Pulling his revolver, he fortifies himself behind a pile of trunks, etc. In the meantime, the two robbers have succeeded in effecting an entrance. They enter cautiously. The messenger opens fire on them. A desperate pistol duel takes place, in which the messenger is killed. One of the robbers stands watch while the other tries to open the treasure box. Finding it locked, he searches the messenger for the key. Not finding it, he blows the safe up with dynamite. After securing the valuables and mail bags, they leave the car.

SCENE 4.—THE FIGHT ON THE TENDER.

This thrilling scene was taken from the mail car showing the tender and interior of locomotive cab, while the train is running forty miles an hour. While some of the bandits are robbing the mail car, two others are seen climbing over the tender. One of them holds up the engineer, and the other covers the fireman. The latter secures a coal shovel and climbs up on the tender, where a desperate fight takes place with the outlaw. They struggle fiercely all over the tank, having several narrow escapes from being hurled over the side of the tender. Finally they fall, with the robber on top. He grabs a lump of coal, and strikes the fireman on the head, rendering him senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

Scene 5.—The Train Uncoupled.

Shows the train coming to a stop. With the robbers' pistols close to his head, the engineer leaves the locomotive, uncouples it from the train, and pulls ahead about one hundred feet.

Scene 6.—Exterior of Passenger Coaches.

The bandits compel the passengers to leave coaches with hands aloft, and line up along the tracks. One of the robbers covers them with large pistols in either hand, while the others ransack travelers' pockets. A passenger makes an attempt to escape, but is instantly shot down. After securing everything of value, the band terrorize the passengers by firing their revolvers in the air, and then make safe their escape on the locomotive.

Scene 7.—The Escape.

The desperadoes board the locomotive with their booty, command the engineer to start his machine, and disappear in the distance.

Scene 8.—Off to the Mountains.

The robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

Scene 9.—A Beautiful Scene in a Valley.

The bandits come down the side of a hill on a run and cross a narrow stream. Mounting their horses, which were tied to nearby trees, they vanish into the wilderness.

Scene 10.—Interior of Telegraph Office.

The operator lies bound and gagged on the floor. After a desperate struggle, he succeeds in standing up. Leaning on the table, he telegraphs for assistance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. Discovering his condition, she cuts the ropes, and, throwing a glass of water in his face, restores him to consciousness. Arousing in a bewildered manner, he suddenly recalls his thrilling experience, and rushes forth to summon assistance.

Scene 11.—Interior of a Dance Hall.

This typical Western dance house scene shows a large number of men and women in a lively quadrille. A "Tenderfoot" appears upon the scene. He is quickly spotted, pushed to the center of the hall, and compelled to dance a jig, while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The crowd gather around him, while he relates what has happened. Immediately the dance breaks up in confusion. The men secure their guns and hastily leave in pursuit of the outlaws.

Scene 12.—The Posse in Pursuit.

Shows the robbers dashing down a rugged mountain at a terrible pace, followed closely by a large posse, both parties firing as they proceed. One of the desperadoes is shot and plunges head first from his horse. Staggering to his feet, he fires at his nearest pursuer, only to be shot dead.

Scene 13.—Battle to the Death.

The remaining three bandits, thinking they had eluded their pursuers, have dismounted from their horses. After carefully surveying their surroundings, they begin to examine the contents of the mail bags. Deeply engaged in this

work, they do not perceive the approach of the posse. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place. After a brave stand, all of the robbers and several of the posse bite the dust.

SCENE 14.—REALISM.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing point blank at each individual in the audience. (This effect is gained by foreshortening in making the picture.) The resulting excitement is great. This section of the scene can be used either to begin the subject or to end it, as the operator may choose.

THE END.

Sold in one length only.

Code word *Vacunaban*. Length 740 feet. Class A. Price, $111.00.

Grand Spectacular and Historical Film.

THE RISE AND FALL OF NAPOLEON THE GREAT.

The principal scenes of the Napoleonic era are presented in this series of animated pictures, beginning in 1781 with Napoleon at the Military School in Brienne and ending with the death of the Emperor at St. Helena in 1821. It thus comprises the history of all Europe for nearly forty years; events which happened during that period in France, Italy, Prussia, Austria, and Russia being severally depicted. Nothing like this series of historical pictures has ever been attempted by poet or painter, and it has been left to the Kinetoscope to successfully surmount the very obviously great difficulties of the task. Apart from the manifest beauty of the pictures, with their wondrous staging and accurate reproduction of costumes, manners, etc., of a past age, it can not fail to be noticed how readily the Kinetoscope can be adapted for purposes of education and instruction as well as simple amusement. The character of Napoleon is portrayed in several of the pictures. He is seen in his home as husband, father, and host; his love for practical jokes is shown in the sentinel, and black servant scenes and acts of kindness in other places; while the affection inspired in his army is touchingly displayed in the farewell at Fontainebleau after his abdication. Thus Napoleon is not simply presented as dominated entirely by unbounded ambition, but as a man moved with feeling kin to common humanity. It will add to the enjoyment and charm of the pictures if the spectator recognizes this peculiar feature of the series, and causes him to regard with some sympathy the sad closing scene at St. Helena.

1.—NAPOLEON'S SCHOOL DAYS (1781).

The snow-covered playground of the Military School at Brienne. The students are dismissed and commence games, in which they invite the young Napoleon to join. He at first refuses, but ultimately takes part in the snowballing that ensues, and dividing the school boys into two companies, he places himself at the head of one, and puts to flight the opposing division—his first victory.

2.—Battle of the Bridge of Arcola (1796).

A brilliant victory gained by Napoleon against the Austrians after three days' fighting. Napoleon emboldened his half-beaten troops by placing himself at their head with the French flag in his hand and thus carrying the bridge at Arcola—the key to the position.

3.—Napoleon in Egypt (1799).

Napoleon, after defeating the Egyptian troops, marched on Cairo. Coming in sight of the pyramids, he exhorted his army with the words, "Soldiers, behold these pyramids; forty centuries look down upon you."

4.—Napoleon Crosses the Alps (1800).

Wishful to surprise the Austrians in Italy, Napoleon decided to enter that country by the Alps. The march took place across the great St. Bernard during the night of May 14-15. After great privations the army of France descended into Italy and gained the great victory of Marengo.

5.—Napoleon at Home.

(*The summer fete at the Chateau of Malmaison.*)

Napoleon's favorite retreat between his campaigns was Malmaison, where, assisted by his wife Josephine, he was wont to give brilliant fetes, to which the elite and beauties of the day were invited and personally entertained by him.

6.—The Coronation of Napoleon and Marie Louise (December 2, 1804).

Napoleon was crowned in the Cathedral of Notre Dame, and received the personal benediction of Pope Pius VII., who traveled from Rome for the express purpose. This gorgeous scene, unparalleled in all the pageantry of history, is faithfully depicted in the picture. The Pope enters under a magnificent dais followed by Cardinals and Bishops. The Pope is about to crown Napoleon, when the latter seizes the crown and places it on his own head. The new Emperor then crowns his consort Marie Louise—to the astonishment of the Pope and the whole assembly.

7.—The Battle of Austerlitz (1805).

Napoleon, after forcing the Danube with 65,000 men, gave battle to 90,000 Austrians and Russians occupying strong positions at Austerlitz. Napoleon won this great fight, the enemy being routed, leaving 15,000 dead on the field.

8.—Napoleon and the Sentinel.

This little anecdote shows Napoleon's love of a grim joke. He finds a soldier on guard asleep, and resolving to give him a good fright, takes up the sleeping soldier's gun and mounts guard himself. The man awakes and finds the Emperor standing beside him. Napoleon pardoned the culprit.

9.—Wounded at Ratisbon (1809).

Napoleon again beat the Austrians at Ratisbon, where, however, he was wounded in the leg by a spent ball. He is here represented as having his leg bound up by a surgeon, surrounded by his staff, who express their grief and solicitude, and which, in the midst of his agony, the Emperor endeavors to appease.

10.—Napoleon in His Study—The Infant King of Rome.

Napoleon is seen bending over a chart explaining to the admiring and astonished General Berthier his new plan of campaign. The Emperor suddenly

calls to his black servant Roustan to bring in his lunch. The Emperor, who is in one of his humorous moods, charges Roustan with tampering with the viands. The servant denies it, and Napoleon taking him by the ear draws him across the chamber. He ultimately allows the black man to kiss his hand. Fouche, the notorious Minister of Police, interrupts Napoleon at his lunch with a secret report. The Empress Marie Louise, attended by her retinue, now enters, in order to present to the Emperor their infant and only son, the King of Rome, who is carried by a nurse.

11.—The Burning of Moscow (1812).

The French Army entered Moscow, but the Russians had removed the population, and Moscow was in flames at different places. While Napoleon was watching the dreadful scene from the ramparts of the Kremlin a touching scene was witnessed. An old soldier, mortally wounded, was entrusting to his comrades his cross of honor to send home to his family, when Napoleon, seeing the incident, seized a bottle of wine and rushing to the dying soldier gave him a drink. The order to retire was now issued, and the disastrous retreat from Moscow began.

12.—The Adieux at Fontainebleau (1814).

Napoleon after his abdication quitted Fontainebleau for the Isle of Elba. As his old guards salute him he thanks them in tears. He embraces their Colonel amidst general emotion and bids farewell to the flag he has so often led to victory. His soldiers kiss the fallen Emperor's clothes with reverence.

13.—Waterloo—The Fall of the Eagle (1815).

The Emperor, with 124,000 men and 350 guns, counted on surprising the Prussians. Blucher, warned of his movements, had made corresponding dispositions. A battle of ten hours' duration ensued, and Napoleon, unable to prevent the junction of Wellington and Blucher, saw his troops decimated. He rallied his faithful old Imperial Guards for a final stand, but night was fast approaching and the Eagle had fallen forever from the Empire.

14.—St. Helena—Death of the Emperor (1821).

Napoleon again signed his abdication and was transported, a prisoner of war on board the English man-of-war "Bellerophon," to St. Helena, a lonely island in the middle of the Atlantic Ocean. There, under a murderous climate, broken by disease and moral anguish, he expired at Longwood, May 5, 1821, attended by his faithful friends, Marshal Bertrand and his family, and in the presence of Dr. Antomarchi and the Governor of the island, Sir Hudson Lowe.

15-16.—Finale—The Past and Future.

In two scenes, the first representing the horrors of war, civil strife, and rebellion. The finale depicts the blessings of peace, the triumph of labor, art, and science.

Code word *Vacatest*. Length 1,300 feet. Class B. $156.00

Also sold in separate scenes, as follows:

Scene	1—100 ft.	$12.00	*Vacuolated.*	Scene	9— 50 ft.	$ 6.00	*Vadamanque.*
"	2— 50 "	6.00	*Vacuous.*	"	10—135 "	16.20	*Vademecum.*
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"	4—115 "	13.80	*Vadavero.*	"	12— 60 "	7.20	*Vadeoso.*
"	5—155 "	18.60	*Vadavissem.*	"	13— 50 "	6.00	*Vaderaard.*
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"	7— 45 "	5.40	*Vadeables.*	"	15 }		
"	8— 60 "	7.20	*Vadeavel.*	"	16— 80 "	9.60	*Vaderhuis.*

ALICE IN WONDERLAND.

The interesting and beautiful story by Lewis Carroll, entitled "Alice's Adventures in Wonderland," is familiar to most people, and in producing a film of this well-known tale, the lines of the book have been strictly adhered to, and in nearly every instance Sir John Tenniel's famous illustrations have been reproduced in animated form with remarkable fidelity.

SCENE 1.—Alice falls asleep in a pretty woods. She dreams, and in her dream she sees a White Rabbit, who, after looking at his watch, trots rapidly down a rabbit hole, and Alice decides to follow him.

SCENES 2 AND 3.—The Rabbit and Alice disappear into the rabbit hole, and the scene dissolves into the underground passage, along which they both hurry.

SCENE 4.—Alice now finds herself in the Hall of Many Doors. On looking around she discovers on a table a golden key, with which she tries—at first in vain—to open the doors. At last she is successful with one but discovers that the opening is too small for her to pass through. She now finds a bottle on the table labelled "Drink Me." She tries it, and gradually grows smaller and smaller, and, deciding to again try to get through the door, finds she is now unable to reach the table for the key. In despair she weeps, but notices on the floor a cake with "Eat Me" written upon it. She eats, and grows to a huge size, but by fanning herself with the fan left by the Rabbit, she gets smaller again, and this time, having secured the key, succeeds in passing through the little door.

SCENE 5.—Alice, now very small, has gained access to the beautiful garden, and tries to get a big dog to play with her.

SCENE 6.—In this scene Alice enters the Rabbit's house. When there, she grows large, and is almost unable to move, but by fanning herself with the magic fan she very gradually dissolves away.

SCENE 7.—Shows the exterior of the house, with Alice's huge arm sticking out of the window.

SCENE 8.—Alice, still fanning herself, gradually appears before the house of the Duchess. The Fish Footman delivers a letter of invitation for the Duchess to the Frog Footman. Alice, who is an interested spectator to this little episode, decides to go in and see her Grace, and, deaf to the footman's protests, enters the house.

SCENE 9.—Shows Alice entering the kitchen, where the Duchess is sitting on a stool nursing a baby, while the Cook is attending to some soup over the fire. The Cook throws her utensils about in an alarming manner and scatters pepper all over the place, and Alice rescues the baby and rushes out of the house into the garden.

SCENE 10.—Shows the Mad Cook in pursuit of Alice.

SCENE 11.—Alice, in the garden, is seen nursing the baby, which gradually changes in her arms into a black pig.

SCENE 12.—In this Alice is talking to the Cheshire Cat, who directs her to the house of the March Hare.

SCENE 13.—Represents "The Mad Tea Party." Alice takes tea with the March Hare, the Mad Hatter, and the Dormouse, but is offended by their behavior and departs abruptly.

SCENE 14.—Shows the Royal Procession on its way to the Croquet Ground. The White Rabbit, in full heraldic attire, leads, and is followed by the Royal Gardeners—the One to Ten of Spades. Next come the Courtiers, all decorated

with diamonds; and they are followed by the Clubs, who form the Guard of Honor. The Royal Children (Hearts) come next, and then the Knave, King and Queen of the same suite. The Queen stops, invites Alice to play croquet, and she readily joins them, but they afterward quarrel.

SCENE 14.—Her Majesty orders "Off with her head," but Alice, grown to her full size, takes courage and causes great confusion of the Card Courtiers by boxing the ear of the Executioner.

SCENE 15.—Alice is now seen in the garden waking up only to discover that it is all a dream.

Code word *Vacabile*. Length 925 feet. Class B. $111.00.

BUSY BEES.

1. CAPTURING A SWARM OF BEES FROM A TREE.—The bee farmer secures the swarm by dropping them into a basket.

2. THE OLD STRAW SKEP WITH BEES ENTERING AND FLYING ABOUT.—A general view.

3. THE BEES DRINKING HONEY.—An enlarged view showing platform outside of skep.

4. BEES CARRYING AWAY FLOWERS WHICH HAD DROPPED IN FRONT OF HIVE.—An interesting picture of four or five bees removing a blossom.

5. SKEP SHOWING COMB AND BEES.—The hive turned upside down, with full view of combs filled with honey, previous to smoking out of bees.

6. SMOKING OUT THE BEES FROM SKEP INTO BASKET.—This operation is necessary in the transfer of the bees from the old-fashioned skep to the modern frame hive.

7. INSIDE VIEW OF BASKET CONTAINING BEES.—The inside of a two-feet diameter basket literally alive with thousands of bees.

8. PLACING BEES IN FRONT OF HIVE.—The bees are shaken from the basket on to the platform in front of the hive, and the bee master scoops up the bees with his naked hand, showing them the way into the hive.

9. GENERAL VIEW OF A MODERN BEE FARM.—Showing scores of hives being examined by the bee culturer.

10. BEE FARMER EXAMINING COMB.—An enlarged view of the structural character of the hive and position of the combs.

11. FOUNDATION READY TO BE PLACED INTO HIVE.—To be worked up into comb by the bees.

12. FOUNDATION TO BE WORKED INTO COMB BY THE BEES.—Enlarged view of formation of cells of the comb.

13. BROOD COMB, WITH QUEEN AND WORKERS.—Busily engaged depositing honey into cells.

14. COMB WITH CELLS CAPPED.—The larvæ have been hatched out and fed, and are now enclosed in the cells where they develop into bees.

15. MAGNIFIED VIEW OF COMB.—Showing eggs; the larvæ being fed by the workers. This picture conveys an excellent idea of the ceaseless activity of the busy bee, and forms an appropriate ending to one of the most interesting series of Natural History Studies.

Code word *Vaarwater*. Length 450 feet. Class B. $54.00.

HUMOROUS.

THE OFFICE BOY'S REVENGE.

The scene opens with office boy making love to the typewriter. The bookkeeper enters and objects. After presenting typewriter with a bouquet, the bookkeeper sits down at his desk and falls asleep. Office boy tickles his ear with a feather. Thinking that it is a fly, the bookkeeper protects himself by hiding his head under the lid of the desk. The boy then places a basin of water on top of the lid. The old broker enters and finds the bookkeeper asleep. The latter awakes suddenly, throwing the basin of water in the air. The water lands in the face of the typewriter. Bookkeeper turns the boy over his knee and gives him a sound thrashing.

Code word *Vucanadora.* Length 100 feet. Class B. $12.00.

CASEY AND HIS NEIGHBOR'S GOAT.

Casey returning from work discovers his neighbor's goat eating his corn. He chases the goat out of the yard and, calling to his wife, tells her to fetch the box of dynamite which he has in the house. Casey then proceeds to tie several sticks of dynamite to the cornstalks. He barely finishes this work when the goat re-enters and starts eating the corn again. A terrible explosion immediately follows, which wrecks the house and blows Casey into the clouds. When the smoke clears, Casey is seen to fall into the yard. Upon recovering, he finds everything wrecked and the goat calmly looking on.

Code word *Uxorial.* Length 120 feet. Class B. $14.40.

WHAT HAPPENED IN THE TUNNEL.

Scene, interior of railroad coach. Pretty young lady and negress maid occupy seat. Young man in rear seat tries to attract young lady's attention. She drops her handkerchief. Young man picks it up and hands it to her, and then takes advantage of the opportunity and leans over the back of her seat and begins to make love to her. As the train enters a tunnel he is last seen trying to put his arms around her. Upon emerging he is hugging and kissing the colored maid, the young lady having changed seats with her while in the tunnel, much to the young man's disgust.

Code word *Vaccada.* Length 60 feet. Class B. $7.20.

AN EXTRA TURN.

This scene opens with a view of a stage setting and private box. After Miss Dolly Lightfoot has finished a clever dance, a card is placed upon the stage announcing an extra turn. An Italian vocalist appears and starts to sing. He is received with a shower of missiles, to which he pays no attention, until he is finally floored. He rushes from the stage and reappears with an umbrella for protection. He defiantly continues to sing. Two stage hands rush from the wings, seize him, and drag him from the stage.

Code word *Uxorien.* Length 90 feet. Class B. $10.80.

MISCELLANEOUS.

YALE-PRINCETON FOOTBALL GAME.

First is shown a fine panoramic view of the grandstand at the Yale field, showing the enormous gathering of football enthusiasts who have come from far and near to witness the giants struggle for the collegiate championship. The Tigers are next seen entering the field on a run, closely followed by the Yale men. The principal plays of the game are next seen. Some of the good work

of Captain DeWitt, of Princeton, and Hogan, of Yale, is also shown. The finest football picture ever secured in animated photography.

Code word *Vacuist.* Length 230 feet. Class B. $27.60.

A SAN FRANCISCO CHINESE FUNERAL.

To the sound of weird Chinese music and the slow measures of the Dead March from "Saul," the body of Tom Kim Yung, late Secretary of the Chinese Consul-General, was carried through the streets of San Francisco behind the most gorgeous Oriental procession ever witnessed in that city. The procession was headed by three mounted police. A number of Chinese servants followed, carrying highly decorated boards, on which were painted the rank and title of the late Secretary. Four men dressed as guardians of the evil spirits came next. They wore long, black gowns and peculiar basket-like hats. In their hands they held chains with which to bind all evil spirits to be met with while en route to the cemetery. A black horse draped in Chinese mourning was led riderless in the procession. On this horse the spirit of Tom Kim Yung was supposed to ride. A troop of warriors of ancient days in China marched behind the black horse that carried the spirit of the late Secretary. Members of the Tom family were dressed in long, white gowns and chanted weird incantations as they passed through the streets. Four men carry a large silken banner on which the complete story of Tom Kim Yung's life was written in Chinese characters.

Code word *Vacanteria.* Length 90 feet. Class B. $10.80.

FLOOD SCENE IN PATERSON, N. J.

Scene on River Street, Paterson, N. J., a few days after the flood in October, 1903. Shows the condition of a street on the high land. Wagon ferries are taking people to and from work. The badly flooded district could not be reached at the time this picture was taken. Photographically good and an excellent scene.

Code word *Vabulonico.* Length 110 feet. Class B. $13.20.

GREAT FIRE RUINS, CONEY ISLAND.

This interesting picture was taken just after the great fire on November 1, 1903. It shows the ruins of the entire upper and lower portion of the Bowery. The film ends by bringing into view a large number of men pulling down the dangerous and tottering walls.

Code word *Vaccarella.* Length 190 feet. Class B. $22.80.

FALLING CHIMNEY.

Showing every phase of the work of demolishing a gigantic chimney. A pile at the base of the chimney is saturated with kerosene oil and ignited, causing the underpropping of the gigantic structure to be buried. The burning pile, the fall and breaking of the shaft make a fine picture.

Code word *Vacuidade.* Length 125 feet. Class B. $15.00.

ELEPHANTS AT WORK.

A number of elephants are shown pushing, pulling and stacking timber. Their sagacity is remarkable. The phenomenal degree of intelligence displayed by the huge creatures in their work must be seen to be understood.

Code word *Vacuetto.* Length 300 feet. Class B. $36.00.

EAST SIDE URCHINS BATHING IN A FOUNTAIN.

Shows a number of boys bathing in a fountain on the East Side. While they are at the height of this amusement, which consists of splashing the bystanders and swimming around, a policeman suddenly appears. There is immediately a wild scramble from the fountain, the boys seizing their clothing and dashing away, almost nude, through the streets.

Code word *Uxentum.* Length 75 feet. Class B. $9.00.

NEW YORK CITY PUBLIC BATH.

Showing women's day in one of the East Side public baths in New York City during summer. A large number of women and children are seen frolicking in the water. The patrons of these baths, being poor people and unable to own regulation bathing costumes, are seen in old dresses of every description, making it a laughable as well as interesting subject.

Code word *Uxorculis.* Length 75 feet. Class B. $9.00.

AN EAST RIVER NOVELTY.

Taken from the Brooklyn Bridge. Shows a tugboat with two large barges loaded with freight cars. As they approach, the camera is trained on them until they pass directly underneath, giving a very novel effect. After the boats pass out of view, the camera is raised until the new East River Bridge comes in view. Then the camera is moved to the west, showing a splendid view of the lower East Side.

Code word *Vacance.* Length 90 feet. Class B. $10.80.

ANCIENT AND HONOURABLE ARTILLERY OF LONDON ON PARADE.

Brings into view the Ancient and Honourable Artillery of London on dress parade. They are marching through Boston, Mass., on their way to the steamer "Columbus," on which they sailed for home on October 15, 1903. They were escorted to the steamer by the Ancient and Honourable Artillery of Boston, Mass.

Code word *Vacabamos.* Length 130 feet. Class B. $15.60

THE ANCIENT AND HONOURABLES HOMEWARD BOUND.

Shows the steamer "Columbus" backing out into midstream with the Ancient and Honourable Artillery of London on board, bound for home, October 15, 1903.

Code word *Vacamos.* Length 115 feet. Class B. $13.80

THE LETTER THAT CAME TOO LATE.

This film tells the pathetic story of an aged man who becomes despondent when disappointed in his efforts to secure employment. He leaves a letter on a table telling his wife that he has left the home to commit suicide. Almost simultaneously with the finding of this letter the wife receives from a postman a letter sent to her husband, notifying him that his application for a position has been granted. The wife, with feelings of mingled fear, distress, and joy, hastens in pursuit of her husband. The latter has already reached a bridge spanning a river and has plunged into the water, but several rescuers are at hand and plunge in after him. As the husband is brought from the water in an almost exhausted condition the wife is at the river bank to receive him, and breaks to him the news contained in the letter the postman left, the whole making a very affecting scene.

Code word *Vaccary.* Length 200 feet. Class B. $24.00.

THE POACHERS.

This is a great subject. It is so realistic from beginning to end that one marvels at its completeness. It is full of action and startling scenes, and yet plentifully interspersed with comedy. Two poachers are seen taking a catch of rabbits from a net. They hear the approaching gamekeepers and seek a hiding-place. The gamekeepers appear, discover the poachers' net, and the pursuit begins. The poachers beat a retreat through woods, over meadows, along lanes, over gates and fences, and through creeks and pools, the gamekeepers all the while being in hot pursuit and frequently in fierce hand-to-hand encounter with the poachers, but the latter succeed in getting away, either by superior strength over their pursuers, or by shooting the foremost of them down. Finally, however, the poachers are overpowered by superior numbers, but not without a desperate struggle.

Code word *Vachellie.* Length 220 feet. Class B. $26.40.

NIAGARA RAPIDS, FALLS AND RIVER.

An awe-inspiring subject, often described and pictured, but never yet reproduced with such vivid detail and grand aspect as in this wonderful series. It includes the American and Horseshoe Falls, with columns of shooting spray, the breaking up of the ice-bridge in early spring, the new steel arch bridge crossing the chasm, etc., etc. The series also includes a view of the Whirlpool Rapids (where Captain Webb lost his life), and a panorama of the Gorge, through which rush the wild waters of "Niagara Rapids." A grand subject.

Code word *Vachery.* Length 345 feet. Class B. $41.40.

THE DESERTER.

This film tells a pathetic story of a soldier who has received a telegram telling him that if he wishes to see his father alive he must come at once. The soldier asks permission to leave the barracks to go to the bedside of his father. The permission is refused. After consultation with a comrade, the summoned soldier decides to slip away, and makes a start. He is betrayed by another soldier. The pursuit that follows shows many novel and striking scenes. The soldier reaches the bedside of his dying father just before the pursuing officers arrive and take him into custody.

Code word *Vachettes.* Length 385 feet. Class B. $46.20.

NAUTICAL TOURNAMENT.

This scene takes place at Genoa, Italy, and shows the Italian boatmen indulging in one of their most exciting sports, entitled "Water Jousting." The sailors imitate the Knights of old who rode full speed at each other mounted on horseback, each rider endeavoring to unseat his antagonist by means of a long lance, or spear; however, in this case, instead of being mounted on horses, the sturdy boatmen stand on their boats with feet planted wide apart, holding in their hands a long stick with a pad on the end. As the boats are rowed past each other by their crews, the combatants endeavor to overthrow their opponents, and the loser is invariably toppled off backwards with a huge splash into the water. The photographic quality of this subject is all that can be desired and the action very amusing.

Code word *Vacunaria.* Length 80 feet. Class B. $9.60.

TRICK BICYCLE RIDING.

A trick cyclist of international reputation is seen performing at the Crystal Palace, London. The tricks shown are the most difficult ever conceived, and including the almost impossible feat of jumping up a steep flight of steps and down again without dismounting from the wheel. On the second trip upstairs the daring cyclist jumps two steps at a time and then takes a flying leap from the top of the stairs right down to the ground, a distance of about twenty-five feet. The film is full of action and furnishes lots of excitement.

Code word *Vacunar.* Length 115 feet. Class B. $13.80.

LAPLANDER AND REINDEER.

Shows first a family of Laps outside their hut, then a life-sized picture of two men holding antlers; afterwards two women (one of whom is smoking) with a pretty little Lap child. The picture shows the facial expressions of this marvelous race of people, who smear their bodies with oil, dress in skins, and live on the flesh of the reindeer, which they shepherd. After many objections had been overcome, they were persuaded to collect their reindeer from the hills, and bring them down to be kinetographed, when a picture was obtained of a herd of over 200 deer. A unique picture, and one of realistic interest.

Code word *Vaatwerk.* Length 130 feet. Class B. $15.60.

MOUNTAIN WATERFALL.

Shows a fine view of the celebrated Seven Sisters Waterfalls. It was taken in an unusual way. It opens on the turbulent water at the foot, and gradually rises so as to show the falls from the bottom to the top of the mountain, a height of 800 feet, including the channels from whence start the Seven Falls, which have become one of the sights of Norway.

Code word *Vaatjes.* Length 55 feet. Class B. $6.60.

LERFOSS WATERFALL.

This film first shows a perspective view of the Upper Lerfoss Falls, at the side of which is an Electric Generating Station, supplying the electric light to the town of Trondhjem, by energy derived from the Fall. Next is shown the lower fall at a closer range. A fine idea of the tremendous and powerful rush of water, which seethes up to a great height. By a panoramic device the camera then follows the torrent, showing the speed at which the water travels after leaving the falls. An excellent picture.

Code word *Vaatsch.* Length 120 feet. Class B. $14.40.

NORWEGIAN WATERFALL.

One of the best of recent natural subjects, giving a striking idea of a grand and beautiful aspect of Nature. Two views of the Tvindevoss Fall are given, the last being panoramic and including two quaint mills, driven by the force of the mighty rapids. Unexcelled as a water effect.

Code word *Vaatdoek.* Length 80 feet. Class B. $9.60.

CHAMELEON CLIMBING.

A very close view is shown of a chameleon's head. His eyes are seen rolling round and round in search of an unsuspecting insect. He is next shown climbing the branch of a tree hand over hand.

Code word *Vaartuig.* Length 75 feet. Class B. $9.00.

PUGILISTIC TOADS.

Two very large toads are shown boxing and fighting each other. A very amusing subject. A turtle is seen at the end of the picture shaking his head and evidently greatly excited over the battle he has witnessed between the toads. A very interesting and novel subject.

Code word *Vaanleen.* Length 60 feet. Class B. $7.20.

CHAMELEONS FEEDING.

Two chameleons take up their position on the bough of a tree, and proceed to catch meal-worms by the aid of their wonderful long tongues. The tongue of the chameleon is nearly as long as the animal's body.

Code word *Vaandris.* Length 95 feet. Class B. $11.40.

CHEESE MITES.

A gentleman is here shown partaking of a little lunch consisting of bread and cheese, and occasionally is seen to glance at his morning paper through a reading glass. He suddenly notices that the cheese is a little out of the ordinary, and examines it with his glass. To his horror, he finds it to be alive with mites, and, in disgust, leaves the table. The picture then changes and shows the cheese as seen through the glass. Hundreds of mites resembling crabs are seen scurrying in all directions. A wonderful picture and a subject hitherto unthought of in animated photography.

Code word *Vamhout.* Length 150 feet. Class B. $18.00.

THE TOAD'S LUNCHEON.

A very comical subject. The toad eyes the various worms with the scrutiny of gourmand, and, selecting the plumpest, swallows them with every sign of joy and satisfaction.

Code word *Vandrager.* Length 70 feet. Class B. $8.40.

No. 201

EDISON FILM

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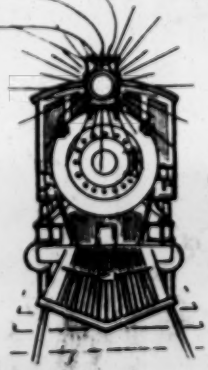
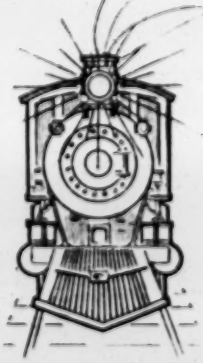
THE GREAT TRAIN

ROBBERY



TRADE
Thomas A Edison
MARK



ORANGE CHRONICLE CO. ORANGE N.J.

TRADE
Thomas A. Edison
MARK

NOTICE This film is sold subject to the restriction that it shall not be used for duplication or printing other films from it. Any use of it for those purposes is an infringement of the patents under which it is made and sold. Patented March 14, 1893. Patented September 30, 1902. All infringements of the Edison copyrighted films will be prosecuted and stopped by injunction.

Copyright 1903.

Edison Film.

THE GREAT TRAIN ROBBERY.

This sensational and highly tragic subject will certainly make a decided "hit" whenever shown. In every respect we consider it absolutely the superior of any moving picture film ever made. It has been posed and acted in faithful duplication of the genuine "Hold Ups" made famous by various outlaw bands in the far West, and only recently the East has been shocked by several crimes of the frontier order, which fact will increase the popular interest in this great *Headline Attraction.*

SYNOPSIS OF SCENES.

Scene I.

Interior of railroad telegraph office; two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, also making him write a fictitious order to the engineer to take water at this station, instead of at "Red Lodge," their regular watering stop. The train comes to a stand-still; conductor comes to the window, and the frightened operator delivers the order while the bandits crouch out of sight, at the same time keeping their revolvers trained on him. No sooner does the conductor leave than they fall upon the operator, bind and gag him, then hastily depart to catch the moving train.

Scene II.

Railroad water tank. The bandit band are seen hiding behind the tank as a train stops to take water (under false order dictated as shown in Scene I). Just before she pulls out they stealthily board the train between the express car and the tender.

Scene III.

Interior of express car. Messenger is busily engaged with his duties. Becoming alarmed at an unusual sound, he goes to the door, and peeping through the key hole, discovers two men trying to break in. He starts back in a bewildered manner; quickly recovering, his first thought is of the valuables in the strong box, which he hastily locks, then throws the key through the open side door. Pulling his revolver he fortifies himself behind a pile of trunks, etc. In the meantime the two robbers have succeeded in effecting an entrance, then enter cautiously; the messenger opens fire on them; a desperate pistol duel takes place in which the messenger is killed. One of the robbers stands watch while the other tries to open the treasure box; finding it locked he searches the messenger for the key; not finding it, he blows the safe up with dynamite. After securing the valuables and mail bags they leave the car.

Scene IV.

This thrilling scene was taken from the mail car showing the tender and interior of locomotive cab, while the train is running forty miles an hour. Meanwhile some of the bandits are robbing the mail car, two others are seen climbing over the tender, one of them holding up the engineer, the other covering the fireman, who secures a coal shovel and climbs up on the tender where a desperate fight takes place with the outlaw. They struggle fiercely all over the tank, having several narrow escapes from being hurled over the side of the tender. Finally they fall, with the robber on top. He grabs a lump of coal, and strikes the fireman on the head rendering his senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

Scene V.

Shows the train coming to a stop; the engineer leaving the locomotive, uncoupling it from train, then pulling ahead about one hundred feet in the face of the robbers' pistols.

Scene VI.

Exterior of passenger coaches. The bandits compel the passengers to leave coaches with hands aloft, and line up along the tracks; one of the robbers covers them with large pistols in either hand, while the others ransack travellers' pockets. A passenger makes an attempt to escape but is instantly shot down. After securing everything of value, the band terrorize the passengers by firing their revolvers in the air, then make safe their escape on the locomotive.

Scene VII.

The Desperadoes board the locomotive with their booty, command the engineer to start his machine, and disappear in the distance.

Scene VIII.

The Robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

Scene IX.

A beautiful scene in a valley. The bandits come down the side of a hill crossing a narrow stream. Mounting their horses, which were tied to nearby trees, they vanish into the wilderness.

Scene X.

Interior of telegraph office. The operator lies bound and gagged on the floor. After a desperate struggle he succeeds in standing up. Leaning on the table, he telegraphs for assistance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. Discovering his condition, she cuts the ropes, and throwing a glass of water in his face restores him to consciousness; arousing in a bewildered manner he suddenly recalls his thrilling experience, and rushes forth to summon assistance.

Scene XI.

Interior of a dance hall. This typical western dance house scene shows a large number of men and women in a lively quadrille, when a "Tenderfoot" appears

upon the scene, who is quickly spotted, pushed to the center of the hall, and compelled to do a jig, while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The crowd gather around him, while he relates what has happened. Immediately the dance breaks up in confusion. The men secure their guns and hastily leave in pursuit of the Outlaws.

Scene XII.

Shows the robbers mounted dashing down a rugged hill at a terrible pace, followed closely by a large posse, both parties firing as they proceed. One of the desperadoes is shot and plunges head first from his horse. Staggering to his feet he fires at his nearest pursuer, only to be shot dead.

Scene XIII.

The remaining three bandits, thinking they had eluded their pursuers, have dismounted from their horses. After carefully surveying their surroundings, they begin to examine the contents of the mail bags. Grossly engaged in their work, they do not realize the approaching danger until too late. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place, and after a brave stand the robbers and several of the posse bite the dust.

Scene XIV.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing point blank at each individual in the audience. (This effect is gained by foreshortening in making the picture.) The resulting excitement is great. This section of the scene can be used either to begin the subject or to end it, as the operator may choose.

The End.

Sold in one length only. Length 740 feet. Class A. Price $111.00.
Code word *Vacunaban*.

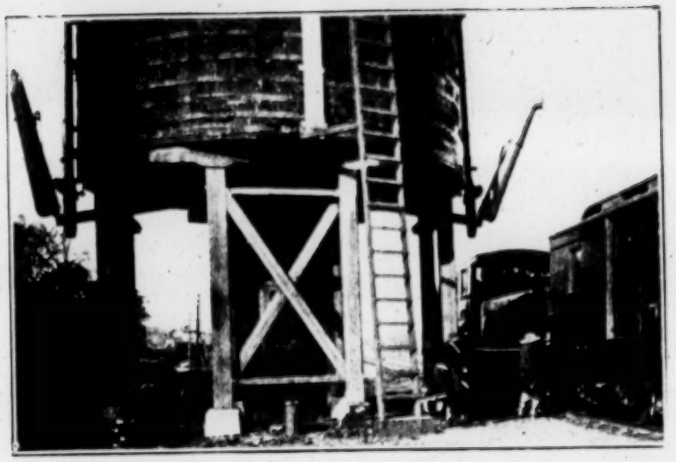
EDISON MANUFACTURING CO.

MAIN OFFICE AND FACTORY, ORANGE, N. J., U. S. A.

Cable Address, Kurilian, New York.

New York Office—83 Chambers Street.
London Office—52 Gray's Inn Road, Holborn, W. C., England.
European Office—32 Rempart, Saint Georges, Antwerp, Belgium.

Scene I—Sending the False Order Under Compulsion



Scene II—The Bandits Board the Train

Scene III—The Bandits Break Into the Express Car

Scene III—Continued—Rifling of the Safe

Scene IV—The Fight on the Tender.

Scene IV—Continued—The Fireman is Conquered

Scene V—Bandits Compelling the Engineer to Uncouple His Engine.

Scene VI—The Passengers Held Up.

Scene VI—Continued—A Passenger's Attempt to Escape.

Scene VI—Continued—The Bandit Fires.

Scene VI—Continued—Shot Down.

Scene VI—Continued—Caring for the Dead.

Scene VII—Removing the Booty from the Engine Cab.

Scene IX—The Bandits Crossing a Stream.

Scene IX—Continued—Getting Away.

Scene X—The Operator's Plight Discovered.

Scene X—Continued—The Rescue.

Scene XII—The Posse Approaches.

TRADE

Thomas A Edison

MARK

EDISON PROJECTING KINETOSCOPES.

EDISON MANUFACTURING COMPANY,

Main Office and Factory:
Orange, New Jersey.
Cable: Kurilian, New York.

New York Office,
83 Chambers Street.

Office for United Kingdom:
25, Clerkenwell Road, London,
E. C., England.

SELLING AGENTS.

The Kinetograph Co., 41 E. 21st St., New York.
Kleine Optical Co., 52 State St., Chicago, Ill.
Peter Bacigalupi, 786 Mission St., San Francisco, Cal.

TERMS.

Cash with order, or C. O. D. on receipt of 25 per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office Money Order, or Express Money Order. Do not send personal check unless certified. Goods delivered F. O. B. Orange, N. J. No charge for boxing or cartage.

Machines are sold outright, with no territorial restrictions. We do not lease machines. We do not ship machines on approval.

All Edison apparatus is warranted to be superior in workmanship, and only the best materials are used in their manufacture.

We do not deal in second-hand machines. We do not take old machines in exchange or trade.

Always state how shipment is to be made; by freight or express, giving the route in either case. Remember that it takes three or four times as long for goods to reach destination if shipped by freight, and also that the cost of an express shipment is three to five times greater than a freight shipment.

Order by catalogue number and letter K. In telegraphing, use the Code Words.

CAUTION.

Edison Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents No. 493,246, dated March 14th, 1893; No. 589,168, dated August 31st, 1897 (re-issued September 30, 1902, No. 12,037 and 12,038 and January 12, 1904, No. 12,192); No. 688,648 and No. 688,649, dated December 10, 1901, and No. 714,845, dated December 2, 1902. The public is warned against purchasing or exhibiting apparatus of any other make.

Form No. 210. 5-2-04.

EDISON Projecting Kinetoscopes

This Catalogue supersedes Catalogues Nos. 164 and 166

Manufactured by
EDISON MFG. CO.
ORANGE, N. J.

INTRODUCTION.

The first Kinetoscope was devised by Mr. Edison in 1887. It was a ponderous affair, costing several hundred dollars. Briefly described it was a box with a peep-hole at the top. With this machine, owing to mechanical limitations, only one person at a time could enjoy the moving pictures. It was Mr. Edison's idea to devise an instrument that should do for the eye what the Phonograph does for the ear, and the Projecting Kinetoscope as now perfected illustrates the successful working out of that idea.

Edison Projecting Kinetoscopes of to-day represent the very highest development in the art of photography; that of bringing before the eye an exact life size reproduction of life motion, with all its accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light, and proper arrangement of lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, thus producing a perfect illusion of continuous action. Edison Projecting Kinetoscopes also enlarge the scenes and figures to full life-size and illuminate them brilliantly. They do these things simply and perfectly. They are built to stand wear. They will outlast any machine made by unreliable people.

Edison Projecting Kinetoscopes have grown rapidly in popular favor. They amuse and they teach. They combine profitable instruction with delightful entertainment. The list of Edison Films now at the disposal of buyers covers a wide variety of topics.

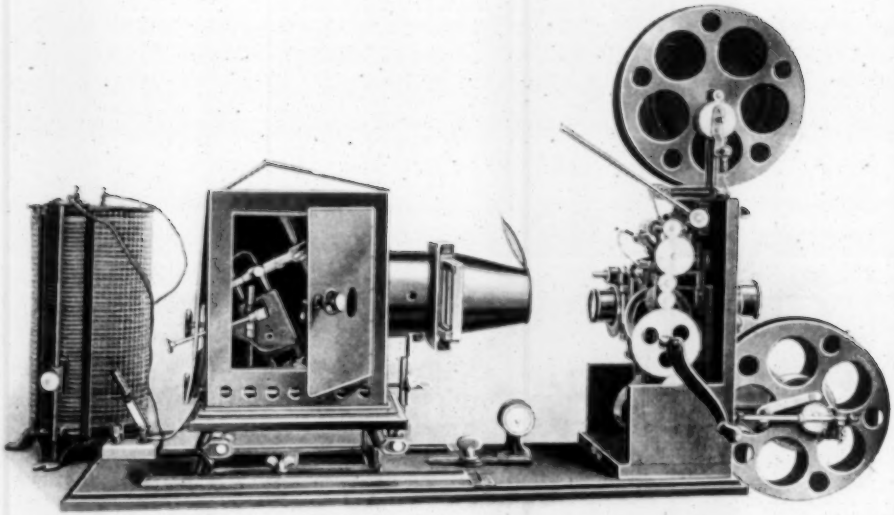
EDISON PROJECTING KINETOSCOPES.

Edison Projecting Kinetoscopes are made in two styles; The Exhibition model and the Universal model. Each is a perfect motion picture machine in every respect.

The Exhibition model is much larger than the Universal. It is also more rigid, is equipped with ten inch reels that hold from 1000 to 1200 feet of film, while the Universal reels are eight inches in diameter and accommodate only 700 feet. Much better quality objective lenses are furnished with the Exhibition model, and the mechanism is enclosed in an oak cabinet, while the Universal mechanism is not, it being attached to a support casting. The work done by each machine combines accuracy with brilliant results. Each machine is equipped with a stereopticon attachment for showing standard size lantern slides, the lamp illuminating the motion pictures serving also for the slides.

The essential advantages of these machines are: Extreme completeness, compactness, portability, simplicity, accuracy, ability to project steady and brilliant pictures, and reduction of injury to films. They can be operated without any previous knowledge of the art. Both use the standard Edison films **which have been adopted as standard the world over.**

Their mechanism, and, in fact, their entire construction is so simple that any one, after reading the printed instructions, may set up and operate them.



Cut PK 10. **Edison Exhibition Projecting Kinetoscope.**

EDISON PROJECTING KINETOSCOPE.

EXHIBITION MODEL.

Price, $115.00.

Catalogue No. K 15000. Code word *Unfardle.*

Net weight complete, 71½ lbs.; without Rheostat 55½ lbs. gross weight, 100 lbs.; Dimensions when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 24½ x 12½ x 22 inches.

Equipment.

Hand power mechanism in Quartered Oak Cabinet.

Reel Hanger with Rewinding Crank, Gear and Reel Shaft with Pinion.

Take-up Device.

Two 10-inch reels.

Large Base Board, with Clamp Casting complete.

Lamp House complete, with Lamp House Brackets.

Arc Lamp and Base.

Eccentric Holder Post for Calcium Burners.

Russia Iron Cone and Slide Carrier Frame.

Double Slide Carrier.

Extra Quality Condensing Lens.

No. 2 Objective Lens for motion pictures.

Stereopticon Attachment including No. 2A Objective Lens.

Knife Switch for Electric Current and connection from Lamp to Rheostat.

Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

Exhibition Model without Take-up Device.
Price $105.00

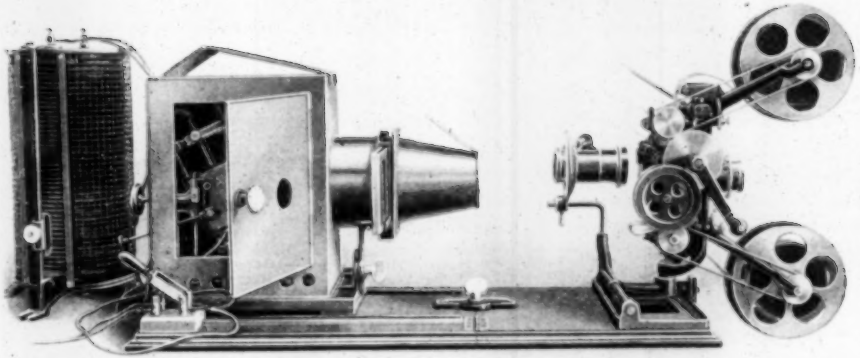
Catalogue No. K 15001. Code word *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.
Price $105.00

Catalogue No. K 15002. Code word *Unfassbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.
Price $90.00

Catalogue No. K 15003. Code word *Unfasslich.*



Cut UK 6. **Edison Universal Projecting Kinetoscope.**

EDISON PROJECTING KINETOSCOPE.

UNIVERSAL MODEL.

Price $75.00.

Catalogue No. K 14500. Code word *Usaba.*

Net weight, 45 lbs.; without Rheostat, 29 lbs. gross weight, 90 lbs.; Dimensions when set up ready for operation: Length 29 inches; width 11 inches; height 14 inches. Dimensions of packing case: 35 x 15 x 22 inches. Sold only in two ways.

Equipment.

Hand power mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
Large Base Board with Clamp Casting complete.
Lamp House complete.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objectives, adapter for holding quarter size Objective and No. 1 A Objective Lens.
Knife Switch for Electric Current and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

Universal Model Motion Picture Mechanism.

Price $50.00.

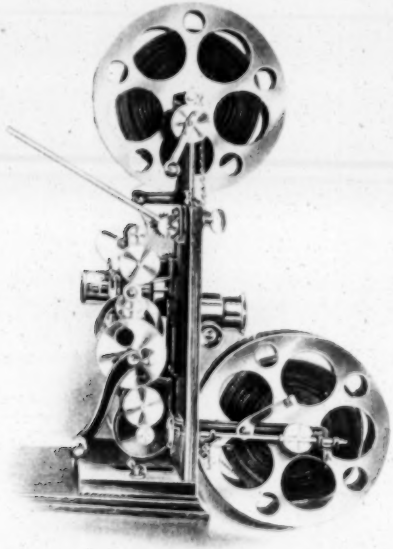
Catalogue No. K 14600. Code word *Usable.*

Equipment.

Hand power mechanism with base casting and sliding device.
Take-up Device and Reel Hanger.
2-eight inch Reels.
2 Spring Steel Belts for Driving Reels.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size objectives, and adapter for quarter size Objectives but without Objective Lens.

THE MECHANISM.

Edison Projecting Kinetoscopes are equipped with improved reels and a perfect take-up device for reeling film. They are also equipped with a triple sprocket gearing. The top sprocket is used to feed the film from the upper reel, after forming a loop, into the framing-device. The middle sprocket is intermittent, bringing the film to the

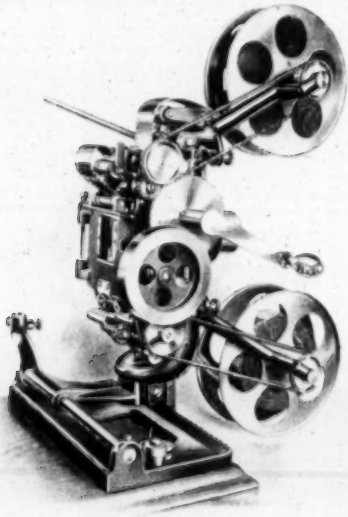


Cut PK 16. Showing Mechanism of Edison Exhibition Kinetoscope.

point of exposure, and stopping it for the fraction of a second required for exposure. The lower sprocket is only to keep the lower loop and feed the film into the take-up device. By running a loop before it reaches the middle sprocket, the

pull and friction on the film is obviated, thus prolonging its life. In other words, about five or six inches of film only is being brought down by the middle, or intermittent sprocket, the top sprocket, which runs continuously, doing all the work of feeding the film into the framing device.

The top reel is set in a bracket (or reel hanger) which is clamped to the top of the mechanism on the Universal model and top of cabinet on Exhibition model. It is equipped with a winding crank for the rapid rewinding of the film from the take-up reel on the Exhibition Model. On the Universal Model, the upper rewinding attachment is arranged so that the film can be run backward or forward as desired. It is equipped with a pulley and spring belt similar



Cut UK 8. Showing Mechanism of Edison Universal Kinetoscope.

to the take-up attachment. If customers prefer the reel hanger fitted with rewinding crank and gear, we furnish it, but unless specified, Universal machines are supplied with the attachment for running the film backwards through the machine.

The framing device is operated by a simple lever attachment, which enables an operator to instantly adjust the film in the correct position before the framing plate in rear of the projecting lens.

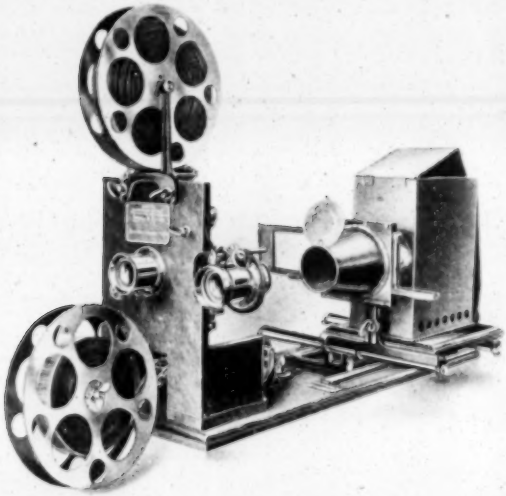
The Take-up Device automatically winds up the film after it has been exhibited. That on the Exhibition model consists of a reel suitably geared to the machine, with an adjustable friction device that causes the film to be wound tightly on the reel, without any pull on the sprockets. The Take-up Device on the Universal model is operated by a spiral spring belt. These Take-up Devices are a great improvement over the old method of running the film into a bag or box. They avoid kinks, snarls and a possibility of fire. This is a great convenience to an operator, as it keeps the film always free from dust, dirt and unnecessary friction; all of which will cause scratches. After the film has been wound on take-up reel, it can be re-wound on the top reel in a very short time. The Take-up Devices are easily detachable for convenience in packing.

STEREOPTICON ATTACHMENT.

The Stereopticon Attachment consists of a stereopticon objective lens, and an adjustable rod device by means of which the attachment is fastened to the Kinetoscope. The same condensing lens serves for both the Stereopticon Attachment and Kinetoscope. The objective lens is of extra quality and especially selected so that it gives a field on the screen about the same size as the field given by the Projecting Kinetoscope lens. The

lens is mounted in a ring casting which slides forward and back on the adjustable rod device. The forward and back movement of the lens on the sliding rod, together with the focusing screw of the lens, permits ample focal adjustment. The entire Stereopticon attachment is very easily detached for convenience in packing. The Stereopticon side of the machine can be used independently of the animated picture side for showing lantern slides.

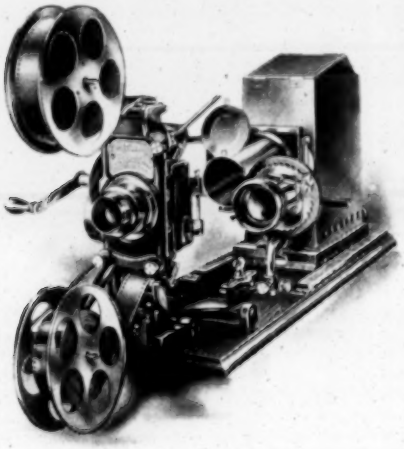
The combination of both Kinetoscope and Stereopticon in one machine is an important fea-



Cut PK 17. Showing Stereopticon Attachment of Edison Exhibition Kinetoscope.

ture, especially as both can be operated by one person. It will often be found convenient to have slides containing the announcements, with a brief description of next film to be shown, and to throw such announcement upon the screen before each film is run.

The new double slide carrier enables the exhibitor to operate both slides and moving pictures from one side of machine. A slide is put in place while moving pictures are shown. When the film is ended the lamp house is immediately centered on the stereopticon lens by moving the mechanism of the Universal Projecting Kinetoscope toward the operator, or the lamp house of the



Cut UK 9. Showing position of Stereopticon Attachment on Edison Universal Kinetoscope.

Exhibition Projecting Kinetoscope away from the operator, and the slide picture is instantly flashed upon the screen. While one slide is shown, another can be placed in the empty end of the carrier, for an instantaneous change of pictures. It is made to carry the regular size of lantern slides, 3¼ x 4 inches, which can be purchased from any magic lantern supply house in the country. Hand power is used in operating the machine.

The film moving mechanism is simple, and requires only a steady wrist movement to run it.

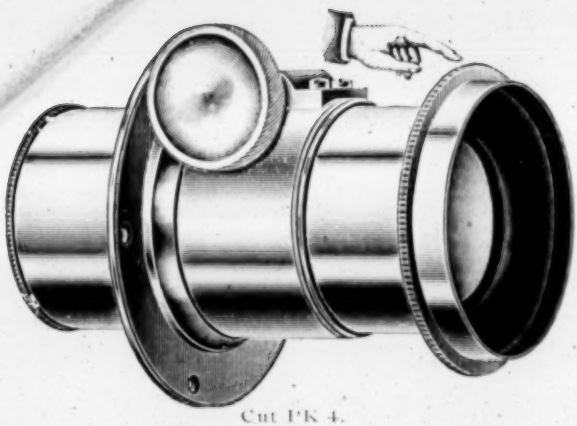
THE FILM.

The picture film is a long strip of celluloid, one and three-eighths of an inch in width and of various lengths, according to the subject. Each photograph is three-quarters of an inch long by one inch wide. The edges of the film are perforated, to pass over the sprocket device carrying the film in front of an intense light and the objective lens which projects the picture upon the screen; thus both magnifying and illuminating the photograph. This film is operated only on the Projecting Kinetoscope and cannot be used in the Stereopticon attachment.

OBJECTIVE LENSES.

The Objective Lenses, with which the Edison Exhibition Projecting Kinetoscope is equipped, are wide angle lenses which give a field 11¼ x 15 feet at a distance of 70 feet from the screen, or a 3 foot picture for every 14 feet of distance. Those furnished with the Universal Projecting Kinetoscope are special wide angle lenses, giving a field of 11¼ x 15 feet at a distance of 50 feet from the screen, or a 3 foot picture for every 10 feet of distance. We also furnish objective lenses that will project pictures 3 feet wide at 20 feet—larger in proportion. These are sold as extras. (*See price list on page 34.*)

The Universal Adjustable Objective is a new lens for moving picture work. It is a lens which will project a large or small moving picture, and of any size between the two extremes, without changing the location of the machine or making any change in the focus of the objective,



Cut PK 4.
Shows the Universal Adjustable Objective Lens.

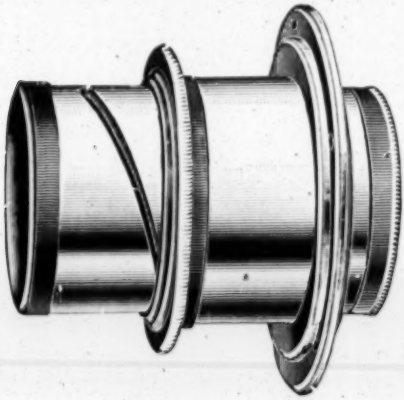
This lens resembles in appearance the ordinary objective and projects a maximum picture whose width is equal to about one-third of the distance from the curtain to the instrument, and a minimum picture whose width is equal to about one-fourth of the distance. These sizes and all sizes between can be projected from one position. This is accomplished by a peculiar combination of lenses in the objective. A focus is obtained in the ordinary way, by means of the milled screw head. The size of the picture is varied by turning the head of the objective, indicated by the hand. The picture always remains in focus after the adjustment. The Universal Adjustable Objective will project different size pictures at different distances.

Distance.	Size of Pictures.
20 feet.	Between 5 and 7 feet.
30 "	" 7½ " 10 "
40 "	" 10 " 14 "
50 "	" 12½ " 17 "
60 "	" 15 " 20 "
80 "	" 20 " 26 "

Illustrating the use of this lens: Assuming that a motion picture machine has been placed at a distance of 50 feet from the curtain, which is 15 feet square. On making his first trial the operator focuses his objective and finds that his picture is too large for the curtain. He then reduces it to the exact size of his curtain merely by revolving the front ring of the objective, which controls the inner combination of lenses. Changes in size of picture can be accomplished while the machine is in operation.

THE No. 1 MOVING PICTURE OBJECTIVE.

The objectives that usually accompany projecting machines project a life-size picture at a long distance, and too small a view at short distances. This is due to the fact that individual pictures on a motion picture film are very small and even a high power objective requires a long distance to enlarge the view to life-size. The ordinary motion picture objective projects a view



Cut UK 3.
Shows No. 1 Moving Picture Objective Lens.

whose entire disc equals about one-fifth of the distance; a 10 foot disc at 50 feet, 15 at 75 feet, etc. To make an objective which would project equally large pictures at lesser distances has been a difficult task, but we believe that the problem has been satisfactorily solved with our No. 1 Motion Picture Objective.

This lens is of high magnifying power and projects an illuminated disc whose size equals about one-third of the distance. The following table will demonstrate its approximate capacity:

Distance from Curtain	Size of Motion Pictures
23 feet.	7 feet.
33 "	10 "
48 "	14 "
68 "	20 "

The higher the power of an objective, the more delicate must be the focusing. A slight variation in position of the lenses will throw the view out of focus. The usual rack and pinion not being considered delicate enough for fine adjustment of this lens, we have adopted an entirely new method, which allows of the slightest variation in position of the lenses, is rigid and completely under the control of the operator. This feature lies in a spiral groove cut into the inner tube of the lens, in which plays a steel screw; milled flange fastened to the inner tube causes it to revolve when turned by the operator, and at the same time the screw working in the spiral causes the tube containing the lenses to play backward and forward.

This lens is furnished with every Universal machine.

The condensing lens is of the finest quality and is especially selected to secure the clear definition so necessary in a perfect projecting machine.

In ordering condensing lenses (glasses) only, state whether the glass wanted is the one next to the light or the one farthest away.

The Stereopticon Objective Lens is most carefully selected to insure perfect harmony between the stereopticon and motion pictures.

OBJECTIVE LENS COMBINATIONS.

We list below a combination of motion picture and stereopticon objective lenses for obtaining nearly the same size views at different distances.

No. 1. Challenge motion picture objective, size of picture 3 feet for every 10 feet of distance.

No. 2. Middle distance moving picture objective. Projects a picture 3 feet for every 14 feet of distance.

No. 3. Long distance moving picture objective. Projects a picture 3 feet for every 20 feet of distance.

Stereopticon Objective Lenses.

No. 1A. Projects a view, size 3 feet for every 10 feet of distance.

No. 2A. Projects a view 3 feet for every 14 feet of distance.

No. 3A. Projects a view 3 feet for every 20 feet of distance.

We also supply the following extra lens.

No. 1AA. This is a regular half-size objective lens, standard size for stereopticon pictures, giving the same size picture as 1A, but is of better quality.

See price list on page 34.

Explanation of Above.

The combination No. 1 and No. 1A are the regular Projecting Kinetoscope and Stereopticon Objective lenses furnished with complete Universal Projecting Kinetoscope outfits.

The combination No. 2 and No. 2A are the regular middle distance Projecting Kinetoscope and Stereopticon objectives furnished with our Exhibition model outfits.

The combination No. 3 and No. 3A are the longest focus Projecting Kinetoscope objective and an 18-inch back focus stereopticon lens in a half size mounting.

The Universal Projecting Kinetoscope is equipped with a stereopticon ring casting and flange large enough to take a half size mounting, and it also has an adapter which accommodates a quarter-size mounting.

THE LAMP HOUSE.

Both models of the Edison Projecting Kinetoscope are equipped with the same style lamp house, the only difference being in the method of mounting it on the base board. This Lamp House is the most complete device of its kind ever put on the market. The Exhibition model lamp house is mounted on castings 2½ inches in height, has a forward and back adjustment of 6 inches and a side adjustment of 5 inches for the stereopticon attachment. The Universal Lamp House is set on the large baseboard between two guide strips and has a forward and back adjustment of 6 inches but no side adjustment as the mechanism of this machine slides back and forth to show both moving pictures and lantern slides. The Lamp House opens from the right side and rear, thus allowing an exhibitor to get at the lamp very readily. The ruby window in the side door permits inspection of the light at all times, without opening the door, or injury to the operator's eyes.

The interior of the Lamp House is planned for every illuminant known to moving picture and stereopticon exhibitors; including electric arc light (both direct and alternating), oxy-hydrogen or lime light burners, and saturators. The arc light being undoubtedly preferable (especially in sections where electric current can be obtained), all lamp houses are equipped especially for the arc light. (*The different gas burners mentioned above are sold as extras.*) The base on which the arc light is mounted has a forward and back adjustment of $2\frac{1}{4}$ inches, operated by a fibre hand wheel, enabling the operator at all times to obtain instantly and keep the proper distance between the light and the condensing lens.

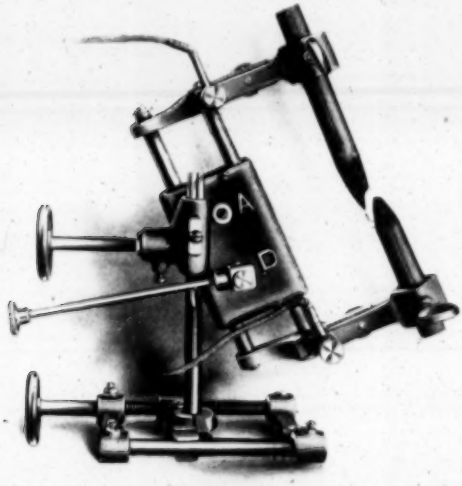
THE ARC LAMP.

The Arc Lamp is the most complete and handiest lamp of its kind. The same style lamp is furnished with both machines. This lamp is designed for either alternating or direct current. It has an up and down adjustment of $1\frac{3}{4}$ inches, which, together with the forward and back adjustment of the base, enables the exhibitor to keep his light completely under control.

The carbon holders accommodate carbons varying from $\frac{1}{4}$ to $\frac{5}{8}$ inches in thickness. We specially recommend a $\frac{5}{8}$ inch special cored carbon for animated picture work. This extra size carbon gives a much more satisfactory light than the small carbons and it is also more economical. $\frac{5}{8}$ inch carbons, will burn one hour without re-setting.

The lamp is constructed for use with both alternating and direct currents. When direct current is used, the gear shaft should be inserted in the hole (D). It will then feed the upper carbon

twice as fast as the lower when inserted in the hole (A). This is because the upper carbon is consumed twice as fast as the lower one when direct current is used. When alternating current is used the gear shaft should be inserted in the hole (A). It will then feed both carbons alike. This is because both carbons are consumed alike when alternating current is used. The lever is operated through an opening in the rear door. All the other adjustments can be made while both lamp house doors are closed.



Cut PK 13.

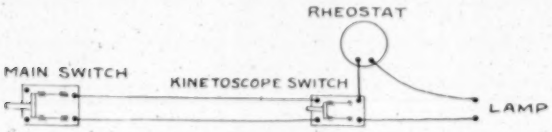
Showing side view of Arc Lamp.

An eccentric holder post (for accommodating calcium and gaso-oxygen burners) is furnished with every complete machine. It is a simple, yet complete adjusting device.

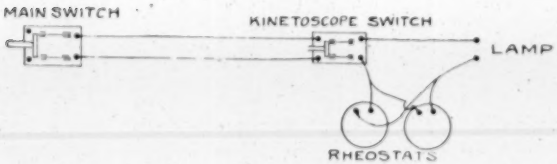
THE LIGHT.

Electric light is the best, as it is the most intense. Either the 110-120 volt direct current or the 52 or 104 volt alternating current can be used, 25 to 30 amperes giving best results.

A rheostat is furnished with every complete outfit, the use of which, together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in "Directions for Operating" which accompany every Edison Projecting Kinetoscope. The rheostat is wound with special German silver high resistance wire and has a maximum capacity of 40 amperes. The operator has only to move the sliding adjustment up or down to regulate completely the above three currents, which are the only electric circuits ordinarily encountered. *We recommend the use of two rheostats wired in multiple where alternating current is used.*



Cut PK 21. Showing one Rheostat connected with Lamp.



Cut PK 22. Showing two Rheostats connected in multiple.

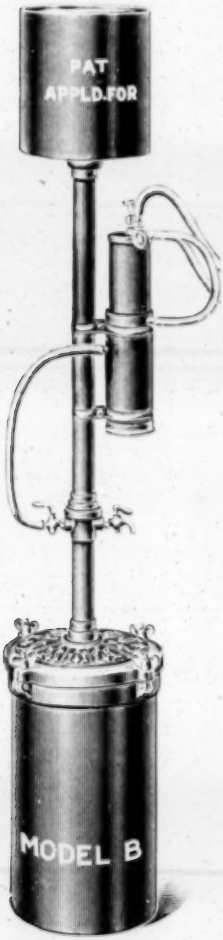
Calcium (or oxy-hydrogen) light is a very intense illuminant, and in past years has found great favor with magic lantern owners as a convenient, clear and intense light for showing up pictures. The calcium light has recommended itself because the oxygen and hydrogen gases (in cylinders) are so easily obtainable.

In nearly every large city in the United States there are calcium light companies who supply hydrogen and oxygen gases in iron cylinders. These cylinders may be shipped by express. This is a very satisfactory light when the electric current is not available. The gaso-oxygen light a very powerful illuminant and one of the best substitutes for the electric light. It is safe and its operation is simple. By its use a light of 1000 candle power can be obtained without any hissing or roaring. No complex construction, easy to operate, and economical. Certain it is that this light opens up new territory to exhibitors. The outfit is easily carried as baggage, compact in form, light weight and can be transported with little extra trouble. The outfit for making the light consists of an oxygen generating outfit and a saturator and burner. The jet burns upon a lime pencil, producing a very brilliant light.

We recommend the gaso-oxygen light particularly. Our gas generating outfits are offered at very reasonable prices. See price list page 32. By referring to the numbered cut PK21 on page 32 the simplicity of each outfit is apparent. Outfit No. 28 is the same as outfit No. 27 with the addition of a compressor a twenty-five foot cylinder and gauge attachment.

THE OXYLITH GAS-MAKING OUTFIT.

A New Outfit Which Generates Gases for Lime Light.



Cut PK 23.

The Oxylith gas-making outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. THE OXYGEN GENERATING APPARATUS.

2. THE SATURATOR, OR APPARATUS used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical is placed; a standpipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel (which is placed upon the floor) is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top,

and runs through the pipe to the bottom, raising the level of the water which it previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water serving to give about two pounds pressure. As an entire compartment is only 15 inches in height, and 9 inches in diameter, and part of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened, the water column forces the water to a higher level, where it again comes in contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the standpipe, and its contents saturated with sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds Ether-oxygen.

The oxygen produced by this means is over 99 per cent. pure; that bought in tanks is usually 89 per cent. pure.

The light is as bright as when obtained from gases taken from gas tanks under high pressure.

Although the maximum pressure of the gases contained in the American gas tanks is 225 pounds, the pressure actually required at the burner tip is less than one pound.

We can unreservedly recommend this outfit, because we consider it extremely practical. Its compactness when packed for carriage and light weight offer a great advantage over the heavier and bulkier types of gas making outfit.

The running expenses are about the same as the cost of gases bought in tanks, and economy is not claimed for it, at the present price of oxylith. The chemical is imported from France, and the inventor upholds the price, to which duty and carriage must be added.

The dimensions and weight of the outfit are as follows: Height when set up, from floor to top of water supply vessel, 44 inches; height of oxygen compartment, 15 inches; diameter of oxygen compartment, 9 inches.

The dimensions of the carrying case which holds the complete outfit, including saturator, when packed for carriage, are 10x10x24 inches. Total weight of outfit, packed in case, 35 pounds. When the burner which we supply with this outfit is used, one box of Oxylith will generate sufficient gas to last one and three quarter hours.

DYNAMIC HIGH POWER CALCIUM LIGHT BURNER.

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of moving pictures. At the best, calcium light is not as powerful as the electric arc, and any feature that adds to the candle power of a lime light burner is highly desirable.

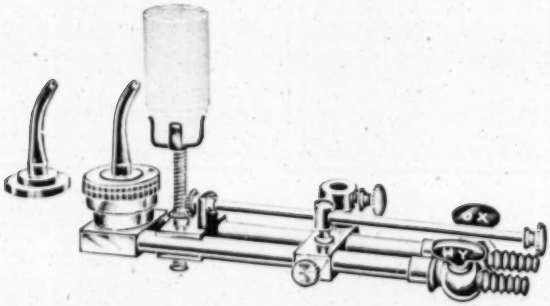
The mixing chamber of the "Dynamic" burner, that is to say the compartment in which the two gases meet and mix, is very much larger than in the ordinary type of burner and is so constructed

that the gases mix thoroughly before they reach the tip of the burner.

This burner is provided with two goose necks having different sizes of bore; one of these is 1/16 inch and the other 1/12 inch in diameter; they are interchangeable.

When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder $1\frac{1}{4}$ inches in diameter. The lime cup of the "Dynamic" burner is of the standard size to take $\frac{3}{4}$ inch or $\frac{7}{8}$ inch limes; the limes that are $1\frac{1}{4}$ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of

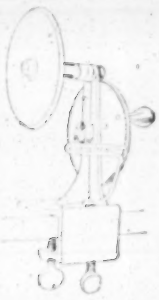


gas runs from 8 to 10 feet per hour. In this case gases should be taken from the gas companies' cylinders which usually contain 50 feet of gas under high pressure. It is not advisable to use the large bore goose neck with the Oxylith or other gas making outfits, as the heavy consumption of gas would be expensive and the pressure would be hardly sufficient. When this burner is used with a gas making outfit the smaller bore tip should be placed in the burner.

Actual photometric tests demonstrate that the "Dynamic" burner produces 1100 C. P. when gases are taken from tanks at the rate of 8 to 10 feet per hour, using 1¼ inch limes. Ordinary standard lime light burners produce 600 C. P. with a consumption of 6 feet of gas per hour and the use of small limes.

FILM WINDER.

The film winder is an ingenious little apparatus, (*shown in cut PK 20*) is small and compact and can be placed on any table or shelf that may be near the projecting machine, being provided with thumb screw for instantly adjusting it to a table. This is for use in winding up films not over 250 ft. in length. Exhibitors who have to make changes in their programmes weekly will find this a very useful addition to their outfits. To wind up film the end is placed in the groove of the winding shaft, with the emulsion side in, and by turning the crank of the winder a 100-foot film can be properly wound in less than ten seconds of time. There is an attachment on the winder for removing the film from the shaft after it has been wound, in perfect safety and in a perfect roll.

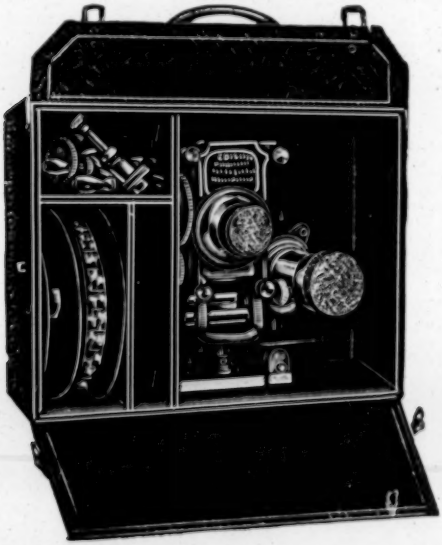


Cut PK 20

This attachment consists of a nickel plated disc of about the diameter of a 150-foot film when rolled up. This disc slides from front to back of the shaft. After the film is wound, the exhibitor slides the disc from back to front, carrying the roll of film with it, thus freeing it from the shaft.

CARRYING CASE FOR UNIVERSAL KINETOSCOPE MECHANISM.

The case has compartments for the mechanism proper with supporting base and stereopticon attachment, upper reel and support, take-up device, objectives and one extra reel. It is equipped with a carrying handle, hinged front door with top flap, and strong catches at top and sides of door. The dimensions are 16x12x8½ inches. Such parts of the Universal machine as the large base board, lamp house, rheostats and lamp can be packed in a trunk or large dress suit case, but as the mechanism should receive every care,



Cut UK 1.
Shows Carrying Case with Mechanism in place.

especially when traveling, it is advisable to use the carrying case for this portion of the outfit, and carry it as baggage. (*See price list*).

REEL CASES.

These cases are made of metal, japanned, and are

Cut UK 2. Shows Reel Case with Film in place.

provided with carrying handle, lock and key. We furnish them in two sizes for the Universal reels. One holds one reel and the other two. Those furnished for exhibition reels hold one reel. We do not furnish cases to hold 2 Exhibition reels. (*See price list*).

SCREENS

The best possible screen is a clean white plaster of paris wall. The next best is a screen made of stoutest cotton tacked tightly and smoothly over a light wooden frame, and given two coats of kalsomine or gelatine and whiting. Woonsocket sheeting also makes a good screen.

We give herewith a list of screens which we furnish especially adapted for moving picture and stereopticon work. The prices do not include frames, eyelets or guy ropes, but simply the plain sheet bound.

	Net Price.	Cat. No.	Code Word.
10 x 12 feet	$ 5.50	K14514	*Untreezing*
12 x 14 feet	6.50	K14515	*Untrequent*
14 x 16 feet	8.25	K14516	*Untretted*
16 x 18 feet	10.00	K14517	*Untretting*
18 x 20 feet	11.50	K14518	*Untriable*
20 x 22 feet	14.25	K14519	*Untriede*
22 x 24 feet	16.50	K14520	*Untriended*

FILMS AND COLORING.

To counteract the effect of cheap films, duplicates, worthless subjects and *short length* films that are being offered in the market, we are listing our *Genuine Edison Films* in two classes. Some of our subjects cost us large sums of money to obtain, while others are procured at a nominal cost. Therefore, the films of inexpensive subjects we shall list as Class B at the net price of 12 cents per foot. Those of the newer subjects and more expensive to secure will remain at 15 cents per foot.

Remember these are manufacturers' prices and the best materials are guaranteed. The quality of Class B films is precisely the same as Class A. The above prices are strictly net. There are no discounts.

The coloring of films adds wonderfully to their effectiveness. We have improved our coloring processes both in quality and rapidity; and are now prepared to furnish in appropriate tints all films that are suitable for coloring. Special quotations furnished on coloring.

Remember there are various kinds of coloring and color artists but we guarantee perfect work and perfect color combinations.

GENERAL INFORMATION.

All Edison Projecting Kinetoscopes complete are equipped with electric light attachments unless otherwise ordered. Most travelling exhibitors show in halls where there is no electricity about as often as they do where it can be procured. If they intend travelling only through towns near large cities, where calcium gas can be purchased from gas manufacturers, they are urged to buy a calcium

burner in addition to the electric light attachments. If on the other hand an exhibitor intends travelling in small villages located at a distance from cities where gas can be procured and there is danger of the gases being delayed in transit and not arriving in time for entertainments, such exhibitors should purchase one of the gas making outfits listed in this catalogue. With Gaso-Oxygen outfit No. 28 listed on page 34 a 25 foot cylinder and compressor is furnished. With these, oxygen gas can be generated and stand under pressure during leisure time, and used as desired. The saturator is filled with either 90° gasolene or methylated ether and takes the place of hydrogen. If our Oxylith light outfit is used, the oxygen gas must be generated as it is being used. This is the simplest and cheapest gas making outfit on the market and the light it gives is nearly equal to that given by the Oxy-Hydrogen light.

Our films range in length from 25 to 2100 feet. It takes one minute to project a 50 foot strip of film on the screen at the proper speed to give the picture the appearance of natural life motion. From this information exhibitors may estimate the cost of an outfit necessary for the length and class of entertainment they intend giving. Most exhibitors use lantern slides containing the title of each film and project these before showing each subject. These can be left in the machine from 10 to 15 seconds, and in this way the amount of film required for an entertainment can be reduced considerably. Ordinary glass cut to the size of a lantern slide can be used for this purpose. Names of the films can be written on the glass with black drawing ink. The cost of each will be from 8 to 10 cents.

GASO-OXYGEN LIGHT.

The following chemicals will suffice for 2 hours continuous running. 2 lbs. chlorate of potash, $\frac{1}{2}$ lb. black manganese, $\frac{1}{4}$ lb. methyl ether and 1 lime.

PRICE LIST OF CHEMICALS (ADDITIONAL).

	Price	Cat. No.	Code Word
Chlorate of Potash, per lb.	$0.25	K15118	*Unfunded*
Black Manganese	.20	K15119	*Unfurls*
Special Limes.....per doz	1.00	K15120	*Unfurnish*
Methylated Ether, in one lb. cans.....per lb	1.25	K15121	*Untusible*
Limes in sealed brass tubes, per dozen	1.25	K14488	*Vangdam*
Extra large limes, $1\frac{1}{4}$" diameter, per dozen	1.80	K14489	*Vangraad*

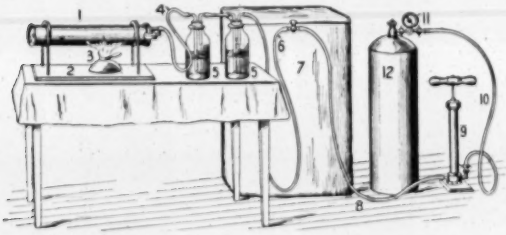
OUTFIT No. 27.

For Generating Oxygen Gas (into bag only)
Price $45.00

Catalogue No. K 14599. Code Word *Unfriendly.*

(CHEMICALS NOT INCLUDED.)

1 Russia iron retort and cleaner, $3\frac{1}{2}$" x 18"	$7.00	K15100	*Unexposed*
1 Retort stand	3.00	K15101	*Unextended*
1 Burner (gas or spirit, specify which in ordering)	2.00	K15102	*Unextorted*
16 inches lined tubing from retort to purifier	.25	K15103	*Unfabled*



Cut PK 21. Shows Complete Outfit.

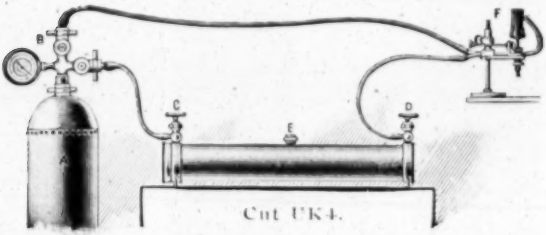
2 Purifiers, rubber stoppers, glass & metal tubes.	3.75	K15104	*Unfadable*
6 ft. 3-16" diameter tubing purifiers to gas bag	2.00	K15105	*Unfading*

1-55 Gallon gas bag, stop-cocks and regulator.....	26.00	K15106	*Unfachig*
5 ft. 1/8" dia. rubber tubing	1.00	K15107	*Unfailing*

Net. Wt. of complete outfit, 23 lbs. Gross wt. packed in special box (no extra charge), 45 lbs.

	Price	Cat. No.	Code Word
Gaso-Oxygen Saturator & Burner.....	$30.00	K14510	*Unfrock*
Outfit No. 27 complete with Saturator and Burner....	75.00	K14511	*Untrighted*

(CHEMICALS NOT INCLUDED.)



Cut UK4.

Showing connections between Gas Tank, Saturator and Burner of Gaso-Oxygen outfit No. 28.

OUTFIT No. 28

For Generating and Compressing Oxygen Gas in Cylinders.

Price $94.00

Catalogue No. K 14512. Code Word *Unformm.*

The first six items are the same in outfit No. 28, as in outfit No. 27.....	18.00	K14650	*Unsavel*
1-55 Gallon gas bag and double stop-cock.....	26.00	K15106	*Unfachig*
5 feet 3-16" dia. rubber tubing from gas bag to pump.....	1.20	K15111	*Unfaith*
1 Compressor.....	15.00	K15112	*Unfaithful*
5 ft. tubing and couplings; compressor to cylinder.....	2.30	K15113	*Unfalcated*
1 Gauge attachment; regulator and five feet of tubing to light.....	12.00	K15114	*Unfall*
1 Twenty-five foot cylinder and Key.....	20.00	K15115	*Unfalles*

Net wt. of complete outfit, 52 lbs. Gross wt. packed in special box (no extra charge), 85 lbs.

Gaso-Oxygen Saturator & Burner and 12 ft. tubing 30.00 K14510 *Unfrock*

Outfit No. 28 complete with Saturator and Burner....124.50 K14513 *Unfrocking*

OXYLITH GAS-MAKING OUTFIT.

PRICE, $39.50.

Cat. No. K14466. Code Word, *Vassadeux.*

Includes saturator, wrench, tongs, funnel, and complete instructions without chemicals.

Oxylith Oxygen compound (24 cakes in sealed can) $1.25 K14467 *Vanadico*

(Ether is recommended because it can be obtained in any well-stocked drug store. 90° gasoline can be used but is obtained with difficulty.)

DYNAMIC HIGH POWER CALCIUM LIGHT BURNER.

PRICE, $15.00.

Cat. No. K14487. Code Word, *Vanessa.*

Includes two interchangeable goose necks, 1/16 inch and 1/12 inch respectively.

PARTS AND SUPPLIES FOR EXHIBITION AND UNIVERSAL MODEL PROJECTING KINETOSCOPES.

(See following pages for parts and supplies applicable to either machine only.)

	Price	Cat. No.	Code Word
Universal Special Adjustable Objective Lens.....	20.00	K15057	*Unform*
Objective Lens No. 1.....	7.00	K14400	*Unforsaken*
Objective Lens No. 2.....	10.00	K14401	*Unformed*
Objective Lens No. 3.....	10.00	K14402	*Unfaulty*
Stereopticon Objective Lens No. 1A.....	7.00	K14403	*Unframable*
Stereopticon Objective Lens No. 2A.....	10.00	K14404	*Unframing*
Stereopticon Objective Lens No. 3A.....	18.00	K14405	*Unfraught*

Stereopticon Objective Lens No. 1AA	14.50	K14406	*Unfreeze*
(See page 17 for combinations of these lenses.)			
Lamp House (only)	2.50	K14462	*Valsases*
Arc Lamp with Base	10.00	K15006	*Unfathered*
Arc Lamp Base	2.80	K14472	*Valschaard*
Carbon Holders for Arc Lamp (2) each	.35	K14466	*Valscherm*
Carbon Holder Arms, upper	.45	K14467	*Valschheid*
Carbon Holder Arms, lower	.40	K14468	*Valses*
Carbon Clamp screws (2)	.15	K14468	*Vanadin*
Carbon Holder binding post thumb screws (2)	.15	K14469	*Vanadique*
Carbon Holder Clamp screw insulating bushings (2)	.05	K14470	*Vanadiumi*
Carbon Holder insulating bushing washer	.05	K14471	*Vanadous*
Carbon Holder insulating bushing mica washers (2)	.05	K14472	*Vandaag*
Carbon Holder clamp screw mica washers (2)	.05	K14473	*Vandalen*
Carbon Holder insulators (2)	.05	K14474	*Vandalicas*
Arc Lamp Gear Shaft Clamp Nut	.25	K14469	*Valslot*
Arc Lamp Gear Shaft Handle	.20	K14470	*Valso*
Arc Lamp Gear Shaft Handle Coupling	.15	K14471	*Valsons*
Rheostat	10.00	K15059	*Unforming*
Film Winder	1.50	K15020	*Unfeminine*
Blank Film, Perforated for Spacing, per ft	.10	K15011	*Unfeared*
Film Mender	7.50	K15012	*Unfearful*
Film Cement, per bottle	.25	K15013	*Unfeather*
Imported Carbons, for Lamp (extra quality) ½ or ⅝ Inch, per 100	4.00	K15014	*Unfeatured*
Condensing Lens complete (front and rear glass and shell)	6.00	K15007	*Unfatherly*
Condensing Lens (front glass only)	2.00	K14408	*Uscoque*

Condensing Lens (rear glass only)	2.00	K15009	*Unfatigued*
Cone and Bracket	2.00	K14458	*Valstrik*
Double Slide Carrier	.90	K14473	*Valtrude*
Connecting Cords long (2) each	.40	K15055	*Unfortold*
Connecting Cord short	.20	K15056	*Unforgiven*
Cone Bracket Clamp Screw	.15	K14459	*Valuaste*
Cone Bracket Clamp Screw Washer	.05	K14460	*Valuation*

PARTS AND SUPPLIES FOR EDISON EXHIBITION PROJECTING KINETOSCOPE ONLY.

	Price	Cat. No.	Code Word
Take-up Device	$15.00	K15004	*Unfastened*
Stereopticon Attachment	12.00	K15005	*Unfasten*
Carrying Case for complete machine	10.00	K15021	*Unforgot*
Reels, 10 inch	1.00	K15053	*Unfooted*
Reel Shaft and Pinion	.50	K15061	*Vallebana*
Reel Hanger with rewinding gear and crank	2.00	K15054	*Unforseen*
Upper Sprockets	3.00	K15034	*Unfindbar*
Upper Sprocket Shafts with Pinions	.40	K15035	*Unfinished*
Upper Rubber Tension Roller	.50	K15036	*Unfirmness*
Upper Rubber Tension Roller Shaft	.10	K15062	*Vallejos.*
Upper Rubber Roller Tension Spring	.10	K14475	*Vandalico*
Screws (2)	.05	K14476	*Vandalique*
Upper Rubber Tension Roller Bracket	.35	K15063	*Vallejuelo-*
Body Slides, right	1.25	K15051	*Unfoiled*
Body Slides, left	1.25	K15052	*Unfolgsam*
Frame Side, right	2.00	K15064	*Vallesics*
Frame Side, left	2.00	K15065	*Vallestria*
Frame Side, cap	.75	K15066	*Vallettina*
Sprocket Set Screws each	.05	K15067	*Vallicht*
Picture Gauge	.50	K15050	*Unfluent*
Picture Gauge Bracket	.30	K15068	*Vallicosa*
Cranks	1.00	K15029	*Unfencing*

Large Driving Gear	1.00	K15030	*Unfigured*
First Intermediate Pinion with Shafts	.30	K15031	*Unfilial*
Second Intermediate Pinions	.20	K15032	*Unfilially*
Large Intermediate Gears	.50	K15033	*Unfilleted*
Cam Shaft with Cam and Large Bevel Gear Assembled	4.00	K15037	*Unfisted*
Cams	1.75	K15038	*Unfitness*
Cam Shaft	.80	K15069	*Vallicula*
Plain Bushings (2) each	.25	K15041	*Unflagging*
Large Bevel Gear	1.25	K15039	*Unfitteth*
Small Bevel Gear with Shaft	.75	K15042	*Unflames*
Revolving Shutters	.90	K15043	*Unfledged*
Intermittent Sprocket and Star Wheel Assembled on Shaft	6.00	K15044	*Unfleiss*
Intermittent Sprocket	3.00	K15045	*Unfleissing*
Star Wheels	2.00	K15046	*Unfleshed*
Eccentric Bushings (2) each	.25	K15047	*Unfleshly*
Film Gate complete with Intermittent Sprocket Tension Roller, Tension Roller Springs, Film Tension Springs, Guide Roller, Guide Flanges and Shaft Assembled	5.45	K15070	*Vallifilix*
Film Tension Springs, (2) each	.25	K15071	*Valligiano*
Film Tension Spring Screws (2) each	.05	K15072	*Vallivo*
Guide Roller for Film Gate	.20	K15073	*Vallonata*
Guide Roller Flanges (2) each	.25	K15074	*Vallonces*
Guide Roller Shaft	.10	K15075	*Vallonizm*
Intermittent Sprocket Rubber Tension Roller with Shaft	.60	K15049	*Unflowered*
Intermittent Sprocket Rubber Roller Tension Springs (2) each	.10	K15076	*Vallouver*
Take up Frame (Long Casting)	2.50	K15077	*Valmiki*

Take up Driving Gear Bracket	.75	K14478	*Vandalos*
Take up Frame Side (left)	.75	K14477	*Vandalisme*
Take up Driving Gear	.50	K15078	*Valoruda*
Take up Sprocket	3.00	K15079	*Valoradies*
Take up Sprocket Shaft with Pinion	.40	K15080	*Valorados*
Take up Rubber Tension Roller	.50	K15081	*Valoran*
Take up Rubber Tension Roller Bracket	.35	K15082	*Valoraran*
Take up Rubber Tension Roller Shaft	.10	K15083	*Valoroso*
Lamp House Slide (front)	.60	K15084	*Valorous*
Lamp House Slide (rear)	.30	K15085	*Valoronsly*
Lamp House Bracket	2.00	K15086	*Valour*
Lamp House Slide Rods (2) each	.50	K15087	*Valpoort*
Lamp House Baseboard	.50	K15088	*Valreep*
Large Baseboard with Hinges only	1.00	K15089	*Valsais*
Film Idler Pulley and Bracket to attach to Baseboard complete	1.25	K15090	*Valsar*
Single Reel Case (net)	1.50	K15091	*Valsaren*
Mechanism Cabinet	3.50	K15092	*Valsarian*

PARTS AND SUPPLIES FOR EDISON UNIVERSAL PROJECTING KINETOSCOPE ONLY.

	Price	Cat. No.	Code Word
Stereopticon Attachment only, (includes one No. 1A Objective Lens, Support Rod, Ring Casting for half size Objective, and Adapter for quarter size Objective	$10.00	K14600	*Usattore*
Clamp screws for stereopticon support rod (2)	.15	K14480	*Vendellia*
Reels, 8 inch	.80	K14507	*Usasteis*
Reel Shaft and pinion	.50	K14407	*Usbergo*
Reel Hanger, including large and small rubber rollers, rewinding crank and gear	2.25	K14420	*Ushering*
Reel hanger assembled with reel shaft, reel shaft pulley and clutch.	4.00	K14479	*Vanddanos*

Reel Driving Belts	.50	K14421	*Ushership*
Mechanism Base complete, with Horizontal Slide Rod	2.00	K14427	*Usipi*
Mechanism Slide	1.25	K14428	*Usitaberis*
Mechanism Support Casting	2.00	K14429	*Usitabor*
Mechanism Slide Rods (2) each	.25	K14430	*Uskoken*
Upper Sprocket	3.00	K14436	*Usquebaugh*
Upper Sprocket Shaft	.20	K14437	*Usquedum*
Upper Sprocket Shaft Gear and Pulley	1.25	K14438	*Ustalies*
Upper Rubber Tension Roller and Bracket Assembled	.95	K14440	*Ustedes*
Upper Rubber Tension Roller	.50	K14441	*Valuator*
Upper Rubber Tension Roller Shaft	.10	K14442	*Valuest*
Upper Rubber Tension Roller Bracket	.35	K14443	*Valuing*
Upper Rubber Roller Tension Spring	.10	K14481	*Vandellies*
Upper Rubber Roller Tension Spring Screw	.05	K14482	*Vandola*
Sprocket Set Screws, each	.05	K14426	*Usipetes*
Picture Gauge	.50	K14431	*Usmaro*
Picture Gauge Bracket	.30	K14432	*Usnique*
Upper Film Guard	.35	K14439	*Usted*
Crank	1.00	K14433	*Usons*
Driving Gear	1.00	K14434	*Uspallata*
Lower Intermediate Pinion	.20	K14448	*Valumes*
Upper Intermediate Pinion	.20	K14435	*Uspiam*
Cam Shaft assembled with Cam and Large Bevel Gear	4.00	K14444	*Valusses*
Cam	1.75	K14445	*Valutabile*
Cam Shaft	.80	K14446	*Valva*
Cam Shaft Pinion	.50	K14483	*Vandyked*
Cam Shaft Bushing, long	.25	K14450	*Valvasor*
Cam Shaft Bushing, short	.25	K14451	*Valvenster*
Large Bevel Gear	1.25	K14447	*Valverde*
Small Bevel Gear & shaft	.75	K14504	*Usaletus*
Revolving Shutter	.90	K14490	*Vangelizza*
Intermittent Sprocket Shaft with Sprocket and Star Wheel Assembled	6.00	K14505	*Usanca*
Intermittent Sprocket	3.00	K14474	*Valviforme*

Star Wheel	2.00	K14475	*Valvispore*
Eccentric Bushings, each.	.25	K14476	*Valvola*
Film Gate (only)	.75	K14409	*Uscudama*
Film Tension Springs (2) each	.25	K14412	*Uslessly*
Film Tension Spring Screws (2) each	.05	K14413	*Usenoria*
Upper Guide Roller	.20	K14414	*Useques*
Upper Guide Roller Flanges (2) each	.25	K14415	*Usevole*
Upper Guide Roller Shaft.	.10	K14416	*Ushasa*
Lower Guide Flanges with Shaft	.40	K14417	*Usherance*
Lower Guide Flange Shaft Tension Springs, each	.10	K14418	*Usherdom*
Lower Guide Flange Shaft Tension Spring Screws (2) each	.05	K14419	*Ushered*
Take up Attachment Bracket assembled with shaft and pulley	4.00	K14422	*Usiacorum*
Lower Film Guard	.15	K14423	*Usignuola*
Take up Driving Gears	.50	K14424	*Usinage*
Take up Sprocket	3.00	K14425	*Usine*
Take up Sprocket Shaft	.20	K14452	*Valvolarum*
Take up Sprocket Shaft Gear and Pulley Assembled	1.25	K14453	*Valvular*
Lower Rubber Tension Roller and Bracket Assembled	1.10	K14455	*Valwind*
Lower Rubber Tension Roller	.50	K14456	*Vambraced*
Lower Rubber Tension Roller Shaft	.10	K14484	*Vandyking*
Lower Rubber Tension Roller Bracket	.35	K14457	*Vamente*
Lower Rubber Roller Tension Spring	.10	K14485	*Vanellus*
Lower Rubber Roller Tension Spring Screws (2).	.05	K14486	*Vanesio*
Cone Bracket Base	.30	K14461	*Vampires*
Lamp House Baseboard.	.50	K14463	*Vamplate*
Large Baseboard with Clamp	1.50	K14464	*Vamplets*
Large Baseboard Clamp Casting	.20	K14465	*Vanabantur*
Carrying Case for Universal Mechanism (net)	3.00	K14521	*Usatissimo*
Single Reel Case (net)	1.50	K14522	*Usativo*
Double Reel Case (net)	2.00	K14523	*Usatto*

LIBRARY
THE MUSEUM
OF MODERN ART
Received

Circular Letter No. 1

Orange, N. J. April 18, 1904.

GENTLEMEN:—

The following films have been cut out of Catalogue No. 135 and Pocket Editions No. 142 and No. 162:

CODE.	TITLE.
Ungehorsam.	Circular Panorama of the Base of the Electric Tower, Ending Looking Down the Mall.
Unhabile.	Panoramic View of the Electric Tower from a Balloon.
Undeciding.	Panoramic View of the Eiffel Tower Taken from the Outside.
Undecisive.	Circular Panoramic View of the Esplanade Des Invalides.
Undeck.	Circular Panoramic View of the Champs de Mars.
Undulatory.	Circular Panoramic View of the Champs de Mars. No. 2.
Undecking.	Driving Scene on the Champs Elysees.
Undefiling.	Panoramic View of the Place de La Concorde.
Undergird.	Scene on the Boulevard DeCapucines.
Unearthly.	The Funeral Arriving at Hyde Park.
Unebenheit.	The Complete Funeral Cortege Passing through Windsor.
Unebbing.	The Funeral Cortege Arriving at Trinity Pier.
Uneben.	Royal Artillery and English Sailors marching through Hyde Park.
Uneinig.	Arrival of Funeral Cortege at St. George's Chapel.
Ungehaltuc.	The Great Corpus Christi Procession in Breslau.
Ungehemmt.	Breslau Fire Department in Action.
Undulation.	A German Cuirassier Regiment.
Underhand.	Great Waterfall of the Rhein at Schaffhausen, Switzerland.
Underhew.	" " " " " " (50 ft. length.)
Undreamt.	Naval Apprentices at Sail Drill on Historic Ship "Constellation."
Uncloud.	Military Scenes at Newport, R. I.
Columbia.	Trial Race Columbia and Defender.
Unchastely.	Columbia Winning the Cup.
Uncarnated.	Presentation of Nation's Sword to Admiral Dewey.
Uncharity.	Flagship Olympia and Cruiser New York in Naval Parade.
Unbewebar.	Sailors Landing Under Fire.
Umringung.	S. S. "Coptic" No. 2.
Umritt.	S. S. "Coptic" Running Against the Storm.
Umsagen.	Returning from the Races.
Umsetzung.	S. S. "Doric."
Umsichtig.	S. S. "Doric" in Mid-Ocean.
Umheften.	Train Hour in Durango, Mexico.
Umfunkeln.	Sunday Morning in Mexico.
Umganger.	Mexico City Street Scene.
Umgebung.	Surface Transit in Mexico.
Truppiren.	Southern Pacific Overland Mail.
Truthuhner.	Surf at Monterey.
Ungebeten.	Packers on the Trail.
Ungastlich.	Burro Pack Train on the Chilcoot Pass.
Ungarwein.	Panoramic View from the White Pass Railroad.
Ungauged.	Miles Canon Tramway.
Ungearing.	Rocking Gold in the Klondike.
Ungebaerde.	Washing Gold on 20 Above Hunker in the Klondike.
Ungebahnt.	Upper Falls of the Yellowstone, Yellowstone National Park.
Ungeboren.	Old Faithful Geyser, Yellowstone National Park.
Unevenly.	Panoramic View of the California Oil Wells.
Unexamined.	Fishing at Farralone Islands.
Unexcised.	Building a Harbor at San Pedro, California.
Unexecuted.	" " " " (50 ft. length.)
Unexempt.	" " " " (100 ft. length.)
Unidentado.	" " " " (150 ft. length.)

Circular Letter No. 1

(CONTINUED)

Underprop.	The Cragg Family.
Undoubtful.	" (200 ft. length)
Undoubting.	" (150 ft. ")
Undoubtous.	" (100 ft. ")
Undrawing.	" (50 ft. ")
Unctulos. / Unctolos.	Cinderella and the Glass Slipper.
Undershrub.	Panoramic View of the White House, Washington, D. C.
Unbottomed.	Bicycle Trick Riding.
Tupiesemos.	Hurdle Race and High Jumping.
Unbidden.	Oriental Dance.
Umbeweisen.	Dancing on the Bowery.
Tunkform.	Parisian Dance.
Uncleanly.	The Boston Horseless Fire Department.
Tupias.	Morning Fire Alarm.
Tugendlich.	$6,000 Free-for-all Race at Charter Oak Park.
Unemployed.	Jumping Hurdles.
Unbosomed.	Jones' Return from a Masquerade.
Unbosoming.	Jones gives a Private Supper.
Unendowed.	The Twentieth Century Tramp.
Uncloaked.	The Tramp and the Crap Game.
Undueness.	Grandma and the Bad Boys, or the Tables Turned.
Unhardened.	Lovers, Coal-box and Fire-place.
Ungefuegit.	Fun in a Butcher Shop, or what Happens in a Sausage Factory.
Tuerie.	Fisherman's Luck.
Tumbaveis.	Pillow Fight.
Turulato.	Irish way of Discussing Politics.
Tuteur.	Lone Fisherman.
Unblunted.	Up-to-date Cake-Walk.
Unhappily.	Old Maid Retiring.
Unction.	Two Old Cronies.
Tuonare.	Old Glory and Cuban Flag.
Tudesque.	Ambulance at the Accident.
Undomestic.	The Congress of Nations. (New)
Undoubted.	The Clown and the Alchemist.
Undamming.	The Mechanical Doll.
Unbodkined.	The Astronomer's Dream.
Undersoil.	" " " (100 ft. length)
Underput.	How the Professor Fooled the Burglars.
Uncomely.	The Magician.
Unbundling.	Mesmerist and Country Couple.
Uneasily.	Oh! What a Night, or the Sultan's Dream.
Uncord.	Uncle Josh in a Spooky Hotel.
Ungerupet.	Building Made Easy, or How Mechanics Work in the Twentieth Century.
Tyrulienne	Herald Square.
Ungewohmt.	New York Sky-Line from East River and Battery.
Unghero.	New York Sky-Line from the North River.
Unbuilding.	New York Police Parade.
Turaglio.	Police Patrol Wagon.
Undull.	Flip-Flap Railroad.
Underfoot.	" (50-ft. length)
Tumbilla.	Bareback Hurdle Jumping.
Tumecencia.	Hurdle Jumping and Saddle Vaulting.
Unburthens.	Panorama of Susquehanna River Taken from the Black Diamond Express.
Umfluthen.	Hockey Match on the Ice.
Unbehangen.	Sleighing Scene.
Tupfballen.	Sleighing in Central Park.
Uncombined.	Snowballing Scene in Halifax.

EDISON MANUFACTURING CO.

Circular Letter No. 2

Orange, N. J. April 20, 1904.

GENTLEMEN:—

We beg to call your attention to the following list of NEW films pertaining to the Russo-Japanese War, and scenes in Japan, Russia, China and Korea:

CLASS "A." 15 cents per foot.

CODE.	LENGTH FT.	TITLE.
Valdriamos.	150	The Battle of Chemulpo Bay.
Valdria.	565	Skirmish between Russian and Japanese Advance Guards.
Valerandie.	40	Warship in Nagasaki Harbor, Japan.
Valeryle.	85	Japanese Railroad Station scene, Kanagarva, Japan.
Valentines.	45	Russian Infantry, Warsaw.
Valerique.	80	Polish Fire Brigade Answering an Alarm, Warsaw.
Valedora.	45	Religious Procession, Moscow.
Valederos.	55	Fashionable Driving on Palace Quay, St. Petersburg.
Valedouro.	45	Flower Parade, Race Course, Moscow.
Valentuomo.	40	Camel Caravan, Pekin.
Valentulo.	50	A Muddy Street, Tien-tsin, China.
Valentona.	45	After the Siege, Tien-tsin, Native City, China.
Valeriana.	45	Coal Carriers, Chefoo, China.
Valencing.	45	Panorama of Railroad Station at Seoul, Korea, from departing train.

CLASS "B." 12 cents per foot.

Vagueness.	100	Japanese Wrestling on Battleship "Asama."
Valable.	300	Russian Outposts Attacked by Japanese.
Valacos.	95	Russian Battleship Repulsing Torpedo Attack.
Vaguement.	100	Panorama Russian Battleship "Gronobia."
Vagulation.	75	Japanese Sailors Fencing with Capstain-Bars.
Vaguing.	75	Japs Loading and Firing a Six-pounder.
Vaguidas.	70	Japs Loading and Firing a Gun on Battleship "Asama."

EDISON MANUFACTURING CO.

Circular Letter No. 3

Orange, N. J. April 23, 1904.

GENTLEMEN:

The following films have been cut out of Catalogue No. 135 and Pocket Editions No. 142 and No. 162:

CODE.	TITLE.
Unisonante.	The Grand Entrance of the Bull Fighters.
Unisonous.	Picadores.
Unisperme.	Banderilleros.
Unispigado.	Killing the Bull.
Unispire.	Dragging the Dead Bull from the Ring.
Unisonoton.	" " " " " " " (100 ft. strips from Great Bull Fight).
Unjoyous.	Circular Panorama of the Charleston Exposition.
Unjudged.	" " " " (50 ft. length)
Unjust.	" " " " (75 " ")
Unjustly.	" " " " (100 " ")
Unkaufbar.	" " " " (150 " ")
Unipedal.	Prince Henry's Arrival at Harvard University (115 ft. length)
Unipetalas.	" " " " " (50 " ")
Unipetalo.	" " " " " (75 " ")
Unhoarded.	The Duke and the Duchess of York's Arrival at Quebec.
Unhoarding.	Duke and Duchess of York Leaving the Railroad Station at Montreal, Canada.
Unholily.	The Duke and Duchess of York Presenting Medals to Boer War Veterans at the Unveiling of the Queen's Statue.
Unicostate.	Jeffries-Ruhlin Sparring Contest. Round 1.
Unicultor.	" " " " 2.
Unicuffide.	" " " " 3.
Unida.	" " " " 4.
Unidade.	" " " " 5.
Uniclinal.	" " " Complete fight.
Unipustule.	English Army in the Battlefield.
Unilateral.	Moki Snake Dance by Walpi Indians.
Unhatting.	The Tramp and the Nursing Bottle.
Unheilsam.	The Tramp's Miraculous Escape.
Unharming.	The Bad Boy's Joke on the Nurse.
Unhearted.	The Mischievous Boys and the Washerwoman.
Unheimlich.	What Demoralized the Barber Shop.
Unintitled.	Japanese Girl Smoking Cigarettes.
Unificava.	The Mysterious Urn. (100 ft. length)
Unificato.	" " " (200 " ")
Unified.	The Clown and the Automobile.
Unifique.	The Man with Four Heads.
Unifloras.	One Man Orchestra.
Uniflore.	The Mysterious Picture Frame.
Unhinging.	Royal Canadian Dragoons Musical Ride.
Undumpish.	Panoramic View of the Gorge Railroad, (110 feet Class A)
Unknightly.	The S. S. Deutschland in a Storm.
Unlaboured.	The Inexhaustible Wardrobe.
Unlashing.	Exploding a Land Mine.

EDISON MANUFACTURING CO.

Circular Letter No. 4

Orange, N. J. April 25, 1904.

GENTLEMEN:

The following is a Special Advance List of NEW subjects not yet catalogued:

CLASS "B." 12 cents per foot.

CODE.	LENGTH FT.	TITLE.
Vaginateur.	90	Belated Husband.
Vakgenoot.	280	What the Window Cleaner Saw.
Valblok.	500	The Smugglers.
Vaivoda.	65	That Busy Bee.
Vaivem.	125	Moving Pictures While You Wait.
Vaisy.	175	Washerwoman and Buss.
Valbruggen.	100	Robber of the Dead.
Vainica.	205	Mysterious Performances.
Vainquais.	400	Automobile Ascending Mt. Snowden (also sold in 100-ft. lengths).
Vaillant.	80	Homing Pigeons.
Vaigrace.	65	Fantastic Cake Walk.
Vaidode.	275	Herding Polo Ponies and Polo Game.
Vaicus.	130	English Lancers at Drill.
Vainillado.	75	Launching the Steamship "Celtic."
Vainness.	95	Building a Lighthouse.
Vaguearon.	105	Cruelty on the High Seas.
Vainquant.	75	No Bathing Allowed.
Vaguear.	160	The Wrong Poison.
Vagueamos.	120	And Evil-Doer's Sad End.
Vaguearia.	120	Quarrelsome Neighbors.
Vainglory.	75	The Living Picture.
Vaguely.	45	At Sea in a Storm.
Vagariamos.	150	Holbein Swimming the English Channel.
Vahanera.	740	Life Guards Responding to Distress Signals.
Vaiselle.	125	Launching the Life Boat.
Vaisseau.	135	Chambermaid's Revenge.
Vaheabas.	375	Scene on every Floor.
Vaginated.	290	The Dear Boys Home for the Holidays.
Vainquons.	110	The Lady Juggler.
Vaishnava.	75	A Juggling Contest.
Vaheando.	75	Babe and Dog.
Vajilla.	110	No Room for Dad.
Vakeel.	65	Surf Scene.
Valdismo.	420	Prodigal Son.
Valdevinos.	410	Sampson and Delilah.
Valdeur.	245	Jack's Rival.
Valdremos.	95	Inspector's Birthday.
Valdenses.	165	Falls of the Clyde.
Valaisan.	70	Pleasant Breakfast.
Valanghe.	80	Experienced Waiter.
Valblind.	105	New Cook.

EDISON MANUFACTURING CO.

Circular Letter No. 5

Orange, N. J., May 15, 1904.

GENTLEMEN:

The following films have been cut out of Catalogue No. 135, Pocket Editions Nos. 142 and 162 and Supplements Nos. 175, 185, 200:

CODE.	TITLE.
Undrossy.	A Composite Picture of the Principal Buildings in Washington, D. C.
Unguiculos.	Panorama of Lewiston Suspension Bridge at Queenstown.
Unguiform.	Circular Panorama of the Suspension Bridge and American Falls.
Unbought.	Arabian Gun Twirler.
Unbounded.	Three Acrobats.
Tubereuse.	Leander Sisters.
Umberitten.	Cissy Fitzgerald.
Turdulo.	Pickaninnies.
Unendlich.	London Fire Department.
Underpight.	Hooligan at the Seashore.
Undone.	Happy Hooligan Assists the Magician.
Unborrowed.	Jones Interviews His Wife.
Unbosom.	Jones Makes a Discovery.
Ungalies.	Pie, Tramp and the Bulldog.
Unblushing.	Little Mischief.
Unhasty.	Photographing a Country Couple.
Unhandlich.	Newsboys and Hokey Pokey Man.
Unhappied.	New Pie Eating Contest.
Unhappy.	The Bull and Bear.
Unelected.	Massacre at Constantinople.
Unemptied.	Washing Down Decks.
Unendling.	Stage Coach Hold-Up in the Days of '49.
Ungeduldig.	A Rough Day on the Ocean.
Unhospital.	The Puppies and Their Mother.
Unifoil.	Boston Subway From an Electric Car.
Unifoliado.	The Kiddies Go in Bathing.
Unintombed.	A Schoolroom in the Soudan.
Uninvite.	The Baby and the Pet Bird.
Unitedly.	Bessemer Steel Converter in Operation.
Undamaged.	The Spanish Inquisition.
Uncommon.	Faust and Marguerite.
Unelli.	The Statue of William Tell.
Ungethuem.	Panorama of Brooklyn Bridge, River Front, and Tall Buildings.
Unique.	Scaling a Wall and Capturing a Fort.
Tummelchen.	Black Diamond Express.
Tummel.	Black Diamond Express.
Uncrown.	New Black Diamond Express.
Turbacion.	American Falls From Top of Canadian Shore.
Unmarrying.	Circular Panoramic View of the Market Place at Fort De France, Showing S S "Korona" in the Background.
Unpeaceful.	The Cook, Her Lover and the Lady of the House.
Unpopular.	Selling a Pet Dog.
Unknitting.	The Tight Collar.
Unplumbed.	Graduating Day at West Point Military Academy.
Unlawful.	The History of a Crime.
Unlikeness.	The Burglars in the Wine Cellar.
Unlikened.	Gibson, the Eccentric American Actor.
Unpeace.	Kaiser Wilhelm and the Empress of Germany Reviewing Their Troops.
Unlicensed.	The Aerial Railway at the Crystal Palace, London, England.
Unlineal.	English Cavalry on the Battlefield.

EDISON MANUFACTURING CO.

Circular Letter No. 6

Orange, N. J. May 15, 1904.

GENTLEMEN:

The following films have been cut out of Catalogue No. 135, Pocket Editions Nos. 142 and 162 and Supplements Nos. 175, 185, 200:

CODE.	TITLE.
Unpunished.	Crowning of King Edward and Queen Alexandra.
Unmenchen.	" " " " " " " (250 foot length.)
Unpurged.	Panoramic View of Westminster Abbey and Surroundings.
Unpurified.	The New Crowned King and Queen Passing Through Wellington Arch and Down Constitution Hill.
Unpurposed.	King Edward Reviewing Coronation Naval Force at Spithead, August 16, 1902.
Vaccarella.	Great Fire Ruins, Coney Island.
Vacabile.	Alice in Wonderland.
Vachery.	Niagara Rapids, Falls and River.
Upwards.	Launching Cup Defender Reliance.
Upleading.	Panoramic View of the Ruins of St. Pierre From the Bay.
Uplifted.	Native Women Washing Clothes at St. Vincent, B. W. I.
Uplooking.	Panorama of Morro Castle, Havana, Cuba.
Uppermost.	Procession of Floats and Masqueraders, Carnival at Nice.
Uproll.	Procession of Floats and Masqueraders, Carnival at Nice. (100 ft. length.)
Uprolled.	Procession of Floats and Masqueraders, Carnival at Nice. (200 ft. length.)
Upridging.	Battle of Confetti.
Upridge.	A Battle of Flowers.
Uproaring.	" " " " (100 ft. length.)
Uproarious.	" " " " (200 " ")
Upenees.	Threshing Outfit at Work.
Upcoils.	Chinese National Dance.
Unscoured.	Twentieth Century Conjuring.
Unqueening.	Arrival and Departure of President Loubet. (French Army Manoeuvres.)
Unwrung.	King Edward and Queen Alexandra Passing Through London, England.
Unxia.	King Edward and Queen Alexandra Passing Through London, England. (100 ft. length.)
Unsayest.	West Indian Boys Diving for Money.
Unseams.	Start of Endurance Run of the Automobile Club of America.
Unseasoned.	Start of Endurance Run of the Automobile Club of America. (50 ft. length.)
Unseconded.	Start of Endurance Run of the Automobile Club of America. (100 ft. length.)
Unsecret.	Start of Endurance Run of the Automobile Club of America. (150 ft. length.)
Unrobe.	Feeding the Pigs.
Unrouted.	Juvenile Fire Department.
Unravelled.	Scenes on the Short Line.
Unrazored.	Panoramic View of the Rocky Mountains on the Rock Island System.
Unreadied.	Pike's Peak Cog Wheel Route From Manitou.
Unrecalled.	Broncho Busting Along the Lines of the Denver & Rio Grande Railway.
Upholstery.	Spilled Milk.
Uphold.	Modern Housefurnishing.
Unsealing.	Hooligan Turns Burglar.
Unreifes.	Arrival of Kaiser Wilhelm in England.
Understair.	Attempted Assassination. (Third Scene Passion Play.)

EDISON MANUFACTURING CO.

Circular Letter No. 7

Orange, N. J., May 15, 1904.

GENTLEMEN:

The following films have been cut out of Catalogue No. 135, Pocket Editions Nos. 142 and 162 and Supplements Nos. 175, 185, 200:

CODE.	TITLE.
Unbeflecht.	Opera of Martha.
Uncholeric.	Love and War.
Unchurn.	The Astor Tramp.
Unitige.	" " " (Without words and music.)
Unkennel.	Loading a Vessel at Charleston, S. C.
Unillumed.	Kronprinz Wilhelm with Prince Henry on Board arriving in New York.
Uniloque.	Kaiser Wilhelm's Yacht "Meteor" Entering the Water.
Unimacule.	The German-American Tableau.
Uniparous.	Prince Henry at Lincoln's Monument, Chicago, Ills.
Unionista.	Prince Henry at Niagara Falls.
Unipare.	Prince Henry Reviewing the Cadets at West Point, N. Y.
Uniparite.	" " " " " " " " (100 ft. length.)
Uniplicate.	Deutschland Leaving New York at Full Speed with Prince Henry on Board.
Ungekocht.	Panoramic View of the Temple of Music and Esplanade. Pan. Expo.
Unhamento.	Sham Battle at the Pan-American Exposition.
Unhampered.	" " " " " " (100 ft. length.)
Unhanded.	" " " " " " (200 " ")
Unguentano.	Entire Series of Yacht Race Pictures With Dissolving Effects.
Undeceive.	Panoramic View From the Moving Sidewalk. Paris Expo.
Undergone.	Street Scene at Place De La Concorde, Paris, France.
Undrooping.	Sham Battle on Land by Cadets at Newport Naval Training School.
Unctuous.	English Transport "Arundel Castle" Leaving for the Transvaal With British Troops.
Uncontrite.	Governor Roosevelt and Staff.
Unchaplain.	U. S. Marines in Dewey Land Parade.
Unbelaubt.	Red Cross at the Front. (Campaign in Cuba.)
Unwindeln.	Close View of the "Brooklyn," Naval Parade.
Ungestillt.	Launching of the U. S. Battleship "Ohio."
Unbehaven.	S. S. "Coptic" Running Before a Gale.
Umschein.	Hong Kong Wharf Scene.
Umschern.	Street Scene in Hong Kong.
Umschweif.	Tourists Starting for Canton.
Umsatteln.	Going to the Yokohama Races.
Umsatz.	S. S. "Gaelic" Coaling at Nagasaki.
Umschaffen.	Shanghai Street Scene No. 1.
Umsetzbar.	S. S. "Coptic" Coaling.
Umspann.	Honolulu Street Scene.
Umhorchen.	Washday in Mexico.
Umforschen.	Las Vigas Canal, Mexico City.
Umidezza.	Royal Gorge.
Umidiccio.	Cañon of the Rio Grande.
Umguss.	Street Scene in San Diego, Cal.
Umklammern.	Launching of Japanese Man-of-War "Chitose."
Unificammo.	Bird's-Eye View of San Francisco, Cal., From a Balloon.
Tuantem.	Sutro Baths, No. 1.
Turquette.	Bathing Scene at Rockaway.
Unguentous.	The Christmas Dream.
Unitissimo.	The Great Bull Fight.

EDISON MANUFACTURING CO.

No. 222

EDISON FILMS

TRADE MARK

Thomas A Edison

September Supplement, 1904

NOTICE

These films are sold subject to the restriction that they shall not be used for duplicating, or printing other films from them. Any use of them for such purposes is an infringement of the patents under which they are made and sold. Patented August 31, 1897. (Re-issued September 30, 1902, and January 12, 1904.) All infringements of Edison copyrighted films will be prosecuted at once and stopped by injunction.

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SELLING AGENTS.

The Kinetograph Co., - - - 41 E. 21st St., New York.
Peter Bacigalupi, - - 786-788 Mission St., San Francisco, Cal.

Latest Edison Films.

5975 **DUCK HUNT.**

Two tramps are shown taking things easy by the side of a fence. A large duck appears, and the tramps, seeing a chance for a dainty meal, jump to their feet and endeavor to catch the waddler. This proves a rather difficult task. The duck leads them a merry chase across fields, over rough roads, through thick brush and bushes, a small stream and a pond, and by the time the tramps finally capture the duck they realize that "they got their money's worth."

Code *Valladeado*. 150 Ft. B. $18.00.

5983 **TOY MAKER AND GOOD FAIRY.**

A toymaker endeavors to arrange his toys, but is suddenly confronted by the head of a huge demon and frightened out of his wits. He proceeds with his work, however, and is surprised to see all the toys he touches move as though alive. Here the good fairy appears and directs him to place a toy ark on the floor. It is hardly set in place when it is enlarged to such an extent that all the toys in his shop can be placed in it. He then places a run board against the ark, and places the animals upon it and they all march along in rapid succession until all are inside the ark. He then places a toy soldier on guard and while his back is turned the soldier comes to life and knocks him down with the butt of his gun. This is too much for the unfortunate toymaker, who falls on his knees and prays for mercy. Here the good fairy appears before him in place of the soldier. He kisses her hand and thanks her for saving him.

Code *Vangrad*. 190 Ft. B. $22.80.

5984 **CIRCUS ROMANCE.**

SCENE I. The innkeeper's daughter Florence is seen outside her father's house. She is helping her brother clean up the place, when her lover, who is a medical student, arrives and enters into conversation with her. The innkeeper, who dislikes the young man, and resents his attentions to his daughter, orders him off the premises and hurries his daughter indoors.

SCENE II. Shows the interior of the inn bar, with a stream of customers passing in and out. Florence is seen attending to the bar. An acrobat, named Marco, who is connected with a traveling circus, enters and draws her attention to the advertising bills displayed on the wall, and paints a glowing description of the pleasures and excitement of a circus life, and persuades her to join him in the morning.

SCENE III. Florence, to evade her father's detection, escapes from a window, takes farewell of the old home, goes to meet Marco at the appointed rendezvous.

SCENE IV. Florence hurries down the lane, and turning into the main road, awaits the arrival of the traveling show which is seen approaching, and is assisted by Marco into one of the circus wagons.

SCENE V. Florence after a short time becomes completely disillusioned, and resents the rather forward attentions of Marco. Receiving a letter from her former admirer, all her affection for him is revived, and upon Marco attempting to snatch the letter from her in a fit of jealousy, she orders him away and invokes the assistance of the proprietor, who forcibly ejects the acrobat from the scene.

SCENE VI. Shows the circus tent and everything ready for the performance. Marco makes one last appeal to Florence to cast her lot with him, and to have nothing to do with her former lover. Meeting with an abrupt refusal, he vows to be revenged for the slight, and taking a knife from a property basket he secretes it about himself and awaits his opportunity.

SCENE VII. The performance is now in full swing before a most appreciative audience, who view with delight the performance of a lady on a trapeze and the antics of the clown. Florence, whose turn it now is to give an exhibition of tight-rope walking, appears and ascends to where the rope is stretched

at the top of the tent. Marco now sees his opportunity, and while Florence is balancing herself at a dizzy height, he slides down a guy rope, and drawing his knife across the tight-rope, precipitates Florence to the ground beneath. Horrified and aghast at the tragic occurrence, the ringmaster, assisted by the other performers, lifts her up carefully and bears her away; and on Marco coming down and attempting to escape, he is at once seized and after a desperate struggle is overpowered and handed over to justice.

SCENE VIII. Florence is slowly recovering from the effects of the accident in a hospital ward. The nurse in attendance calls in the doctor, who proves to be her former lover, but who, owing to the surgical bandages on her head, fails to recognize her. Florence, however, hears the old familiar voice, and, borne up by excitement, raises herself in bed, removes the bandages and calls him by name. Turning round in astonishment, the doctor is just in time to catch her as she falls back exhausted.

SCENE IX. Having recovered her strength, she returns to the old homestead, accompanied by her lover, and while he remains outside, she enters the old familiar bar, and is welcomed by her father, who is only too pleased to have her back again. Upon her telling him that she owes her life to the skill of the young medical student he knew in days gone by, he calls him in, and shaking him by the hand, consents to their engagement.

Code *Vangsten*. 535 Ft. B. $64.20.

5985 DRIVEN FROM HOME.

A young lady is seen picking flowers in the garden in front of her home. Her lover soon appears. The young couple seem troubled. The cause of their trouble soon appears in the person of the girl's father, who does not approve of his daughter's choice, and orders him away from the house. At this point the girl interferes and is given her choice between the home and her lover. She chooses the latter and both are driven away by her father. Here the scene changes to a very poorly furnished room with the young husband lying on a cot-bed, dying. His wife and only child, a bright little girl of ten years, are by his side.

Another scene shows the cot occupied by the child's doll. The mother is seated at a table, crying over her lost husband. The rent is due and she is expecting to be evicted every minute. The little one, seeing its mother in despair, picks up her dolly and leaves the room.

The scene again changes to a pawnbroker's shop. A number of people enter with articles they wish to pawn. Last comes the little girl, who places her doll on the counter. The clerk refuses to make a loan on the doll and the little girl begins to cry. The proprietor's attention is attracted and upon questioning the little girl he discovers her to be his little grand-daughter. He accompanies her to her home, pays the rent and kicks out the landlord's agent and assistant who happened to be there on his arrival, and then takes his daughter and grandchild to his home. Next scene shows the happy man entering his house and being greeted by the little girl and her mother.

Code *Vanguard*. 385 Ft. B. $46.20.

5986 CLEANING A STOVE PIPE.

An old woman is endeavoring to do a little house cleaning, and wishing to remove the small heating stove, she enlists the services of her grandson. He sees a chance for a little fun, and suggests her removing the stove pipe and cleaning it first. This she decides to do, and after taking down the pipe, she hands a small bellows to the boy with which to blow out the soot. As she endeavors to adjust the damper in the pipe the young rascal takes advantage of the opportunity, and while she is looking into the pipe he blows the soot in her face. This enrages the old woman, and catching hold of the boy, she administers a sound spanking. Code *Vanguardia*. 100 Ft. B. $12.00.

5987 COLLIERY DISASTER.

The picture opens with an interesting panorama of the mine works at the shaft-head. Small coal trucks are being shunted in all directions, while in a following section we see a powerful pump at work pumping out the mine. A

huge bucket rises out of a shaft to a height of some seven or eight feet into the air. A trap is opened in the side, and several tons of water are instantly released into the air in one immense outpour. A few such picturesque details of the daily workings of the mine having been presented, we next turn to the shaft, where several shifts of miners are being brought up from the bowels of the earth after their day's work. The honest fellows appear to be interested in the audience. They crowd over the screen. Their good-natured faces are wreathed in smiles and they are plainly joking among themselves and with the onlookers.

THE QUARREL.

This is the scene of the introduction of the romantic element. Maggie is a humble factory girl, bright and good-looking. She has the good or ill fortune to have two lovers. One she favors. The other she dislikes. Both work in the same mine. Our first sight of Maggie shows her swinging on the gate of a path leading to the mine. She is waiting for the favored lover to return from work, but the first man to come out is the rejected swain. He enters into conversation with her, and, finding his addresses are unwelcome, attempts to force his attentions and even his kisses upon her. Just as he is trying forcibly to embrace her, our hero, the accepted lover, comes upon the scene, and, throwing down his miner's lamp, he quickly knocks the disturber sprawling with a right-hander from the shoulder. Meanwhile a crowd of miners gather around, and as the fight continues, as soon as the laid-out man can get on to his feet, they form a sort of ring with the object of letting the two fight it out. Maggie does her best to drag the two apart and make peace, but her efforts are ineffectual until the foreman of the mine arrives. He quickly separates them, but the villain of the story refuses the hero's proffered hand, and goes off scowling and swearing revenge, leaving Maggie in his rival's arms.

THE EXPLOSION.

Depicts a number of miners at work under ground. Some are loading a small truck. Others are picking out the coal from the seams in all sorts of positions. One is lying on his back.

Prominent in the picture is our villain of the last scene, and when the truck of coal has been dragged off, and the backs of the others are turned, he produces his pipe, fills it with tobacco and recklessly strikes a light. While this is taking place another miner works along the seam on his back. Turning his head he sees his mate's foolhardy trick, and quickly snatches the pipe from his mouth. The villain then recognizes his hated rival. They grapple in deadly combat, and one of the lamps is upset, and before they have time to think it has ignited the fire-damp, and a terrible explosion takes place.

We now return for a moment to the surface, and see the shaft-head, from which a great cloud of smoke bursts, plainly telling the catastrophe below.

A group of frantic miners rush to the shaft, a rescue party is organized, and returning below, we see them removing the bodies of the dead and injured.

Once again the audience is shown the surface and the shaft-head, from which the rescue party with their ghastly burdens are issuing. We are, however, relieved to see the hero is not dead. Although evidently badly injured, he staggers, supported by two lads, from the cage past the camera.

In a subsequent section we see the victims laid out upon the ground, among them the cause of the disaster. A reverent crowd stands around, and, while the foreman identifies them, one or two unhappy wives or sweethearts appear. They are not allowed to stay, but, after a brief recognition and sad kisses, are led weeping away.

THE HERO'S WEDDING.

A brighter scene is presented in a hospital ward, where the hero, now rapidly recovering from his injuries, but still in bed, is being attended by a nurse. In a few moments Maggie appears, accompanied by her mother. The mine foreman also turns up to assist in the ceremony, and last, but not least, the necessary parson. Inquiries as to the hero's progress toward recovery being answered, the parson produces his book and the hero his ring. A few short words and hero and heroine are in each other's arms as man and wife, which brings our story to a happy ending. Code *Vanguejar*. 470 Ft. B. $56.40.

5988 INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y., 1904.

We present without doubt the finest picture that has ever been offered of a college regatta. In addition to the finishes of the actual races, a number of very interesting preliminary scenes are shown of the different contesting crews launching their shells. The practice start and spurt between the Pennsylvania Freshmen and 'Varsity crews is a particularly fine piece of photography. The regatta will always be noteworthy on account of the unexpected winning of the two eight-oared races by Syracuse University, Cornell being second on each occasion. Code *Vanidad.* 750 Ft. A. $112.50.

5988-A do 'Varsity Eight-Oared Race.
Code *Vanidades.* 115 Ft. A. $17.25.

5988-B do Freshman Eight-Oared Race.
Code *Vanidicas.* 95 Ft. A. $14.25.

5988-C do 'Varsity Four-Oared Race.
Code *Vanidosas.* 80 Ft. A. $12.00.

5988-D do Wisconsin 'Varsity Leaving Boat House.
Code *Vanillon.* 95 Ft. A. $14.25.

5988-E do Spurt Between Pennsylvania 'Varsity and Freshman Crews.
Code *Vanillosme.* 85 Ft. A. $12.75.

5988-F do Cornell 'Varsity and Freshman Crews Launching Shell.
Code *Vaniloco.* 190 Ft. A. $28.50.

5988-G do Syracuse 'Varsity Launching Shell.
Code *Vanilocuas.* 90 Ft. A. $13.50.

5989 OLD MAIDS AND THE UNFAITHFUL LOVER.

An old maid is anxiously waiting for her lover to call. She is seated at the dining-room table, putting on the finishing touches to her curls. He comes. She greets him. They embrace and eventually he presents his picture to her. She leaves the room temporarily and very soon her sister, also an old maid, appears. She greets what she thinks is her own lover, and the same embracing and talk is repeated. He also presents his picture to her, and feeling that there may be trouble in camp if caught by the two women, he departs. Soon the first old maid returns, and as the second sees her, she hastily hides her picture. Each has a picture which she is anxious to gaze upon, and each is anxious that the other leave the room. Before long, however, one finds the other looking at her picture, and then a jealous row takes place. The dishes are used as weapons, and when they are smashed, the furniture is brought into play. As they finish smashing the furniture over each other's head, the unfaithful lover appears and his clothing is nearly torn from his back. The scene ends by showing the stronger of the two old maids throwing him through the window and then dropping to the floor from exhaustion. Code *Vanish.* 200 Ft. B. $24.00.

5990 PUSH BALL ON HORSEBACK.

A great English game. It is played by a number of cavalry men on horseback. A very lively game and a most interesting subject.
Code *Vanished.* 100 Ft. B. $12.00.

5991 FACIAL CONTORTIONS.

One of the funniest of the facial expression pictures. Joy, sadness, pain, horror, etc., are depicted in rapid succession.
Code *Vanishing.* 60 Ft. B. $7.20.

5992 BOYS WILL BE BOYS.

Two bad boys bent on mischief approach a party of men gathered around an old table playing cards, and upset the benches on which the men are sitting. They are chased, caught and spanked for their trouble. Their next visit is to a barnyard, and they drive a hen from her nest and collect the eggs. A cop appears and chases them, but is nearly blinded with the eggs. The boys hit him with some of them in the eye, and it is with difficulty the policeman removes the eggs from his face. They next see a man trying to make a picture near a stream. As he has his head covered with the focusing cloth, they tie him to the

tripod, and then push him into the water. A pair of cooing lovers is next shown, seated on a fence. The boys appear and knocking down the fence, precipitate them head over heels to the ground. Another scene shows a garbage cart stopping at a house. When the driver enters the house the boys unhitch the horse. The driver re-appears, and starts off—that is, the horse starts—but as he leaves the shafts, the cart is dumped over and the garbage thrown over the man.

Code *Vanissimo*. 200 Ft. B. $24.00.

5993 **COLLEGE SPORTS.**

First a sack race between a large number of boys is shown. They hobble along, tumble over each other, and roll along the ground in their rush for the finishing line. Next is shown a hurdle race. A hurdle directly in front of the camera has a water jump in front of it, and a few of the runners tumble into it head first. Code *Vanistorio*. 75 Ft. B. $9.00.

5994 **BUMPING RACE.**

This is a very popular sport in England, where the rivers are not wide enough to allow several crews to row abreast. The picture shows a number of eight-oared racing shells, following each other in rapid succession, each crew endeavoring to make the bow of their shell touch the stern of the shell ahead. The conditions of the race require that whenever a shell is touched it must drop out of the race. It requires a number of heats to finally decide the winner, which is the crew that has not been "bumped." Another scene in this picture shows the spectators in all kinds of boats rowing to the club house after the finish of the races. A very pretty picture. Code *Vanite*. 225 Ft. B. $27.00.

5995 **FOSTER PARENTS.**

Two little children are seated outside a wire fencing enclosing a chicken house. They are feeding a large brood of little chickens, and the younger of the two seems to enjoy itself immensely. Code *Vaniteuses*. 110 Ft. B. $13.20.

5996 **DANCE PLASTIQUE.**

A very pretty picture showing a woman and man executing a very graceful dance upon a pedestal. Coloring adds to the effect wonderfully.

Code *Vaniteux*. 125 Ft. B. $15.00.

5997 **TOUR OF ITALY.**

In the first scene of this beautiful series of views is shown the Harbor of Genoa with its shipping. The mountains in the background stand out in bold relief against a clear sky.

Scene two shows the Grand Canal of Venice with its gondolas. A large number of this type of craft pass our camera and the faces of the happy occupants are plainly seen. From the Grand Canal we pass through the canal over which the famous old Bridge of Sighs is built. From Venice we pass to Mt. Vesuvius and show a pretty stereoscopic view of the mountain side as the car on which our camera was placed ascends the slope. In the distance the volcano of Mt. Vesuvius is seen emitting great clouds of smoke. Nearer and nearer we come to the top of the mountain and finally show the mouth of the immense crater itself. We now start on the descent and show one of the modes of travel up and down this treacherous mountain side, namely, by being carried in a chair on the shoulders of natives. The chair bearers take the tourist to the terminal of the trolley road. Here our camera is again placed on the car and a rapid ride is made to the foot of the mountain. Here the scene again changes to a view of the noted St. Mark's Cathedral, where tourists enjoy a few moments feeding the thousands of pigeons which flock around this grand edifice. From Venice we proceed to Rome and show the wonderful old ruins of this ancient city. Among the buildings here portrayed may be seen the St. Peter's Cathedral and the Coliseum in the background. The circular panoramic device of our camera is now brought into action and an excellent panoramic view of the forum of Trojan and the Roman Forum was secured. We pass from Ancient to Modern Rome, and

lastly shows a circular panoramic view of St. Peter's Cathedral and surrounding buildings. Code *Vanitoso.* 850 Ft. B. $102.00.

5997-A do Harbor of Genoa. Code *Vanmure.* 60 Ft. B. $7.20.

5997-B do Grand Canal, Venice. Code *Vanneaux.* 215 Ft. B. $25.80.

5997-C do Trip to Vesuvius. Code *Vannebat.* 285 Ft. B. $34.20.

5997-D do Modern and Ancient Rome. Code *Vannendos.* 290 Ft. B. $34.80.

5998 "POLLYWOGS" 71ST REGIMENT N. G. N. Y. INITIATING RAW RECRUITS.

Three raw recruits are at camp for the first time at Peekskill, N. Y., with the 71st Regiment N. G. N. Y., and in order to "stand in" with the rest of the company they are obliged to show their patience. First they are compelled to lay on their stomachs in mud and go through the motions of swimming. One of them is then placed in a wash tub. Two brooms are placed through the tub handles to serve as oars, and in this awkward position he is obliged to go through the action of rowing a boat. During the performances buckets of cold water are freely used to keep the recruits from getting over-heated from their exertions. The last scene shows a hurdle race on all fours. The picture is full of action from start to finish, and very amusing.

Code *Vannerous.* 130 Ft. A. $19.50.

5999 ANNIE'S LOVE STORY.

Outside of a dress-making establishment a wealthy young man in his motor car is impatiently awaiting the working girls going out. At last the door opens and the working girls appear. The young man advances towards one of them, offers a bouquet and leads her to the motor car, which quickly takes them out of sight. In a large restaurant, fast-living men and women in evening dress are at table. This young man enters and presents his new acquaintance to his pleasure companions. Champagne glasses are emptied in honor of the new arrival. A gypsy passes the collection and every one gives him some money. While giving her's, Annie drops her bouquet. The handsome gypsy thanks her, picks up the flowers and hands them gallantly to the young woman. The lovers are at home, in their cottage. The young man gradually tires of his relations with the young woman, and regrets his old pleasures. A ring at the gate. The young man opens and sees with great joy his old companions, who want to take him out cycling. Annie insists that her friend remain with her; but he reassures her and goes off with his friends. The young woman realizes that her friend is tired of this quiet life and cries at the approaching end of her dreams of happiness. In a suburban bar-room, men and women of dissipated appearance are seated at tables. Among them is the handsome gypsy. Annie appears at the door. Misery has reduced her to beg. Exhausted by suffering and hunger she falls to the floor. The gypsy, foreseeing a good fortune, picks her up and takes care of her. The young woman recovers, and grateful, thanks her saver. While waiting the father's return, the mother is sewing on the machine. Somebody knocks. It is the postman, who brings a letter. The mother recognizes her daughter's writing, and falls weeping in a chair. The father returns from work, and guesses the cause of his wife's sorrow. He seizes the letter and gets into a terrible rage. The gypsy forces Annie to a shameful occupation, but she, disgusted with such dishonor, resists. The man threatens her with his dagger. She escapes, but is soon caught and is stabbed in the breast. The wretch seizes his victim and throws her over the bridge. The outcries of the poor woman attract two policemen who hasten to give assistance and drag her out of the water. On the hospital bed, the poor woman in agony recalls in her fever all the happy times of her youth, school, workshop and her family which her flight has brought to despair. When she regains consciousness her parents are surrounding her, and seeing their child dying, forgive her. Code *Vannette.* 725 Ft. B. $87.00.

6000 **JAPANESE AMBUSH.**

Around an old hut a company of Japanese soldiers who have discovered the Russians near at hand, cautiously crouch and finally enter. The Russians suspecting the Japs are near at hand, move slowly, watching the brush carefully. One of the Russian officers approaches the house, hears the Japs inside, and hastily summons the Russians, who surround the Japs' hiding place and set it on fire. The Japs, finding themselves trapped, make a dash into the open and engage the enemy at close range, inflicting heavy loss of life and putting them to flight, chasing the Russians for some distance through the fields. A large haymound is next shown with the Japs in hiding behind it. Another detachment of Russians follow them up, and as they dash on recklessly, the Japs shoot the greater part of them. Those not shot down make a wild dash across the fields to safety, but are followed by the Japs, who shoot as they run.

Code *Vannianas*. 120 Ft. B. $14.40.

6001 **STUDY, SMOKE AND SOOT.**

A young student is seated in an attic room, studying. On the neighboring roofs are several chimneys. The cook downstairs is busy preparing dinner and in order to hurry the cooking, she adds soft coal to the fire. The smoke on leaving the chimney is blown into the window where the young man is seated. This being unbearable, he places a drawing board on top of the chimney, thus causing the smoke to come out of the stove in the kitchen. The cook hastily secures the services of a chimney sweep, who runs his brush up the chimney and dashes the soot in the window, covering the student from head to foot.

Code *Vanniers*. 165 Ft. B. $19.80.

6002 **RUM VS. CHERRIES.**

A carpenter who is very much addicted to the drink habit enters a saloon and gets a drink. A nobby looking chap follows him, and after talking a while with the barmaid, purchases a box of cherries from a peddler who has just entered. He presents the cherries to the maid, and while they are talking together, the carpenter helps himself to some of the fruit, and is promptly reprimanded by the maid. While scolding him, she calls his attention to the size of his rum bill, and this angers him. He tosses the cherries back in the dish, and dashing the beer and glass on the floor, departs from the place.

A poorly furnished room, a wife, and two hungry children are first shown in the next scene. The drunken husband and father enters, and the children scamper under the table. There is little to eat, but the woman saves it for the man to avoid trouble. He throws it on the floor, and is surprised to see it snatched up quickly by the children. This rather brings him to his senses, and he leaves the room. On his way to look for work he is seen met by a clergyman, who, seeing his condition, induces him to take the pledge. This he willingly does. He soon gets work and pays his debts. In passing by the rumshop the barmaid endeavors to induce him to come in and have a drink, but to no purpose. He buys his own cherries from the peddler, and returns to a comfortable home with presents for his wife and family.

Code *Vanouds*. 300 Ft. B. $36.00.

6003 **NEST ROBBERS.**

Three young urchins come down a country lane and discover a bird's nest high up in one of the trees along the road. They decide to rob it, and the smallest of the lot is commissioned to climb the tree. As he can't do it, the biggest of the three makes the attempt. After considerable boosting by the other boys, he reaches the nest, procures his prize, and descends. As he reaches the ground, they are discovered by the owner of the property, who gives chase. Several different views of the chase are shown, the last one being a pond, into which the youngsters scamper, and swimming across, leave their pursuer on the opposite side. Code *Vanquish*. 155 Ft. B. $18.60.

6004 **WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE.**

The "New Ocean Queen" Steamship "Baltic" left New York July 14th, 1904, on her first Eastern voyage. The "Baltic" is the largest steamship afloat. Her

length is 725 feet, beam 75 feet, displacement 40,000 tons. Her engines are rated at 26,000 horsepower and give a sustained sea speed of seventeen knots an hour. Our photographers secured an excellent picture of the "Baltic" leaving her pier. She carried a record number of passengers, and the picture shows the four decks crowded with passengers waving farewells to friends gathered on the pier. As the steamship clears the pier her enormous dimensions are strikingly brought out in the picture. Code *Vanquished*. 150 Ft. A. $22.50.

6005 PARADE, MYSTIC SHRINERS, ATLANTIC CITY, N. J.

Showing the parade of the Mystic Shriners, Atlantic City, N. J., on July 13th, 1904, in which over 10,000 members of this society turned out.

Code *Vantagem*. 115 Ft. A. $17.25.

6006 OUTING, MYSTIC SHRINERS, ATLANTIC CITY, N. J.

Showing the entire body drilling on the beach and entering the surf.

Code *Vantaging*. 145 Ft. A. $21.75.

6007 BOXING HORSES, LUNA PARK, CONEY ISLAND.

Showing the famous boxing horses in a bout of two rounds. After the gloves are placed on the forelegs of the two big animals they go to their corners and are fanned by their trainers. A pony then jumps into the ring, and by shaking his head introduces the combatants to the audience. The boxers then take position, and rearing on their hind legs "punch" each other in professional style. The gong sounds and the boxers go to their corners. In the next round after a minute of fierce fighting, one of the horses drops to his knees, and is counted out. The pony again appears and after announcing the winner, walks from the ring on his hind legs. Code *Vantajoso*. 165 Ft. A. $24.75.

6008 SCENES IN AN INFANT ORPHAN ASYLUM.

A series of pictures showing the care taken of the little tots in one of the largest orphan asylums in New York City. A number of tables are spread in the gardens around the building and the children march to their places for their noon-day meal. The nurses place them in their chairs and distribute the food, which the children proceed to eat. After dinner is over and the children are removed from the tables, the gardens are cleared and the little ones who are not old enough to walk are given an outing in baby carriages. Each carriage contains two babies, and it is amusing to see the little smiling faces as each carriage passes the camera. After the children have had their outing, they are taken indoors, and those who were allowed to play in the dirt are given a bath. Here is where some trouble begins. As the children are dipped in the water they raise a cry and hastily endeavor to rub the water from their eyes. Next is shown one of the children getting its hair cut. An elderly nurse acts as barber, and after numerous twistings of the child's head she, with the aid of a large pair of clippers, removes all traces of hair. One of the important tasks of the nurses is the fire drill. Each nurse has a number of children assigned to her care. These she must teach what to do when the fire alarm is sounded. We here show a scene representing the children marching out of the building when an alarm of fire is sounded after bed time. In very orderly file each group of youngsters hastens out of the building and down the stone steps to the ground clad in their night clothes and carrying their shoes and stockings.

Code *Vantanees*. 375 Ft. A. $56.25.

6009 ELEPHANTS SHOOTING THE CHUTES, LUNA PARK, CONEY ISLAND, No. 2.

Another excellent picture, showing two of the huge beasts sliding from the top of a steep incline into the water and then swimming ashore.

Code *Vantour*. 75 Ft. A. $11.25.

6010 DEMOCRATIC PRESIDENTAL CANDIDATE, JUDGE PARKER, AND MAYOR McCLELLAN, ESOPUS, N. Y.

The picture shows Mayor McClellan, of New York, and party of friends taking leave of Judge Parker at the pier, Rosemount-on-the-Hudson. The steam yacht "Sapphire" is shown anchored in the river, and the Judge cordially shakes the

hand of each parting guest as he steps into the yacht's tender. The Judge's little granddaughter, accompanied by her nurse, waves her hand as a farewell salute. Code *Vanume*. 65 Ft. A. $9.75.

6011 DEPARTURE 14TH CO. JAPANESE ENGINEERS FROM SHIMBASHI STATION FOR KOREA.

This picture shows a large number of Japanese army engineers crossing a bridge on their way to the railway station. Among them are seen numerous carriers with packs of supplies strapped on their backs. The scene then changes to a train departing from the railway station. As the train pulls out, parting farewells are given and several European ladies and gentlemen are readily distinguished in the crowd joining heartily with the rest in their farewells to the departing soldiers. Code *Vanwege*. 155 Ft. B. $18.60.

6012 GREAT TEMPLE PROCESSION, NIKKO, JAPAN.

This is possibly the finest Japanese picture we have ever offered. Nikko is noted on account of the mausoleum of the family of Tokugawa Shoguns being located there. In the days of the old feudal government in Japan this family held for many years the highest position in the government. The grand religious procession takes place yearly in which the priests of the different temples and citizens take part. The costumes are very striking and indicate various orders or societies. The picture is a most excellent one in every particular.
Code *Vapeur*. 310 Ft. B. $37.20.

6013 BOYS' TRICK ON GRANDPA.

An old man is asleep in a chair which is tilted back against a shed. His two grandsons come into view, and being very mischievous, decide to play a trick on their aged relative. They procure a plank, a block and a pail of water. The plank is placed across the block so that one end is under the old man's feet and the pail of water on the other. One of the boys climbs up behind his grandfather and proceeds to tickle him with a straw. After several vain attempts to chase the "flies," he jumps up hastily from the chair onto the plank. His end of the plank is forced down and the end with the water pail up. Result, a ducking for the old fellow and a spanking for the boys.
Code *Vapidity*. 55 Ft. B. $6.60.

6014 ATTEMPTED MURDER IN A TRAIN.

Seated on one side of a compartment in an English railway coach are two fakirs, and on the other side a man and woman. The fakirs are "working the shell game," and eventually attract attention of the man occupying the seat opposite. He becomes interested, and taking a chance in the game, wins a few shillings. His luck does not remain with him long, however, and he soon finds himself "broke." This angers him and he demands the return of his money. A fight follows, in which knives are freely used but without fatal effect. The scene now changes to an exterior view of the coach. The woman is shoved through the door and out onto the runboard of the car, but succeeds in holding on to the door frame until her cries attract the attention of the passengers in the next compartment, one of whom opens his door and drags the woman from her perilous position into his compartment. The fight continues until the occupants of the compartment in which the trouble started are thrown from the car to the ground. Here again the scene changes and shows the would-be murderers being pursued along the railroad tracks and through a tunnel until they are caught. Another fight takes place, but the cries of the victim attract people from the neighborhood and the fakirs are overpowered and turned over to the police. A most exciting scene. Code *Vapidness*. 230 Ft. $27.60.

6015 FIRE AND FLAMES, LUNA PARK, CONEY ISLAND.

One of the grandest and at the same time perilous scenes at Luna Park. At first a busy street scene is shown. Trolley cars, horses and wagons, carriages, and automobile pass up and down the thoroughfare. Suddenly a fire breaks out in a paint store located in the center of a block of modern New York apartment houses. The flames spread rapidly and the exit of the tenants is soon cut off. Numerous women and children appear at the windows of the upper stories and

cry for help. Everything seems to be in confusion. An alarm of fire is sounded and soon the fire fighting apparatus appears on the scene. The hose is rapidly coupled to the engines and hydrants, ladders are run up the sides of the buildings, scaling ladders and ropes are hooked on the window sills and the firemen hastily climb them and rescue men and women from their dangerous positions. A number of windows are not reached by the firemen, and below these the life-savers stretch their nets. Men and women leap from the top of the buildings, and are safely landed on the ground. While the work of rescue is going on, three fire engines pump water into the burning structure, and eventually the flames are subdued. A most realistic fire scene of the most active nature, and a picture that will hold any audience spellbound.

Code *Vaporable*. 300 Ft. A. $45.00.

6016 JUDGE PARKER RECEIVING THE NOTIFICATION OF HIS NOMINATION FOR THE PRESIDENCY.

The first scene shows the arrival of the steamer "Sagamore," from New York City, conveying the members of the Notification and National Committees, and a large delegation of prominent Democrats and Tammany men.

The second scene shows the disembarking. Many notables can be seen among the crowd: Charles F. Murphy, Senator Patrick H. McCarren, Cord Meyer, O. H. P. Belmont, Thomas Taggart, Norman E. Mack and many other prominent policticians can readily be recognized.

The scene shows Judge Parker's country place, "Rosemount," and the speakers stand on the lawn. Champ Clark opens the ceremonies with an introductory speech and hands the Notice of Nomination to Judge Parker. Judge Parker then follows with his speech of acceptance.

During the speech the committees near the stand remain uncovered in the rain, while in the background numerous umbrellas are raised. The picture is an excellent one, both photographically and in detail, and is the only picture extant of the ceremonies. Code *Vaporabunt*. 165 Ft. A. $24.75.

6017 PRESIDENT THEODORE ROOSEVELT.

This is an excellent picture of the President specially posed for.

Code *Vaporalium*. 50 Ft. A. $7.50.

6018 CANOEING ON THE CHARLES RIVER, BOSTON, MASS., No. 2.

Another excellent picture of the canoists of Boston, Mass. The picture was taken on a holiday and the boys have taken their girls with them to enjoy a sail on the beautiful Charles River. All are happy, and as each boat passes the camera the smiling faces of its occupants can be plainly seen.

Code *Vaporate*. 130 Ft. A. $19.50.

6019 HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD "PERSONAL" COLUMNS.

The picture opens with a "Personal" advertisement which actually appeared in the New York Herald of August 25th, 1904: "YOUNG French Nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets." The first scene shows the young "Nobleman" in his dressing room. He picks up the "Herald," and finally locates his "ad" with evident satisfaction. He then fastens a large bunch of violets to the lapel of his coat and departs for the rendezvous. The next scene shows the "Nobleman" at Grant's Tomb, pacing impatiently back and forth. Soon a handsome young lady passes him, and seeing the violets, mutual recognition quickly follows. Another lady soon arrives, and others in rapid succession until the young Frenchman is completely surrounded. He finally escapes and runs for his life down the Riverside Drive, pursued by a dozen or more of his fair would-be captors, a stout lady in white bringing up the rear. He leads the girls a merry chase over sand banks, fallen trees, through bushes, over rail fences, and finally escapes, as he thinks, by wading into a pond up to his waist. The girls finally reach the pond and stand on the bank, imploring him to come ashore. But the Frenchman pays no heed to them. Finally the stout lady, who has been last throughout the entire race, arrives upon the scene, and without hesitating for an instant she dashes into the water and finally captures first prize and a titled husband into the bargain, again proving the old adage that "The race is not always to the swift."

All of the New York papers took notice of the "Personal" in humorous articles, varying from half a column to a column and a half. From "Town Topics" of September 1st we quote the following:

"The esteemed 'Herald'—which should know better—published last Thursday in its 'Personal' column the following bogus advertisement of a moving picture concern:

> YOUNG French nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets.

It is well known throughout Europe that wealthy American girls are in the habit of lying in wait at the Battery for any impoverished foreign nobleman who may chance to arrive in the second cabin or the steerage, and, if missed there, of hunting them down in Washington square, Central Park, Grant's Tomb, and other habitats of such game. Upon this national characteristic the advertisement was framed. It caused much excitement and more grief at Newport, Narragansett Pier and in country houses, because of the physical impossibility, even with fast horses and special trains, of getting the wealthy American girls on the ground at the early hour named by the young French nobleman. To this unfortunate fact is to be attributed the absence of wealthy American girls from the rendezvous. But their places were taken by impecunious American girls, hired for the occasion, who posed for the photographer and will be regarded in Europe as marriage-mad heiresses when seen in the pictures at fairs and music-halls.

			Code *Vaporating.*	675	Ft.	B.	$81.00.
6019—A	Do.	"Personal" Ad. and "Nobleman."	Code *Vaporatio.*	60	Ft.	B.	$7.20.
6019—B	Do.	Grant's Tomb.	Code *Vaporatiot.*	85	Ft.	B.	$10.20.
6019—C	Do.	Riverside Drive.	Code *Vaporatip.*	45	Ft.	B.	$5.40.
6019—D	Do.	Across the Fields.	Code *Vaporatire.*	60	Ft.	B.	$7.20.
6019—E	Do.	Down the Sand Bank.	Code *Vaporatise.*	80	Ft.	B.	$9.60.
6019—F	Do.	Through the Woods.	Code *Vaporativ.*	75	Ft.	B.	$9.00.
6019—G	Do.	The Rail Fence.	Code *Vaporativer.*	110	Ft.	B.	$13.20.
6019—H	Do.	Down the Pike.	Code *Vaporativest.*	65	Ft.	B.	$7.80.
6019—I	Do.	Caught at Last.	Code *Vaporativing.*	95	Ft.	B.	$11.40.

6020 **EUROPEAN REST CURE.**

On the gangplank of one of the large ocean liners leaving New York is shown an old gentleman kissing his wife and daughter good-bye before leaving on a tour abroad for a much needed rest from business cares and troubles. A great crowd of people are next shown waving farewells to departing friends and relatives as the big steamer leaves the pier. We now accompany our old friend on his trip and show in succession his varied experiences. As the steamer glides down the Hudson River a panorama is shown of the lower section of New York, with its numerous sky-scrapers, Battery Park, and the Aquarium. Next the pilot is shown leaving the ship at Sandy Hook and the course is now clear for a run across the Atlantic. The scene now changes to a view of the ocean and the bow of the vessel, taken from the bridge. It shows the way a modern ocean greyhound plows her way through the water, and the spray dashing over the deck. The seas are high during the voyage and as our tourist is a poor sailor he suffers severely from the rolling of the ship, and is compelled to keep in his stateroom most of the time. Our next scene shows him rolling around the floor of his room in dreadful agony. He finally gets on his feet and by holding on to anything within reach he finally manages to reach his berth. After reaching the berth a monstrous wave strikes the ship and the unfortunate man is thrown out on the floor. Suddenly the porthole cover is thrown open by the force of a wave and our friend gets a ducking.

Landed in Europe, he makes several new acquaintances, and decides to pay his first visit to Ireland. He reaches Blarney Castle and the guides show him where the Blarney Stone is located. Having heard a great deal of this wonderful stone, he wishes to be one of the party to kiss it, and arranges with a couple of the Irish attendants to lower him over the roof of the castle. They take hold of him by the heels, and swing him down along the side of the building, head first. As he is about to kiss the stone, the Irishmen's grip on his feet relaxes and they let him drop. Eventually he gets over his injuries and leaves Ireland for France. Reaching Paris, he leaves his friends and starts to do up the concert halls. We now show him in one of the gayest of these resorts.

Upon entering the place, he takes a seat at a table and orders a drink. His attention is soon attracted by a couple of gay young women at another table, and he soon joins them. The wine begins to flow and soon the women and the old tourist become very gay, and they all start to dance and have a good time. Suddenly the old fellow is surprised by his friends, who, having missed him, started to search for him. They soon hurry him out of the place and upbraid him for getting into such questionable company. Leaving Paris, the party go to Switzerland, and visit the Alps. Of course these famous mountains must be climbed, so guides are engaged to point out the paths and give assistance. The party manages to reach a great height without mishap, but the trip must be spoiled by our seeker for rest. One treacherous section of the mountain is reached, and climbing is quite difficult. The guides assist each of the tourists over the great rocks, but when our friend's turn comes the inevitable happens, and he drops into one of the great crevices of the mountain. The guides lower ropes and haul him up. He gets a bad shaking up but comes around all right, with the assistance of stimulants administered by one of the party. From Switzerland they travel to Italy and view the ruins of ancient Rome. In some way the old tourist is left behind by his party, and as he stands alone wondering what has become of his friends, he is pounced upon by a couple of Italian bandits and relieved of all his valuables. His next stop is in Egypt. The party view the Pyramids and Sphinx, and are finally induced by the natives to climb one of the pyramids. Two of the black guides take care of our friend and aid him to climb, but as usual something happens. When near the top down he comes, landing in a heap at the bottom. To get over his injuries takes a little time, but hearing of the wonderful curative powers of Germany's mud baths, he sets off for that country. He is next seen in the care of two corpulent bath attendants. They help him into a tub and soon cover him with mud, which gets into his eyes and almost blinds him. The attendants scour him with the mud until the skin peels off and then clean him off by throwing ice water on him. By the time they get through with him he is hardly able to move and decides that he has had enough rest and that home is the best place. The trip across the ocean is made, and he finally lands back in New York. A cab is waiting outside the pier shed and the old fellow is assisted into it by his wife and daughter and two porters. He is driven home, where his final rest is taken.

Code *Vaporativo.* 990 Ft. A. $148.50.

6021 FENCING CONTEST BETWEEN JAPANESE SOLDIERS, MANCHURIA.

The foreground shows a Japanese cavalryman and infantryman fencing with heavy, long clubs shaped like a gun. The contest is watched by a number of Japanese army officers. The combatants aim to disarm each other and hammer and pound each other relentlessly. The Japs are so adept at this "sport" that it is seldom one disarms the other, but from the blows they administer their arms and bodies must bear a number of bruises after each contest..

Code *Vaporatoré.* 100 Ft. Class A. $15.00.

6022 JAPANESE WARRIORS IN ANCIENT BATTLE SCENE.

Dressed in the costumes of their forefathers, two bands of Japanese soldiers charge each other with clubs and spears and come together in a hand to hand conflict. The fight is a fierce one and the combatants hold their ground until one of the bands is annihilated. The victors then wave their flags and hurry forward to engage more of the enemy.

Code *Vaporisons.* 70 Ft. Class A. $10.50.

6023 JAPANESE FLAG DANCE.

A picture secured in the garden of a Japanese nobleman in Tokio. Four Japanese belles march in front of the camera and execute a very pretty dance, similar to the national Geisha dance, but use flags in place of fans. An excellent subject for coloring. Code *Vaporize.* 115 Ft. Class A. $17.25.

6024 JAPANESE FAN DANCE.

This scene is nearly the same as the Flag dance, except that fans are used by the girls in place of flags. Code *Vaporosas.* 75 Ft. Class A. $11.25.

6025 ANNUAL BABY PARADE, 1904, ASBURY PARK, N. J.

This is one of the most notable annual features of this famous Jersey summer resort, and the judges have their hands full when it comes to awarding the

prizes. Each fond mother imagines that her own darling is entitled to the blue ribbon. A few minutes before half-past two Queen Titania arrives at the court of honor in her royal chariot of gold, drawn by milk white steeds. There are guards and outriders and heralds to proclaim her approach. The maids of honor and courtiers had preceded her from Coleman Castle, so that the Queen's arrival was the signal for the parade to start.

The procession forms in line above the royal pavilion, which is elaborately decorated with silken flags and streamers. Opposite this is the grand stand, accommodating more than five thousand people. Heading the procession comes Pryor's Band. Then follows a platoon of boy police officers and a company of Rough Riders. Each division of the parade is preceded by a company of ten khaki uniformed youths. Several members of the Ocean Grove festival chorus in kimonos lend a picturesque note to the varied collection of floats. As each division passes in review, the Queen smiles graciously upon it, and when a prize is awarded the entire court applauds gayly. The line of march extends from Sixth to First avenue in Ocean avenue, which is decorated with flags and bunting, and laid with burlap. The divisions march down on one side, then countermarch, passing directly in front of the royal pavilion. At five o'clock the last parades completes the line of march, and royalty, with its gay retinue, make a hasty departure. The Queen wears her white silk coronation robe, made in Grecian style, with large bunches of lilies for decoration. The maids are also dressed in Greek costumes. Trouble arises after the ribbons have been awarded in the twins and triplets division. The three mothers and their twice times three babies become the center of interest, because the blue ribbon pair of twins had received the honor, it was contended, on account of their being incubator instead of just plain, ordinarily reared children. The entire grand stand voices its sentiments pretty plainly, so that it is necessary to call for a vote of all the judges before peace can be restored and the mothers mollified.

Code *Vaporosity*. 370 Ft. Class A. $55.50.

6026 THE MISER'S DAUGHTER.

A beautiful young girl is busily engaged cleaning up the sitting room when she is surprised by a knock at the door. Opening it, she faces her lover, a young man who has not gained favor with her father. As they stand talking, footsteps are heard in the hall and the young man recognizing the well known tread of the miser, becomes excited in his anxiety to escape. The door through which he entered is the only means of exit and if he departs by it, he must face the old man. The girl advises him to hide in a trunk which is standing in the room. Into it he quickly jumps and the lid is barely dropped when the miser enters the room. After scolding the girl, the old man commands her to leave the room. She is no sooner out than he rushes to his secret strong box in the floor and takes out a number of bags of gold. He places them on the table and starts to count the yellow pieces. As is usual, misers are known to the tough element and invariably are watched by them until an opportunity to rob and kill presents itself. As this miser is about to count his money, he is startled by a noise at the window, but upon investigation sees no one there. He therefore returns to the table, satisfied that all is safe, but he is no sooner seated than a burglar is seen to enter through the window behind his back, and pouncing upon him binds him to the chair and gags him. While he is struggling with the miser a confederate enters through the door and assists his companion in his devilish work. They do not, however, suspect the presence of any one else in the house and carelessly lay their pistols on the table while binding their victim. The noise attracts the attention of the miser's daughter, and she, suspecting the cause of the disturbance, carefully opens the door, makes a dash for the pistols, and covers one of the robbers just as her lover jumps from his hiding place and tussles with the other. Grasping the second pistol, the girl covers both of the burglars just as the police enter. After the thugs are taken in charge by the bluecoats, the girl and her beau release the old man, who, to show his gratitude to them for their brave work and timely assistance, agrees to their marriage, and with his blessing presents them with all his gold.

Code *Vaporoso*. 270 Ft. Class B. $32.40.

6027 PUSSY'S DINNER.

A pretty little girl is seated at a table in the garden enjoying herself by teaching her big pet "Tabby" how to eat like a lady. The cat greedily snatches

things from the table and it is with difficulty that the child keeps her hold. The cat finally spies a very palatable piece of meat and reaches for it, incidentally using the claws of her hind legs on the little one, and as she lets go of pussy the cat snatches the meat and makes off with it to eat it after her own fashion. The picture ends showing pussy enjoying her prize in the grass.

Code *Vapos.* 125 Ft. Class B. $15.00.

6028 PUSH BALL ON HORSEBACK, No. 2.

Another excellent picture of a favorite sport of English cavalrymen. The huge sphere is pushed all over the field by the horses and a number of exciting runs are made after it. In some cases these runs threaten to be disastrous to the riders, they riding directly toward each other, and only pulling in rein as the horses' noses touch. Code *Vapoured.* 100 Ft. Class B. $12.00.

6029 RUFFIAN'S DANCE.

A Parisian actor and actress executing a tough dance in which the actress seems to get the worst of it. First a waltz is started, and this ends in an argument, the girl being roughly handled. Next a few quick movements are made around the stage, and the man catches the woman so that he appears to swing her by the hair around in a circle. They then waltz out of the picture, bowing. It was all done for the camera and no one was hurt.

Code *Vapouring.* 125 Ft. Class B. $15.00.

6030 ORLA AND HIS TRAINED DOGS.

A Frenchman appears on the stage, and at a word of command one of his little dogs lifts the lid of a basket, jumps in and closes the lid. The man then takes another little black and tan pup from a small box and makes him walk on his forelegs, with his hind legs straight up in the air. Another dog balances himself on one of his forelegs, on the man's thumb and index finger, and performs various other balancing tricks.

Code *Vapourish.* 135 Ft. Class B. $16.20.

6031 WAR BALLOON ASCENDING AND DESCENDING.

A number of engineers of the English army are shown experimenting with an enormous balloon, such as is used in time of war for surveying and ascertaining the location and strength of an opposing army. The balloon is held near the ground until a number of engineers get into the large basket or car, when it is allowed to ascend slowly to a great height. It is then pulled down again and fastened to an army wagon and drawn away.

Code *Vappae.* 125 Ft. Class B. $15.00.

6032 CHILDREN AND RABBITS.

Three little girls are enjoying themselves with a large number of young rabbits. While one is busy securing cabbage leaves and clover, the others are feeding and playing with the bunnies. A most interesting picture of child life.

Code *Vappone.* 100 Ft. Class B. $12.00.

EDISON PROJECTING KINETOSCOPE.
EXIHBITION MODEL.

Price $115.00.

Catalogue No. K 15000. Code word *Unfardle.*

Net weight complete, 70 lbs.; without Rheostat, 55 lbs.; gross weight, 150 lbs.; Dimensions when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Equipment.

Hand power mechanism in Quartered Oak Cabinet.
Reel Hanger with Re-winding Crank, Gear and Reel Shaft with Pinion.
Take-up Device.
Two 10-inch Reels.
Large Base Board, with Clamp Castings complete.
Lamp House complete, with Lamp House Brackets.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens
No. 2 Objective Lens for motion pictures.
Stereopticon Attachment, including No. 2 A Objective Lens.
Knife Switch for Electric Current and connection from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current or 110-120 volts direct current.

Exhibition Model without Take-up Device.

Price $105.00.

Catalogue No. K 15001. Code word *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.

Price $105.00.

Catalogue No. K 15002. Code word *Unfassbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.

Price $90.00.

Catalogue No. K 15003. Code word *Unfasslich.*

EDISON PROJECTING KINETOSCOPE, UNIVERSAL MODEL.

Price $75.00.

Catalogue No. K 14500. Code word *Usaba.*

Net weight, 56 lbs.; without Rheostat, 41 lbs.; gross weight, 110 lbs.; Dimensions when set up ready for operation: Length, 29 inches; width, 11 inches; height, 14 inches. Dimensions of packing case: 36 x 15 x 22.

Equipment.

Hand power mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
Large Base Board with Clamp Casting complete.
Lamp House complete.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objectives, adapter for holding quarter size Objectives and No. 1 A Objective Lens.
Knife Switch for Electric Current and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

Universal Model Motion Picture Mechanism.

Price $50.00.

Catalogue No. K 14600. Code word *Usable.*

Equipment.

Hand power mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objectives, and adapter for quarter size Objectives but without Objective Lens.

EDISON FILMS

Patented Aug 31st 1891

TRADE

Thomas A Edison

MARK

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EDISON FILMS

FOR

Edison Projecting Kinetoscopes

THIS CATALOGUE INCLUDES ALL FILMS LISTED TO JULY FIRST, 1904, AND SUPERSEDES ALL OTHER CATALOGUES

Manufactured by the
EDISON MANUFACTURING CO.
ORANGE, N. J.

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Mr. Edison's System of Copyrighting Moving Picture Films Sustained by the Court of Appeals.

We take pleasure in announcing to the trade that the United States Circuit Court of Appeals at Philadelphia has decided that Mr. Edison's method of copyrighting films is legal, and that such copyright protects him from all infringements of that copyright by means of copying the whole or part of any film. The opinion is too long to quote in full, but the following extract is the gist of it:

"The instantaneous and continuous operation of the camera is such that the difference between successive pictures is not distinguishable by the eye and is so slight that the casual observer will take a very considerable number of pictures of the series and say they are identical. It is only when pictures far removed from each other in the series are compared that differences are seen, but in every one the platform from which the christening took place, and on which prominent persons attending the launch stood, is depicted. To require each of numerous undistinguishable pictures to be individually copyrighted, as suggested by the court below, would in effect be to require copyright of many pictures to protect a single one. So much for the negative.

"When we consider the positive sheet which was copyrighted, we have a stronger case. What was thus copyrighted was a single celluloid sheet on which a number of objects had been photographically printed or reproduced. That these objects were there portrayed by light action or photography is unquestioned. No matter how the negative was obtained, whether by numerous and successive exposures, is not here material. The statute provided for copyrighting negatives, but the present issue is not whether the negative in question was one covered by the statute, but whether when the negative as a whole was photographically reproduced, the reproduction

was a photograph. On that point we feel assured. When the reproduction was made, complainant's celluloid negative simply possessed the reproductive capacity by light action incident to the photographic art. The image which had been thrown by light reflected from the originals and passed through a camera to produce the negative, in the reproductive process the positive by light action passed through such transparent negative. The mere circumstance that such positive is pictured on a strip of celluloid and not on a strip of paper is immaterial. In either event, the reproduction is a light written and therefore a photographic picture or photograph. To say that the continuous method by which this negative was secured was unknown when the Act was passed and therefore a photograph of it was not covered by the Act, is to beg the question. Such construction is at variance with the object of the Act which was passed to further the constitutional grant of power 'to promote the progress of science and useful arts.' When Congress in recognition of the photographic art saw fit in 1865 to amend the act of 1831, and extend copyright protection to a photograph or negative, it is not to be presumed it thought such art could not progress and that no protection was to be afforded such progress. It must have recognized there would be change and advance in making photographs just as there has been in making books, printing chromos and other subjects of copyright protection. While such advance has resulted in a different type of photograph, yet it is none the less a photograph—a picture produced by photographic process. From the standpoint of preparatory work in securing the negative the latter consists of a number of different views, but when the negative was secured the article reproduced therefrom was a single photograph of the whole. And that it is in substance a single photograph is shown by the fact that its value consists in its protection as a whole or unit, and the injury to copyright protection consists not in pirating one picture but in appropriating it in its entirety.

"We are further of opinion the photograph in question met the statutory requirement of being intended to be perfected and completed as a work of the fine art. It embodies artistic conception and expression. To obtain it requires a study of lights, shadows, general surroundings and a vantage point adapted to securing the entire effect. In *Bolles vs. The Outing Company*, 77 Fed. Rep., 966, depicting a yacht under full sail, was held to constitute an original work of art, and in view of the recent decision of the Supreme Court, *Bleistein vs. Donaldson Company*, 102 O. G., p. 1553, in reference to the character in that regard of a circus poster, we have no question that the present photograph sufficiently fulfills the character of a work of the fine arts. We are also of opinion the sheet was duly marked, for it was such as 'to give notice of the copyright to the public by placing upon each copy in some visible shape the name of the author, the existence of the claim to exclusive right and the date at which this right was obtained, which in *Burrow Giles Co. vs. Sarony*, 111 U. S., 755, was said to be the object of the statute."

All infringements of Mr. Edison's copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING CO.
Orange, N. J.

Russo-Japanese War.

5866 PANORAMA RUSSIAN BATTLESHIP "GRONOBIA" *Vaguement* 100 ft. B $12.00

5867 JAPANESE WRESTLING ON BATTLESHIP "ASAMA" *Vagueness* 100 ft. B $12.00

5868 JAPS LOADING AND FIRING A GUN ON BATTLESHIP "ASAMA" *Vaguidas* 70 ft. B $8.40

5869 JAPS LOADING AND FIRING A SIX POUNDER *Vaguing* 75 ft. B $9.00

5870 JAPANESE SAILORS FENCING WITH CAPSTAN BARS *Vagulation* 75 ft. B $9.00

5895 RUSSIAN OUTPOST ATTACKED BY JAPANESE *Valable* 300 ft. B $36.00

5896 RUSSIAN BATTLESHIP REPULSING TORPEDO ATTACK *Valacos* 95 ft. B $11.40

5907 SKIRMISH BETWEEN RUSSIAN AND JAPANESE ADVANCE GUARDS *Valdria* 565 ft. A $84.75

5908 BATTLE OF CHEMULPO BAY *Valdriamos* 150 ft. A $22.50

5914 RUSSIAN INFANTRY, WARSAW *Valentines* 45 ft. A $6.75

5918 WARSHIP IN NAGASAKI HARBOR, JAPAN *Valerandie* 40 ft. A $6.00

5961 CAPTURE AND EXECUTION OF SPIES BY RUSSIANS *Valituro* 400 ft. B $48.00

5968 SCENES THOUGH A TELESCOPE FROM BRIDGE OF RUSSIAN BATTLESHIP *Valkenoog* 115 ft. B $13.80

6000 JAPANESE AMBUSH *Vannianas* 120 ft. B $14.40

Scenes in Russia.

5909 FASHIONABLE DRIVING ON PALACE QUAY, ST. PETERSBURG *Valederos* 55 ft. A $8.25

5910 RELIGIOUS PROCESSION, MOSCOW *Valedora* 45 ft. A $6.75

5911 FLOWER PARADE RACE COURSE, MOSCOW *Valedouro* 45 ft. A $6.75

Scenes in Japan.

5048 STREET SCENE IN YOKAHAMA *Umrosten* 50 ft. A $7.50

5049 RAILWAY STATION IN YOKAHAMA *Umrudem* 50 ft. A $7.50

5922 JAPANESE RAILROAD SCENE, KANAGARVA, JAPAN *Valeryle* 85 ft. A $12.75

Titles and Films Copyrighted by Thomas A. Edison.

5931 JAPANESE SCHOOL CHILDREN
Valgides 100 ft. B $12.00

5937 JAPANESE STATE PROCESSION
Valhek 65 ft. B $7.80

Scenes in China.

5163 BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS
Undig 100 ft. A $15.00

5164 STREET SCENE IN PEKIN
Undignity 50 ft. A $7.50

5165 SCENE IN LEGATION STREET, SHANGHAI
Undigress 50 ft. A $7.50

5623 PROCESSION OF CHINAMEN IN PEKIN
Upcurls 80 ft. B $9.60

5630 MARKET SCENE IN HANOI, CHINA
Upgrowing 85 ft. B $10.20

5915 AFTER THE SIEGE TIEN-TSIN, NATIVE CITY, CHINA
Valentona 45 ft. A $6.75

5916 MUDDY STREET, TIEN-TSIN, CHINA
Valentulo 50 ft. A $7.50

5917 CAMEL CARAVAN, PEKIN
Valentuomo 40 ft. A $6.00

5919 COAL CARRIERS CHE-FOO, CHINA
Valeriana 45 ft. A $6.75

Scenes in the Orient.

5050 KANAKAS DIVING FOR MONEY
Umspielen 50 ft. B $6.00

5471 STREET SCENE IN CAIRO
Unpained 45 ft. B $5.40

5477 LOADING CATTLE IN INDIA
Unpayable 75 ft. B $9.00

5604 MARKET SCENE IN CAIRO, EGYPT
Unsecular 50 ft. B $6.00

5605 CAMEL RACE ON THE DESERT
Unsecure 150 ft. B $18.00

5605a do. *Unwriting* 50 ft. B $6.00

5605b do. *Unwrought* 100 ft. B $12.00

5722 STREET SCENE IN HYDERABAD
Uthina 160 ft. B $19.20

5913 PANORAMA OF RAILROAD STATION AT SEOUL, KOREA, FROM DEPARTING TRAIN *Valencing* 45 ft. A $6.75

Delhi Celebrations.

5624 HINDOO STREET SCENE
Uptill 100 ft. B $12.00

5627 RAILWAY SCENE IN INDIA
Upgaze 70 ft. B $8.40

Class "A" 15 cents per foot.

5628 PROCESSION OF GIANT ELEPHANTS IN INDIA *Upgazing* 150 ft. B $18.00

5632 PAGEANT OF EAST INDIAN PRINCES *Uphanging* 160 ft. B $19.20

5634 VICEROY OF INDIA'S ROYAL LEVEE *Upheaped* 240 ft. B $28.80

5650 TRADERS OF EAST INDIAN EMPIRE *Uproar* 60 ft. B $7.20

Scenes in Italy.

5396 MOONLIGHT ON LAKE MAGGIORE, ITALY *Unkenntnis* 65 ft. B $7.80

5720 ROME AND THE VATICAN *Urenkel* 145 ft. B $17.40

5721 GLIMPSES OF VENICE *Utgard* 130 ft. B $15.60

5997 TOUR IN ITALY *Vaintoso* 850 ft. B $99.00

5997a do Harbor at Genoa *Vanmure* 60 ft. B $7.20

5997b do Grand Canal *Vanneaux* 210 ft. B $25.20

5997c do Trip to Mt. Vesluvius *Vannehat* 280 ft. B $33.60

5997d do Modern and Ancient Rome *Vannendos* 220 ft. B $26.40

Scenes in Ireland.

5752 KING EDWARD'S VISIT TO IRELAND *Uttren* 100 ft. B $12.00

5831 GIANT'S CAUSEWAY, IRELAND *Vagarious* 150 ft. B $18.00

Scenes in England.

5142 PICCADILLY CIRCUS, LONDON, ENGLAND *Underdoses* 60 ft. B $7.20

5143 ROYAL EXCHANGE, LONDON, ENGLAND *Underteed* 75 ft. B $9.00

5432 WAVES AT DOVER, ENGLAND *Unlimbered* 75 ft. B $9.00

5433 TOMMY ATKINS BATHING *Unliquored* 60 ft. B $7.20

5637 ENGLISH BARN-YARD SCENE *Uplude* 75 ft. B $9.00

5818 ENGLISH LOCOMOTIVE IN SHOP AND ON RAIL *Vakellos* 200 ft. B $24.00

5934 LONDON STREET FAKIRS *Valhala* 120 ft. B $14.40

Class "B" 12 cents per foot.

Scenes in Switzerland.

5470 TOURISTS CLIMBING THE ALPS
Unpack 210 ft. B $25.20

5558 TOURISTS CLIMBING MT. BLANC
Unrepaid 800 ft. B $96.00

5558a do. *Unrepealed* 400 ft. B $48.00

5639 PANORAMIC VIEW OF THE ALPS FROM AN ELECTRIC CAR
Upingo 175 ft. B $21.00

5648 PANORAMIC VIEW OF GENEVA, SWITZERLAND *Upright* 145 ft. B $17.40

5805 COASTING SCENE IN THE ALPS
Vaders 60 ft. B $7.20

Scenes in Germany.

5478 QUEEN WILHELMINA, OF HOLLAND, IN BERLIN *Unpeg* 85 ft. B $10.20

5482 KAISER WILHELM IN THE TIER GARTEN, BERLIN, GERMANY
Unpens 90 ft. B $10.80

5494 KAISER WILHELM'S YACHT "METEOR" UNDER SAIL
Unpitied 45 ft. B $5.40

5510 QUEEN WILHELMINA ARRIVING AT THE KAISER'S PALACE
Unpointed 150 ft. B $18.00

5511 KAISER WILHELM, OF GERMANY, AND EMPEROR FRANZ JOSEF, OF AUSTRIA
Unpoliced 180 ft. B $21.60

5515 KAISER WILHELM AT THE LAUNCHING OF A GERMAN BATTLESHIP
Unpolluted 50 ft. B $6.00

5519 KAISER WILHELM AND EMPEROR FRANZ JOSEF, AND PRINCE HENRY RIDING HORSEBACK
Unpray 70 ft. B $8.40

5520 KAISER WILHELM AT STETTIN
Unpraying 65 ft. B $7.80

5521 KAISER WILHELM INSPECTING HIS SOLDIERS *Unpreach* 50 ft. B $6.00

5522 QUEEN WILHELMINA AND KAISER WILHELM RIDING IN THE TIER GARTEN
Unpreached 90 ft. B $10.80

5523 KAISER WILHELM AND THE GERMAN CUIRRASSIERS GALLOPING
Unpredict 40 ft. B $4.80

5535 BATHING AT KIEL, GERMANY
Unqueened 70 ft. B $8.40

Scenes from European Travel.

5073 SCENE ON THE BOIS DE BOULOGNE
Unblessing 55 ft. A $8.25

Use Code for telegraphic orders.

5341 PANORAMIC VIEW OF THE STREETS OF PARIS, FRANCE
Unreceived 120 ft. A $18.00

5590 PANORAMA AND BATHING SCENE OF OSTEND, BELGIUM
Unsapped 150 ft. A $22.50

5647 PANORAMIC VIEW OF MONTE CARLO, MONACA *Upraising* 115 ft. A $17.25

5923 CHUTES OF IMAHA, FINLAND
Valerylene 45 ft. A $6.75

5926 EASTER FLOWER PARADE IN BOIS DE BOULOGNE, PARIS
Valetudini 120 ft. A $18.00

Hamburg-American Line Series.

The steamship "Deutschland," of the Hamburg-American line, is the finest and fastest ocean greyhound afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American line, secured the following excellent ocean scenes:

5397 S. S. "DEUTSCHLAND" LEAVING HER DOCK IN HOBOKEN, N. J.
Unklarheit 50 ft. B $6.00

5398 S. S. "DEUTSCHLAND" IN A STORM
Unknelled 65 ft. B $7.80

5399 SHUFFLEBOARD ON THE S. S. "DEUTSCHLAND" *Unknit* 70 ft. B $8.40

5400 S. S. "DEUTSCHLAND" IN A HEAVY SEA
Unknitted 20 ft. B $2.40

Scenes taken on the Mid-Winter Cruise of the S. S. "Prinzessin Victoria Luise" of the Hamburg-American Line.

5622 NATIVE WOMEN COALING A SHIP AT ST. THOMAS, D. W. I.
Uperest 85 ft. B $10.20

5641 WEST INDIAN GIRLS IN NATIVE DANCE
Uplandish 65 ft. B $7.80

5642 NATIVE WOMAN WASHING A NEGRO BABY, NASSAU, BAHAMA ISLANDS
Uplift 70 ft. B $8.40

5643 PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE" AT SANDY HOOK, N. J.
Uplifting 60 ft. B $7.20

5644 COALING A SHIP AND SCRAMBLING FOR MONEY AT ST. THOMAS, D. W. I.
Uplocks 110 ft. B $13.20

5645 WHARF SCENE AND NATIVES SWIMMING AT ST. THOMAS, D. W. I.
Upmost 55 ft. B $6.60

5646 TOURISTS PLAYING SHUFFLEBOARD ON S. S. "PRINZESSIN VICTORIA LUISE"
Upogebies 60 ft. B $7.20

Use numbers for mail orders.

Scenes taken on the Winter Cruise of the S. S. "Auguste Victoria" of the Hamburg-American Line Leaving New York, February 3, 1903.

The following pictures were taken by our artists at various points of interest, and we are greatly indebted to the officials of the Hamburg-American line for the courtesies and facilities extended to us:

7686a	EGYPTIAN BOYS IN SWIMMING RACE	*Urangrafo*	70 ft. B	$8.40
7688	FEEDING PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY	*Urankalk*	60 ft. B	$7.20
7689	EGYPTIAN FAKIR WITH DANCING MONKEY	*Uranlage*	110 ft. B	$13.20
7690	EATING MACARONI IN THE STREETS OF NAPLES, ITALY	*Uranodon*	80 ft. B	$9.60
7694	WASHING CLOTHES IN SICILY	*Uranoscopy*	55 ft. B	$6.60
7695	PANORAMA OF TIVOLI, ITALY, SHOWING SEVEN FALLS	*Uranous*	50 ft. B	$6.00
7696	FORDING THE RIVER NILE ON DONKEYS	*Uranoxyd*	170 ft. B	$20.40
7697	JERUSALEM'S BUSIEST STREET, SHOWING MT. ZION	*Urbanorum*	70 ft. B	$8.40
7698	ARABIAN JEWISH DANCE	*Urbaren*	85 ft. B	$10.20
7699	PANORAMIC VIEW OF AN EGYPTIAN CATTLE MARKET	*Urbicapus*	155 ft. B	$18.60

Railway Series.

Mexican Central R. R. Series.

The open-sesame of a general manager's pass, issued to Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic.

7635	MEXICAN RURALES CHARGE	*Umfrage*	55 ft. B	$6.60
7636	MARKET SCENE, CITY OF MEXICO	*Umfrieden*	50 ft. B	$6.00

Full descriptions in Cat. No. 135 and Sup. No. 220.

Atchison, Topeka & Santa Fe R. R. Series.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist:

5037	OSTRICHES FEEDING	*Umgraben*	50 ft. B	$6.00
5037a	OSTRICHES RUNNING	*Umgrenzen*	50 ft. B	$6.00
5038	DOGS PLAYING IN THE SURF	*Umgnften*	50 ft. B	$6.00
5039	CALIFORNIA LIMITED, A. T. & S. F. R. R.	*Umhaben*	45 ft. B	$5.40

Northern Pacific R. R. Series.

The following pictures were taken by our artists at various points on the Northern Pacific R. R. We are greatly indebted to their officials who afforded us every opportunity in their power to obtain these splendid views:

5121	WHITE HORSE RAPIDS	*Uncovered*	50 ft. A	$7.50
5136	FAST MAIL NORTHERN PACIFIC R. R.	*Underact*	50 ft. B	$6.00

Rocky Mountain Panoramic Railroad Series.

One of our staff photographers having just completed a trip through the Dominion of Canada, via the Canadian Pacific R. R., we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest:

5209	ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MT. HECTOR	*Unenvious*	80 ft. A	$12.00
5210	PANORAMIC VIEW OF KICKING HORSE CAÑON	*Unequable*	195 ft. A	$29.25
5211	PANORAMIC VIEW OF ALBERT CAÑON	*Unequal*	175 ft. A	$26.25
5212	PANORAMIC VIEW OF LOWER KICKING HORSE CAÑON	*Unequalled*	185 ft. A	$27.75
5213	PANORAMIC VIEW OF UPPER KICKING HORSE CAÑON	*Unequity*	190 ft. A	$28.50
5214	PANORAMIC VIEW OF LOWER KICKING HORSE VALLEY	*Unerlaubt*	195 ft. A	$29.25
5215	PANORAMIC VIEW NEAR MT. GOLDEN ON THE CANADIAN PACIFIC R. R.	*Unermuedet*	170 ft. A	$25.50

Complete descriptions furnished on application.

5216 PANORAMIC VIEW ON THE CANADIAN PACIFIC R. R. NEAR LEANCHOIL, B. C.
Unero 180 ft. A $27.00

5217 PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C.
Unerring 185 ft. A $27.75

Trains.

5086 RIDE THROUGH PACK SADDLE MOUNTAINS, PENNSYLVANIA R. R.
Unburdened 140 ft. B $16.80

5087 PANORAMIC VIEW, HORSESHOE CURVE, PENNSYLVANIA R. R.
Unburiable 140 ft. B $16.80

5088 RUNNING THROUGH GALLITZEN TUNNEL, PENNSYLVANIA R. R.
Unburning 140 ft. B $16.80

5335 THE PIONEER LIMITED
Uniformaba 50 ft. B $6.00

5356 ROTARY SNOW PLOWS WORKING ON THE LEHIGH VALLEY R. R.
Uninervado 175 ft. A $26.25

5357 ROTARY SNOW PLOW WORKING ON THE LEHIGH VALLEY R. R., No. 2.
Uninerve 100 ft. A $15.00

5387 NEW "SUNSET LIMITED"
Univoco 50 ft. B $6.00

5401 RAILROAD WRECK (IMITATION)
Unknots 40 ft. B $4.80

5656 PHANTOM RIDE ON THE CANADIAN PACIFIC *Upsetting* 200 ft. B $24.00

5656a do. *Uptake* 100 ft. B $12.00

5678 LEHIGH VALLEY BLACK DIAMOND EXPRESS *Upwhirling* 75 ft. B $9.00

5716 MINIATURE RAILWAY AT WILMINGTON SPRINGS, DEL.
Ureltern 75 ft. B $9.00

5768 A ROMANCE OF THE RAIL
Uxorculum 275 ft. B $33.00

5799 THE GREAT TRAIN ROBBERY
Vacuuaban 740 ft. A $111.00

Humorous.

5011 SEMINARY GIRLS
Tumeur 150 ft. B $18.00

5011a SEMINARY GIRLS
Tumex 50 ft. B $6.00

5012 THE WASHERWOMAN'S TROUBLES
Tumido 150 ft. B $18.00

5012a THE WASHERWOMAN'S TROUBLES
Tumod 50 ft. B $6.00

Prices for coloring furnished on application.

5018	MILKER'S MISHAP	*Tupiel*	45 ft.	B	$5.40
5020	THE FARMER'S TROUBLES	*Tupisteis*	45 ft.	B	$5.40
5025	A MORNING BATH	*Turbasteis*	55 ft.	B	$6.60
5031	THE KISS	*Tusase*	50 ft.	B	$6.00
5066	BURGLAR ON THE ROOF	*Unbandig*	50 ft.	B	$6.00
5074	JONES RETURNS FROM THE CLUB	*Unboot*	50 ft.	B	$6.00
5075	JONES AND HIS PAL IN TROUBLE	*Unbooting*	50 ft.	B	$6.00
5076	JONES' INTERRUPTED SLEIGHRIDE	*Unborn*	50 ft.	B	$6.00
5078	CASEY AT THE BAT	*Unbreathed*	45 ft.	B	$5.40
5079	CRIPPLE CREEK BARROOM SCENE	*Unbrewed*	50 ft.	B	$6.00
5089	A QUIET LITTLE SMOKE	*Unbuttoned*	50 ft.	B	$6.00
5103	WHY JONES DISCHARGED HIS CLERKS	*Unclinging*	95 ft.	B	$11.40
5113	THE DULL RAZOR	*Unconfined*	50 ft.	B	$6.00
5127	NEW WATERMELON CONTEST	*Uncurious*	145 ft.	B	$17.40
5127a	do.	*Uncurling*	100 ft.	B	$12.00
5127b	do.	*Uncurse*	50 ft.	B	$6.00
5129	FUN IN A CHINESE LAUNDRY	*Undashed*	60 ft.	B	$7.20
5141	GIRL'S FROLIC AT THE LAKE	*Underboing*	100 ft.	B	$12.00
5153	HOOLIGAN AND THE SUMMER GIRLS	*Underpart*	75 ft.	A	$11.25
5154	HOOLIGAN VISITS CENTRAL PARK	*Underpays*	75 ft.	A	$11.25
5155	HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK	*Underpins*	60 ft.	A	$9.00
5156	HOOLIGAN TAKES HIS ANNUAL BATH	*Underplay*	70 ft.	A	$10.50
5157	HOOLIGAN CAUSES A SENSATION	*Underplot*	95 ft.	A	$14.25
5158	HOOLIGAN'S NARROW ESCAPE	*Underpoise*	75 ft.	A	$11.25
5168	MAUD'S NAUGHTY LITTLE BROTHER	*Undosorum*	90 ft.	A	$13.50
5173	NEW "WRINGING GOOD JOKE"	*Undue*	50 ft.	A	$7.50

All coloring artistic hand work.

5174 LOVE IN A HAMMOCK
Undularan 50 ft. B $6.00

5176 LOVE'S ARDOR SUDDENLY COOLED
Undulative 40 ft. A $6.00

5177 THE KISS
Undulled 60 ft. B $7.20

5179 KANSAS SALOON SMASHERS
Undying 60 ft. B $7.20

5180 FOLLOW THE LEADER
Unearned 65 ft. B $7.80

5181 JOKE ON GRANDMA
Unearthing 40 ft. B $4.80

5182 FINISH OF BRIDGET McKEEN
Unearths 75 ft. B $9.00

5184a OLD MAID IN THE DRAWING-ROOM
Uneatable 90 ft. A $13.50

5184 do. *Uneat* 50 ft. A $7.50

5185 OLD MAID POSING FOR HER PICTURE
Unebriate 75 ft. A $11.25

5186 WHY MR. NATION WANTS A DIVORCE
Unedge 100 ft. B $12.00

5188 WHY BRIDGET STOPPED DRINKING
Unedibor 80 ft. B $9.60

5190 LOVE BY THE LIGHT OF THE MOON
Unedomem 70 ft. B $8.40

5191 DONKEY PARTY
Uneducate 50 ft. B $6.00

5193 HAPPY HOOLIGAN'S SURPRISE
Uneinlig 65 ft. A $9.75

5194 HAPPY HOOLIGAN APRIL FOOLED
Unelegant 60 ft. A $9.00

5229 TRAMP'S DREAM
Ungangbar 100 ft. A $15.00

5230 TRAMP'S STRATEGY THAT FAILED
Ungebrannt 65 ft. A $9.75

5231 HOW THE DUTCH BEAT THE IRISH
Ungedruckt 75 ft. A $11.25

5232 ANOTHER JOB FOR THE UNDERTAKER
Ungeduld 85 ft. A $12.75

5234 HAYSEED'S EXPERIENCE AT WASHINGTON MONUMENT
Ungetragt 75 ft. B $9.00

5248 FINISH OF MICHAEL CASEY
Unghaiella 95 ft. B $11.40

5251 TRAMP'S UNEXPECTED SKATE
Ungido 60 ft. A $9.00

5252 THE BOWERY KISS
Ungirding 60 ft. B $7.20

5254 LITTLE WILLIE'S LAST CELEBRATION
Unglaube 75 ft. A $11.25

5295 FARMER AND THE BAD BOYS
Unhandily 50 ft. B $6.00

All prices strictly net.

5296 RUBE'S VISIT TO THE STUDIO
Unhanding 70 ft. B $8.40

5297 RUBE AND THE WEIGHING MACHINE
Unhandsom 50 ft. B $6.00

5298 WHAT HAPPENED ON TWENTY-THIRD STREET, NEW YORK CITY
Unharbour 50 ft. B $6.00

5299 AUNT SALLIE'S WONDERFUL BUSTLE
Unhardy 50 ft. A $7.50

5300 SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH
Unharmful 50 ft. B $6.00

5301 TRAMP CYCLIST
Unhatted 95 ft. B $11.40

5302 HOW UNCLE JOSH DEFEATED THE BADGERS *Unhazarded* 100 ft. B $12.00

5303 COUNTRY GROCERYMAN'S REVENGE
Unhealthy 100 ft. A $15.00

5304 NAUGHTY GRANDPA AND HIS FIELD GLASS
Unheavenly 65 ft. B $7.80

5306 WEARY WILLIE AND THE GARDENER
Unheilbar 50 ft. B $6.00

5307 PHOTOGRAPHER'S MISHAP
Unheilig 100 ft. A $15.00

5308 BOWERY FIVE CENT SHAVE
Unheilwoll 100 ft. A $15.00

5309 TRAPEZE DISROBING ACT
Unhelmed 95 ft. A $14.25

5323 TRYING TO CATCH AN EARLY TRAIN
Unicalamo 50 ft. B $6.00

5324 RUBES IN THE THEATRE
Unicalamost 90 ft. A $13.50

5327 HARRY THOMPSON'S IMITATIONS OF SOUSA *Unificamos* 50 ft. B $6.00

5328 CHINESE SHAVING SCENE
Unificando 60 ft. B $7.20

5360 HOW THE LOVER SQUARED HIMSELF WITH PAPA
Uninformed 45 ft. B $5.40

5362 UNCLE JOSH AT THE MOVING PICTURE SHOW *Uninominal* 120 ft. A $18.00

5364 FEMALE FACIAL EXPRESSIONS
Uninviting 50 ft. B $6.00

5375 HAIR IN THE SOUP
Unisilique 50 ft. A $7.50

5381 FUN IN A BAKERY
Universum 100 ft. A $15.00

5384 BURLESQUE SUICIDE
Univocamos 65 ft. B $7.80

5385 BURLESQUE SUICIDE No. 2
Univocaria 60 ft. B $7.20

Best Materials and Workmanship

5405	CHARACTERISTIC IMITATIONS *Unknowing*	80 ft.	B	$9.60
5410	BIBULOUS WIRE WALKER *Unkundig*	60 ft.	B	$7.20
5413	PALS AND THE CLOTHIER'S DUMMY *Unlapt*	60 ft.	B	$7.20
5417	TROUBLES IN A TENEMENT HOUSE *Unlavished*	125 ft.	B	$15.00
5419	THE OTHER FELLOW'S LAUNDRY *Unlawfully*	50 ft.	B	$6.00
5423	ABSENT MINDED CLERK, FLY PAPER AND SILK HAT *Unleidlich*	75 ft.	B	$9.00
5428	WHAT HAPPENED THE INQUISITIVE JANITOR *Unlieb*	105 ft.	B	$12.60
5430	FISHERMEN AND THEIR WONDERFUL CATCH *Unlikely*	75 ft.	B	$9.00
5436	GAY OLD BOY *Unlodge*	45 ft.	B	$5.40
5440	CLOWN AND HIS BURLESQUE HORSE *Unloosed*	65 ft.	B	$7.80
5441	FAT AND LEAN COMEDIANS *Unloosened*	55 ft.	B	$6.60
5443	DARKTOWN COMEDIANS TRIP TO PARIS *Unlucent*	75 ft.	B	$9.00
5444	BURLESQUE ON ROMEO AND JULIET *Unlucky*	80 ft.	B	$9.60
5465	HODCARRIERS' PING PONG *Unordaung*	90 ft.	B	$10.80
5467	PAPA KEEPS THE TELEPHONE APPOINTMENT *Unorthodox*	75 ft.	B	$9.00
5472	LIGHTNING FACIAL CHANGES *Unpainting*	70 ft.	B	$8.40
5474	LOVERS AND THE DONKEY *Unpassend*	65 ft.	B	$7.80
5475	PHOTOGRAPHIC CONTORTION *Unpastor*	65 ft.	B	$7.80
5479	GRANDMA THREADING HER NEEDLE *Unpegged*	50 ft.	B	$6.00
5480	HIS FIRST DOSE OF MEDICINE *Unpegging*	70 ft.	B	$8.40
5483	DUTCHMAN SHAVING *Unpeople*	60 ft.	B	$7.20
5486	BOLOGNA EATING CONTEST *Unperplex*	60 ft.	B	$7.20
5487	OLD MAID'S TEA PARTY *Unpervert*	65 ft.	B	$7.80
5488	OLD FASHIONED WAY OF PULLING A TOOTH *Unpickable*	50 ft.	B	$6.00
5491	TWO GERMANS IN A THEATRE *Unpiloted*	65 ft.	B	$7.80

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5492 SEA SICK EXCURSIONISTS
Unpinion 70 ft. B $8.40

5493 DUTCH SOLDIER'S CHRISTMAS BOX
Unpinioned 75 ft. B $9.00

5496 WHY PAPA REFORMED
Unpitous 90 ft. B $10.80

5497 ICE CREAM EATING CONTEST BLINDFOLDED *Unpitying* 50 ft. B $6.00

5503 GOLF GIRLS AND THE TRAMP
Unpliable 50 ft. B $6.00

5504 DUTCHMAN'S INTERRUPTED DINNER
Unpliant 100 ft. B $12.00

5505 APPOINTMENT BY TELEPHONE
Unplight 109 ft. A $15.00

5507 LOVERS AND THE EGG MERCHANT
Unplumbing 60 ft. B $7.20

5508 GAME OF OLD MAID
Unpoetic 50 ft. B $6.00

5512 BOWLING ALLEY AT A GERMAN PICNIC
Unpolish 65 ft. B $7.80

5513 NIGHT OWL'S RETURN
Unpolished 50 ft. B $6.00

5514 TWO OLD PALS AT LUNCH
Unpolled 45 ft. B $5.40

5516 PEEPING FRENCHMAN AT THE GERMAN BATHHOUSE
Unpope 65 ft. B $7.80

5517 SICK MAN'S DELIRIUM
Unportuous 40 ft. B $4.80

5518 TWO BAD BOYS IN A CHURCH
Unpowerful 50 ft. B $6.00

5526 MOVING PICTURE OPERATOR ON A DRUNK
Unpresshar 75 ft. B $9.00

5530 MICHAEL CASEY AND THE STEAM ROLLER *Unprizable* 60 ft. A $9.00

5534 NERVOUS MAN RETIRING
Unprolific 85 ft. B $10.20

5544 CADET'S FIRST SMOKE
Unrecorded 95 ft. B $11.40

5551 BEAUTY SHOW
Unreining 115 ft. B $13.80

5552 DUDE AND THE BOOTBLACKS
Unrejoiced 50 ft. B $6.00

5553 HOOLIGAN'S FOURTH OF JULY
Unrelative 85 ft. B $10.20

5554 FATERNAL AFFECTION
Unrelieved 70 ft. B $8.40

5563 REVERSIBLE DONKEY CART
Unripeness 75 ft. B $9.00

5564 POLICEMAN AND AUTOMOBILE
Unrippest 100 ft. B $12.00

Class "A" 15 cents per foot.

5566	BULL AND THE PICKNICKERS			
	Unriver	75 ft.	B	$9.00
5566a	INEXHAUSTABLE CAB			
	Unrobing	95 ft.	B	$11.40
5567	GIRLS' INTERRUPTED BATH			
	Unromantic	60 ft.	B	$7.20
5571	BEFORE AND AFTER			
	Unrough	60 ft.	B	$7.20
5572	OH! SHUT UP			
	Unroyal	55 ft.	B	$6.60
5573	GOO, GOO EYES			
	Unruddling	75 ft.	B	$9.00
5575	SMITH'S WIFE INSPECTS THE NEW TYPE-WRITER			
	Unruined	55 ft.	B	$6.60
5576	WHAT CASEY WON AT THE RAFFLE			
	Unrulment	75 ft.	A	$11.25
5577	CASEY'S TWINS			
	Unrulines	85 ft.	A	$12.75
5578	INTERRUPTED PICNIC			
	Unrumpling	75 ft.	B	$9.00
5592	SMASHING A JERSEY MOSQUITO			
	Unsavoury	85 ft.	B	$10.20
5600	BOOTBLACK AND CROSSING SWEEPER			
	Unscorched	65 ft.	B	$7.80
5602	FAT MAN'S RACE			
	Unscrewed	50 ft.	B	$6.00
5603	SACK RACE			
	Unsealed	50 ft.	B	$6.00
5607	BROKEN TRACE			
	Unyielding	50 ft.	B	$6.00
5612	MILLER AND CHIMNEY SWEEP			
	Uphonyance	50 ft.	B	$6.00
5629	BUYING A BABY			
	Upgrow	315 ft.	B	$37.80
5635	RESOURCEFUL WAITER			
	Upheave	140 ft.	B	$16.80
5636	DISAGREEABLE RAILROAD PASSENGERS			
	Upheaving	120 ft.	B	$14.40
5663	SPRING CLEANING			
	Upstand	210 ft	B	$25.20
5664	WINDOW CLEANER'S MISHAP			
	Upstarted	45 ft.	B	$5.40
5665	PROFESSOR AND HIS FIELD GLASS			
	Upstayed	65 ft.	B	$7.80
5667	THE ANGLER			
	Upteared	45 ft.	B	$5.40
5669	HOW THE VALET GOT INTO HOT WATER			
	Upthrowing	60 ft.	B	$7.20
5670	SMILES AND TEARS			
	Upthunder	70 ft.	B	$8.40

Class "B" 12 cents per foot.

5673 SCARECROW TRAMP
Uptraining 200 ft. B $24.00

5677 HOW THEY DO THINGS ON THE BOWERY
Upwhirl 125 ft. B $15.00

5701 POLICEMAN'S INTERRUPTED VISION
Urbigena 105 ft. B $12.60

5710 HOPE IN DIFFICULTIES
Urchin 140 ft. B $16.80

5711 IMPATIENT GUEST
Urchous 60 ft. B $7.20

5712 SERENADER'S DIFFICULTIES
Urcorum 65 ft. B $7.80

5714 SOAP VS. BLACKING
Urdume 115 ft. B $13.80

5715 SCRAP IN BLACK AND WHITE
Urellies 100 ft. B $12.00

5717 POLICEMEN'S PRANK ON THEIR COMRADE *Uremia* 60 ft. B $7.20

5719 WASHERWOMAN AND CHIMNEY SWEEP
Urèmico 75 ft. B $9.00

5723 RENT COLLECTOR
Utilary 55 ft. B $6.60

5726 BURGLAR'S ESCAPE
Utilisable 100 ft. B $12.00

5732 CASEY'S NIGHTMARE
Utmost 340 ft. B $40.80

5741 UNAPPRECIATED JOKE
Utriculo 55 ft. B $6.60

5742 STREET CAR CHIVALRY
Utriculoso 65 ft. B $7.80

5744 GAY SHOE CLERK
Utrinde 75 ft. B $9.00

5745 SUBBUBS SURPRISES THE BURGLAR
Utrobidem 65 ft. B $7.80

5748 DOWN WHERE THE WÜRZBURGER FLOWS
Utterance 80 ft. B $9.60

5753 TUB RACE
Uvada 55 ft. B $6.60

5756 TURNING THE TABLES
Uvaure 85 ft. B $10.20

5757 RUBE AND THE FENDER
Uvedalies 40 ft. B $4.80

5769 CASEY AND HIS NEIGHBOR'S GOAT
Uxorial 120 ft. B $14.40

5770 TWO CHAPPIES IN A BOX
Uxorcide 70 ft. B $8.40

5771 THE EXTRA TURN
Uxorien 90 ft. B $10.80

5775 MESSENGER BOY'S MISTAKE
Vaalgroen 95 ft. B $11.40

Use Code for telegraphic orders.

5790	ANIMATED POSTER			
	Vacarius	100 ft.	B	$12.00
5792	WHAT HAPPENED IN THE TUNNEL			
	Vaccada	60 ft.	B	$7.20
5802	HOW OLD IS ANN?			
	Vacunaron	90 ft.	A	$13.50
5803	UNDER THE MISTLETOE			
	Vaderkus	90 ft.	A	$13.50
5813	DIVING LUCY			
	Vadosas	100 ft.	B	$12.00
5816	CURATE'S LOVE			
	Vadsigheid	70 ft.	B	$8.40
5827	LIVING DUMMY			
	Vagalame	90 ft.	B	$10.80
5828	FUNNY FACES			
	Vagamente	75 ft.	B	$9.00
5836	BARBER'S REVENGE			
	Vagarying	105 ft.	B	$12.60
5842	SUCH IS LIFE			
	Vaghetto	70 ft.	B	$8.40
5843	SATURDAY AFTERNOON SHOPPING			
	Vaghissima	250 ft.	B	$30.00
5844	DUDE IN AN ENGLISH RAILWAY COACH			
	Vagidos	170 ft.	B	$20.40
5845	WHAT HAPPENED TO JONES			
	Vagiforme	265 ft.	B	$31.80
5846	DEAR BOYS HOME FOR THE HOLIDAYS			
	Vaginated	290 ft.	B	$34.80
5847	BELATED HUSBAND			
	Vaginateur	90 ft.	B	$10.80
5851	COHEN'S ADVERTISING SCHEME			
	Vagipedes	65 ft.	A	$9.75
5852	WIFEY'S MISTAKE			
	Vagipenne	75 ft.	A	$11.25
5853	MIDNIGHT INTRUDER			
	Vagissant	55 ft.	A	$8.25
5854	OLD MAID AND FORTUNE TELLER			
	Vagonetas	80 ft.	A	$12.00
5855	LITTLE GERMAN BAND			
	Vagous	160 ft.	A	$24.00
5857	HALLOWEEN NIGHT AT THE SEMINARY			
	Vagrant	130 ft.	A	$19.50
5858	CASEY'S FRIGHTFUL DREAM			
	Vagnage	100 ft.	A	$15.00
5861	EVIL DOERS SAD END			
	Vaguecamos	120 ft.	B	$14.40
5862	WRONG POISON			
	Vaguear	160 ft.	B	$19.20
5863	QUARRELSOME NEIGHBORS			
	Vaguearia	120 ft.	B	$14.40

Use numbers for mail orders.

5873 SCENE ON EVERY FLOOR
Vabeabas 375 ft. B $45.00

5884 NO BATHING ALLOWED
Vainquant 75 ft. B $9.00

5887 CHAMBERMAID'S REVENGE
Vaisseau 135 ft. B $16.20

5889 WASHERWOMAN AND BUSS
Vaisy 170 ft. B $20.40

5891 THAT BUSY BEE
Vaivoda 65 ft. B $7.80

5892 NO ROOM FOR DAD
Vajilla 110 ft. B $13.20

5894 WHAT THE WINDOW CLEANER SAW
Vakgenoot 280 ft. B $33.60

5897 PLEASANT BREAKFAST
Valaisan 70 ft. B $8.40

5898 EXPERIENCED WAITER
Valanghe 80 ft. B $9.60

5899 NEW COOK
Valblind 105 ft. B $12.60

5903 JACK'S RIVAL
Valdeur 245 ft. B $29.40

5906 INSPECTOR'S BIRTHDAY
Valdremos 95 ft. B $11.40

5925 DOG FACTORY
Valetant 240 ft. A $36.00

5928 HOLD UP IN A COUNTRY GROCERY STORE
Valevole 160 ft. A $24.00

5929 COP FOOLS THE SERGEANT
Valfredo 175 ft. A $26.25

5930c OFFICE BOY'S REVENGE
Vucanadora 100 ft. B $12.00

5936 BOBBY AND THE AUTOMOBILE
Valhoed 120 ft. B $14.40

5938 WHEELBARROW AND AUTOMOBILE
Valicabile 70 ft. B $8.40

5949 STOLEN PUPPY
Validar 100 ft. B $12.00

5950 TWO'S COMPANY, THREE'S NONE
Validaras 100 ft. B $12.00

5954 CLOWN, TRAMP AND COP
Valientes 100 ft. B $12.00

5963 MUSIC HALL MANAGER'S DILEMMA
Valkeblik 260 ft. B $31.20

5964 SCANDAL ON THE STAIRCASE
Valkenhuis 125 ft. B $15.00

5965 COOK'S LOVERS
Valkeniers 180 ft. B $21.60

5966 SNAPSHOT FIEND
Valkenkap 145 ft. B $17.40

Full descriptions in Cat. No. 135 and Sup. No. 220.

5970 HOUSEMAID'S LOVERS
Valklep 190 ft. B $22.80

5971 PARSON'S COOKING LESSON
Valkleppen 100 ft. B $12.00

5972 APPLE WOMAN AND THE BAD BOYS
Valkyr 120 ft. B $14.40

5973 SMOKED OUT
Valkyrian 135 ft. B $16.20

5974 COURTING AND CAUGHT
Valkyric 175 ft. B $21.00

5975 DUCK HUNT
Valladeado 150 ft. B $18.00

5976 THAT TERRIBLE SNEEZE
Vallaride 65 ft. B $7.80

5978 DISAGREEABLE REMEDY
Vangile 75 ft. B $9.00

5979 CHAPPIE AT THE WELL
Vangiones 120 ft. B $14.40

5981 BUSTER BROWN SERIES
Vangloria 710 ft. A $106.50

5986 CLEANING A STOVE PIPE
Vanguardia 100 ft. B $12.00

5989 OLD MAIDS AND THE UNFAITHFUL LOVERS
Vanish 200 ft. B $24.00

5991 FACIAL CONTORTIONS
Vanishing 60 ft. B $7.20

5998 "POLLYWOGS" 71st REGIMENT, N. G. N. Y.
INITIATING RAW RECRUITS
Vannerous 130 ft. A $19.50

6001 STUDY, SMOKE AND SOOT
Vanniers 165 ft. B $19.80

Mysterious.

5085 STRANGE ADVENTURES OF A NEW YORK
DRUMMER *Unbundle* 70 ft. B $8.40

5102 VISIT TO THE SPIRITUALIST
Uncleared 100 ft. A $15.00

5110 CHING LING FOO OUTDONE
Uncommixed 45 ft. B $5.40

5111 MYSTIC SWING
Uncommonly 60 ft. A $9.00

5112 ANIMATED LUNCHEON
Uncompact 65 ft. A $9.75

5114 ARTIST'S DREAM
Uncorded 65 ft. B $7.80

5160 SUCH A HEADACHE
Underscore 130 ft. B $15.60

5167 ENCHANTED DRAWING
Undoso 100 ft. A $15.00

5197 MYSTERIOUS BLACKBOARD
Unendly 110 ft. B $13.20

Complete descriptions furnished on application.

5328	REVERSING SIGN PAINTER	*Ungermen*	60 ft.	B	$7.20
5329	MYSTERIOUS CAFÉ	*Unifear*	95 ft.	B	$11.40
5330	FAT AND LEAN WRESTLING MATCH	*Unifearce*	75 ft.	A	$11.25
5331	ARTIST'S DILEMMA	*Uniincassi*	125 ft.	A	$18.75
5332	MYSTIC WREATH	*Uniiquels*	60 ft.	B	$7.20
5346	MAGICAL CHANGES	*Unimagined*	100 ft.	B	$12.00
5361	WEARY HUNTERS AND THE MAGICIAN	*Uninjured*	60 ft.	B	$7.20
5363	HINDOO FAKIR	*Uninspired*	175 ft.	A	$26.25
5369	UNDRESSING UNDER DIFFICULTIES	*Unipolar*	200 ft.	A	$30.00
5370	WHAT CAME OUT OF THE CHEESE	*Uniponcue*	70 ft.	A	$10.50
5371	EXTRAORDINARY CHINESE MAGIC	*Unipupille*	90 ft.	A	$13.50
5382	MYSTERIOUS DOCTOR	*Univocal*	100 ft.	B	$12.00
5383	DOUBLE MAGICIAN AND THE MAGICAL HEAD	*Univocally*	75 ft.	B	$9.00
5398	CHINESE MYSTERY	*Unkaeftig*	100 ft.	B	$12.00
5403	CHILDREN'S TOYS THAT CAME TO LIFE	*Unknow*	75 ft.	B	$9.00
5409	WONDERFUL BABY INCUBATOR	*Unkultur*	75 ft.	B	$9.00
5412	CLOWN AND HIS MYSTERIOUS PICTURES	*Unlaenget*	90 ft.	B	$10.80
5415	MAGICIAN AND THE HUMAN PUMP	*Unlatching*	125 ft.	B	$15.00
5416	CLOWN WITH THE PORTABLE BODY	*Unlauter*	110 ft.	B	$13.20
5418	WEARY TRAVELER AND HIS WONDERFUL DREAM	*Unlawed*	110 ft.	B	$13.20
5420	MAGICAL HEN	*Unlearning*	135 ft.	B	$16.20
5422	GOING TO BED UNDER DIFFICULTIES	*Unlectured*	90 ft.	B	$10.80
5424	HERRMANN, THE GREAT CONJURER	*Unleisured*	100 ft.	B	$12.00
5425	CHINESE CONJURER AND THE DEVIL'S HEAD	*Unlenksam*	90 ft.	B	$10.80
5425a	do	*Unpriest*	50 ft.	B	$6.00
5426	DEVIL IN THE SCHOOLHOUSE	*Unlessoned*	175 ft.	B	$21.00

Prices for coloring furnished on application.

5427	MYSTICAL BURGLARS	*Unleughar*	55 ft. B	$6.60
5429	GIANT AND PIGMY	*Unliebsam*	60 ft. B	$7.20
5431	MAGICIAN AND THE SEVEN HATS	*Unlimber*	90 ft. B	$10.80
5434	DEVIL'S KITCHEN	*Unloaded*	80 ft. B	$9.60
5435	HORRIBLE NIGHTMARE	*Unlouding*	50 ft. B	$6.00
5437	WONDERFUL FEATS OF VIVISECTION	*Unlodging*	70 ft. B	$8.40
5438	DEVIL'S THEATRE	*Unlogical*	100 ft. B	$12.00
5439	WONDERFUL HAIR RESTORER	*Unlooks*	60 ft. B	$7.20
5442	BURLESQUE THIEVES	*Unloying*	145 ft. B	$17.40
5469	CHING LING FOO'S GREATEST FEATS	*Unpaatig*	110 ft. B	$13.20
5476	HAUNTED DINING-ROOM	*Unpastored*	60 ft. B	$7.20
5500	MAGICAL DISH MENDER	*Unplausive*	70 ft. B	$8.40
5509	CRAZY ARTIST AND THE PICTURES THAT CAME TO LIFE	*Unpoetical*	100 ft. B	$12.00
5542	MAGICIAN AND THE IMP	*Unrecht*	95 ft. B	$11.40
5543	EXTRAORDINARY BLACK ART	*Unreckoned*	125 ft. B	$15.00
5545	HUMAN FLY	*Unredeemed*	130 ft. B	$15.60
5555	MEPHISTOPHELES' SCHOOL OF MAGIC	*Unremedied*	160 ft. B	$19.20
5556	MAGIC TABLE	*Unremitted*	100 ft. B	$12.00
5557	IMPOSSIBLE FEAT OF BALANCING	*Unremoved*	80 ft. B	$9.60
5559	UP-TO-DATE SURGERY	*Unrepining*	255 ft. B	$30.60
5589	PICTURE HANGING EXTRAORDINARY	*Unsanttes*	125 ft. B	$15.00
5593	PROLIFIC MAGIC EGG	*Unsay*	135 ft. B	$16.20
5594	MARVELOUS SUSPENSION AND EVOLUTIONS	*Unsaying*	130 ft. B	$15.60
5606	TROUBLED DREAM	*Unxies*	60 ft. B	$7.20
5608	DEVIL'S PRISON	*Upanished*	175 ft. B	$21.00

All coloring artistic hand work.

5609 MAGICAL SWORD
Upblaze 175 ft. B $21.00

5616 REVERSING BATHERS
Upbreaking 100 ft. B $12.00

5638 ANIMATED DOLLS
Upholding 140 ft. B $16.80

5649 WORKMAN'S PARADISE
Uprightly 170 ft. B $20.40

5672 MINIATURE PRIZE FIGHTERS
Uptrained 75 ft. B $9.00

5702 RAW RECRUIT
Urbild 90 ft. B $10.80

5707 DEXTROUS HAND
Urbinum 75 ft. B $9.00

5708 PHOTOGRAPHER'S VICTIM
Urboden 65 ft. B $7.80

5713 LOVERS AND THE IMP
Urdes 145 ft. B $17.40

5825 AMUSING CHANGES
Vagado 110 ft. B $13.20

5826 CHARMING ENCHANTRESS
Vagaloggia 110 ft. B $13.20

5833 DEVIL'S KETTLE
Vagarosas 170 ft. B $20.40

5834 METAMORPHOSIS OF THE KING OF SPADES
Vagaroso 95 ft. B $11.40

5835 PIERROT'S MYSTIFICATION
Vagary 135 ft. B $16.20

5856 ANIMATED PAINTING
Vagrancy 60 ft. A $9.00

5879 LIVING PICTURE
Vainglory 75 ft. B $9.00

5880 MYSTERIOUS PERFORMANCES
Vainica 205 ft. B $24.60

5977 HAUNTED SCENE PAINTER
Vangheggia 170 ft. B $20.40

5983 TOY MAKER AND GOOD FAIRY
Vangrad 190 ft. B $22.80

Athletic.

5126 HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD
Uncurbed 90 ft. B $10.80

5201 JEFFRIES THROWING THE MEDICINE BALL
Unenjoying 50 ft. A $7.50

5202 JEFFRIES SIDE STEPPING AND WRESTLING
Unenlarged 75 ft. A $11.25

5203 JEFFRIES SPARRING WITH HIS BROTHER
Unenslaved 150 ft. A $22.50

All prices strictly net.

5204 JEFFRIES SKIPPING THE ROPE
Unentangle 40 ft. A $6.00

5205 JEFFRIES EXERCISING IN HIS GYMNASIUM
Unentombed 70 ft. A $10.50

5206 RUHLIN AT HIS TRAINING QUARTERS
Unentwegt 110 ft. A $16.50

5207 RUHLIN SPARRING IN HIS TRAINING QUARTERS *Unenviable* 50 ft. A $7.50

5208 RUHLIN BOXING WITH "DENVER" ED. MARTIN *Unenvied* 120 ft. A $18.00

5228 THE GORDON SISTERS BOXING
Ungallant 100 ft. B $12.00

5228a THE GORDON SISTERS BOXING
Ungartered 50 ft. B $6.00

5333 GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST
Unilorous 355 ft. A $53.25

5658 GAME OF PUSH BALL
Upshooting 140 ft. B $16.80

5674 ENGLISH AND FRENCH BOXERS
Upturn 95 ft. B $11.40

5763 THROWING THE SIXTEEN-POUND HAMMER *Uvoso* 100 ft. B $12.00

5772 PHYSICAL CULTURE GIRL
Uxoriously 150 ft. A $22.50

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Vacuist 230 ft. B $27.60

5830 HOLBEIN SWIMMING THE ENGLISH CHANNEL *Vagarianos* 150 ft. B $18.00

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Valinch 600 ft. A $90.00

5960 PUSH BALL ON HORSEBACK
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Vanistorio 75 ft. B $9.00

Acrobatic.

5047 STREET ARAB
Unreichen 45 ft. B $5.40

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Unhonestly 110 ft. B $13.20

5315 FAUST FAMILY OF ACROBATS
Unhopeful 75 ft. B $9.00

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Uniquely 115 ft. A $17.25

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Uphlazing 65 ft. B $7.80

Best materials and workmanship.

5633	FEMALE CONTORTIONIST AN ACROBATIC DOG	*Upharsin*	150 ft.	B	$18.00
5666	SIX SISTERS DAINES	*Upstaying*	320 ft.	B	$38.40
5666a	do	*Upstroke*	50 ft.	B	$6.00
5666b	do	*Upswarm*	100 ft.	B	$12.00
5666c	do	*Upswarmed*	150 ft.	B	$18.00
5666d	do	*Upswarming*	200 ft.	B	$24.00
5666e	do	*Upswell*	250 ft.	B	$30.00
5729	THE JULIANS, ACROBATS	*Utilisons*	270 ft.	B	$32.40
5735	CHINAMAN'S ACROBATIC GUESTS	*Utopique*	100 ft	B	$12.00
5837	ACROBAT AND PONY	*Vagedrusa*	35 ft.	B	$4.20

Vaudeville.

5227	MISS LAURA COMSTOCK'S BAG-PUNCHING DOG "MANNIE"	*Ungainwl*	100 ft.	B	$12.00
5227a	do	*Ungainly*	50 ft.	B	$6.00
5569	PROFESSOR BATTY'S TRAINED BEARS	*Unrooting*	90 ft.	B	$10.80
5700	AERIAL POSING	*Urbicolous*	95 ft.	B	$11.40
5727	PERFORMING DOGS	*Utilisais*	205 ft.	B	$24.60
5728	NEPTUNE'S WIFE	*Utilise*	60 ft.	B	$7.20
5809	TRICK BICYCLE RIDING	*Vacunar*	115 ft.	B	$13.80
5819	LOTTO, THE TRICK BICYCLIST	*Vadimonis*	100 ft.	B	$12.00
5838	EQUESTRIAN BEAR	*Vagellasse*	50 ft.	B	$6.00
5839	LION TAMER	*Vagelli*	50 ft.	B	$6.00
5877	FANTASTIC CAKE WALK	*Vaigrace*	65 ft.	B	$7.80
5885	LADY JUGGLER	*Vainqueus*	110 ft.	B	$13.20
5886	JUGGLING CONTEST	*Vaishnava*	75 ft.	B	$9.00
5930	JAPANESE ACROBATS	*Valgamos*	120 ft.	A	$18.00
5939	BARNUM'S TRUNK	*Valicammo*	390 ft.	B	$46.80
5952	JAPANESE VARIETIES	*Validness*	255 ft.	B	$30.60
5953	GIOVANNI AND HIS TRAINED PARROTS	*Valiendo*	225 ft.	B	$27.00

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Circus Series.

5013	TANDEM HURDLE JUMPING *Tundente*	35 ft.	B	$4.20
5014	TRICK-ELEPHANTS. No. 1 *Tundiamos*	45 ft.	B	$5.40
5015	TRICK-ELEPHANTS. No. 2 *Tudidor*	45 ft.	B	$5.40
5016	HORSE DANCING COUCHEE COUCHEE *Tundidura*	50 ft.	B	$6.00
5195	TRAINING A HORSE TO JUMP HURDLES *Unembodied*	35 ft.	B	$4.20
5245	A DAY AT THE CIRCUS *Ungifted*	325 ft.	B	$39.00
5245a	do Street Parade *Ungestraft*	190 ft.	B	$22.80
5245b	do Horse Race *Ungilded*	20 ft.	B	$2.40
5245c	do Assembly *Ungimiento*	75 ft.	B	$9.00
5245d	do Team Race *Ungird*	45 ft.	B	$5.40
5324	LEAPING DOGS AT GENTRY'S CIRCUS *Unifolium.*	100 ft.	A	$15.00

Dances.

5002	CUPID AND PSYCHE *Tubatore*	50 ft.	B	$6.00
5004	DANCING DARKEY BOY *Tuchlappen*	45 ft.	B	$5.40
5027	IMPERIAL JAPANESE DANCE *Turbinto*	45 ft.	B	$5.40
5028	SUN DANCE *Turbioso*	45 ft.	B	$5.40
5029	SERPENTINE DANCE *Turbitti*	50 ft.	B	$6.00
5030	BUTTERFLY DANCE *Turbolento*	35 ft.	B	$4.20
5069	DOLORITA PASSION DANCE *Unbias*	50 ft.	B	$6.00
5070	FATIMA'S COOCHEE COOCHEE DANCE *Unbiegsam*	50 ft.	B	$6.00
5183	FIRE DANCE *Uneasiness*	50 ft.	B	$6.00
5247	TOUGH DANCE *Ungetruebt*	80 ft.	B	$9.60
5253	RAG TIME WALTZ *Unglaeubig*	75 ft.	B	$9.00
5366	NATIONAL GEISHA DANCE OF JAPAN *Union*	40 ft.	A	$6.00

Class "A" 15 cents per foot.

5445 MERMAID'S BALLET
Unluckily 60 ft. B $7.20

5640 ORIENTAL DANCERS
Upland 160 ft. B $12.00

5705 BALLET OF THE NATIONS
Urbildung 95 ft. B $11.40

5743 LITTLE LILLIAN, DANSEUSE
Utriforme 145 ft. B $17.40

5761 OLD FASHIONED SCOTTISH REEL
Uvifero 75 ft. B $9.00

5764 MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND FLING DANCER
Uvron 95 ft. B $11.40

5765 MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER
Uvular 115 ft. B $13.80

5980 METAMORPHOSIS OF A BUTTERFLY
Vangionum 110 ft. B $13.20

5996 DANCE PLASTIQUE
Vamteux 125 ft. B $15.00

Religious

5067 PASSION PLAY OF OBERAMMERGAU
Ubbelangen 2045 ft. B $245.00

5067a Scene 1 Train Loaded with Tourists Arriving at Oberammergau
Undisclosed 50 ft. B $6.00

5067b " 2 Opening the Great Ampitheatre doors for the Intermission
Undismayed 50 ft. B $6.00

5067c " 3 Street Scene in Oberammergau
Undisono 50 ft. B $6.00

5067d " 4 Anton Lang's House
Undispose 50 ft. B $6.00

5067e " 5 Shepherds watching their flocks in the night
Underspend 48 ft. B $5.76

5067f " 6 Presentation in the Temple
Underspore 86 ft. B $10.32

5067g " 7 The Flight to Egypt
Understate 69 ft. B $8.28

5067h " 8 Suffer Little Children to come unto Me
Underwork 51 ft. B $6.12

5067i " 9 Raising of Lazarus
Underscried 74 ft. B $8.88

5067j " 10 Herodius pleads for John the Baptist's head
Undertide 75 ft. B $9.00

5067k " 11 Salome's dance before Herod
Undertook 110 ft. B $13.20

Class "B" 12 cents per foot.

5067l	Scene	12	Death of John the Baptist *Undervalue*	75 ft.	B	$9.00
5067m	"	13	The Brook of Cedron *Underwear*	90 ft.	B	$10.80
5067n	"	14	The Messiah's entry into Jerusalem *Underwood*	30 ft.	B	$3.60
5067o	"	15	The Last Supper *Undersigned*	120 ft.	B	$14.40
5067p	"	16	Judas' Betrayal *Underserved*	65 ft.	B	$7.80
5067q	"	17	The Messiah's Arrest *Undesiring*	93 ft.	B	$11.16
5067r	"	18	The Jews and Pilate in the Temple *Undevil*	80 ft.	B	$9.60
5067s	"	19	Christ Before Pilate *Undevised*	91 ft.	B	$10.92
5067t	"	20	Condemnation *Undevoted*	91 ft.	B	$10.92
5067u	"	21	Carrying the Cross *Undevout*	155 ft.	B	$18.60
5067v	"	22	The Crucifixion *Undiamed*	152 ft.	B	$18.24
5067w	"	23	Taken down from the Cross *Undigested*	130 ft.	B	$15.60
5067x	"	24	The Resurrection *Undimia*	93 ft.	B	$11.16
5067y	"	25	The Ascension *Undirected*	60 ft.	B	$7.20
5373	ORA PRO NOBIS ILLUSTRATED *Uniquement*			100 ft.	A	$15.00
5327	ROCK OF AGES *Unpriestly*			50 ft.	A	$7.50
5904	SAMSON AND DELILA *Valdevinos*			410 ft.	B	$49.20
5905	PRODIGAL SON *Valdismo*			420 ft.	B	$50.40

Historical.

5733	UNCLE TOM'S CABIN *Utopical*			1100 ft.	A	$165.00
5791	THE RISE AND FALL OF NAPOLEON THE GREAT *Vacatest*			1300 ft.	B	$156.00
5791b	Scene	1	*Vacuolated*	100 ft.	B	$12.00
5791c	"	2	*Vacuous*	50 ft.	B	$6.00
5791a	"	3	*Vacuums*	75 ft.	B	$9.00
5791d	"	4	*Vadavero*	115 ft.	B	$13.80
5791e	"	5	*Vadavissem*	155 ft.	B	$18.60
5791f	"	6	*Vadeaba*	195 ft.	B	$23.40
5791g	"	7	*Vadeables*	45 ft.	B	$5.40
5791h	"	8	*Vadeavel*	60 ft.	B	$7.20

Use Code for telegraphic orders.

5791i	Scene	9	*Vademanque*	50 ft.	B	$6.00
5791j	"	10	*Vademecum*	135 ft.	B	$16.20
5791k	"	11	*Vademhout*	65 ft.	B	$7.80
5791l	"	12	*Vadoso*	60 ft.	B	$7.20
5791m	"	13	*Vaderaard*	50 ft.	B	$6.00
5791n	"	14 15	*Vadergek*	65 ft.	B	$7.80
5791o	"	16	*Vaderhuis*	80 ft.	B	$9.60

5804 WILLIAM TELL
Vaderliet 455 ft. B $54.60

5832 MARIE ANTOINETTE
Vagarish 550 ft. B $66.00

5960 EUROPEAN IDEA OF CHRISTOPHER COLUMBUS' DISCOVERY OF AMERICA
Valisteis 840 ft. B $100.80

Fiction and Adventure.

5460 JACK AND THE BEANSTALK
Unmeasured 625 ft. A $93.75

Sold in Complete Length Only.

A grand spectacular performance in nine scenes and one tableau, illustrating the most popular fairy story ever written.

Scene 1 Trading the Cow
Scene 2 Jack Returns with the Beans
Scene 3 Growing of the Beanstalk
Scene 4 Jack's Dream
Scene 5 Climbing the Beanstalk
Scene 6 Jack Above the Clouds
Scene 7 Arrival at the Top of the Beanstalk
Scene 8 The Giant's Kitchen
Scene 9 Jack Descending the Beanstalk and Death of the Giant

CLOSING TABLEAU

NOTE.—In this beautiful production, in changing from one scene to the other, transformations are made by beautiful dissolving and fading effects. There are no sudden jumps whatever, and the entire effect is at once pleasing, gratifying and comprehensive, and the audience finds itself following with ease the thread of this most wonderful of all fairy tales, JACK AND THE BEANSTALK.

Coloring. JACK AND THE BEANSTALK offers great opportunity for coloring effects. The price for coloring the film complete, including background, figures and all details, $140. The price for coloring the figures only and tinting the beanstalk is $85.

5106 SANTA CLAUS' VISIT
Uncloister 130 ft. B $15.60

Use numbers for mail orders.

5280	LITTLE RED RIDING HOOD	*Unguentava*	530 ft.	B	$63.60
5280a	do	*Unicamente*	300 ft.	B	$36.00
5280b	do	*Unicameral*	400 ft.	B	$48.00
5360	VOYAGE TO THE MOON	*Unreproved*	800 ft.	B	$96.00
5361	ALI BABA AND THE FORTY THIEVES	*Unrequited*	575 ft.	B	$69.00
5614	MOTHER GOOSE NURSERY RHYMES	*Upbraider*	550 ft.	B	$66.00
5668	GULLIVER'S TRAVELS	*Upthrow*	260 ft.	B	$31.20
5687	ROBINSON CRUSOE	*Uranitic*	900 ft.	B	$108.00
5734	SLEEPING BEAUTY	*Utopicos*	900 ft.	B	$108.00
5802a	VOYAGE OF THE "ARCTIC"	*Vacuo*	600 ft.	B	$72.00
5807	DOROTHY'S DREAM	*Vadiamente*	570 ft.	B	$68.40
5817	PUSS IN BOOTS	*Vafellorum*	565 ft.	B	$67.80
5900	THE SMUGGLERS	*Valblok*	490 ft.	B	$58.80
5927	ALL FOR THE LOVE OF A GEISHA	*Valetudo*	540 ft.	B	$64.80
5984	A CIRCUS ROMANCE	*Vangsten*	535 ft.	B	$64.20

Naval and Nautical

3107	DRILL OF NAVAL CADETS AT NEWPORT	*Unclothing*	75 ft.	B	$9.00
3122	U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED	*Uncraftv*	75 ft.	B	$9.00
3123	DISCHARGING A TORPEDO	*Uncreating*	75 ft.	B	$9.00
3124	EXPLODING A WHITEHEAD TORPEDO	*Uncredible*	25 ft.	B	$3.00
3162	TUG-O'-WAR ON BOARD AN OCEAN STEAMER	*Undice*	80 ft.	B	$9.60
3169	NAVAL SHAM BATTLE AT NEWPORT NAVAL TRAINING SCHOOL	*Undreaded*	100 ft.	B	$12.00
3171	GYMNASIUM EXERCISES AND DRILL AT NEWPORT NAVAL TRAINING SCHOOL	*Undriven*	75 ft.	B	$9.00
3292	WORKING THE BREECHES BUOY	*Unhallow*	80 ft.	B	$9.60

Full descriptions in Cat. No. 135 and Sup. No. 220.

5321 CANOEING SCENE ON THE CHARLES RIVER, BOSTON, MASS.
Uniaxial 100 ft. A $15.00

5374 DEEP WATER DIVING ILLUSTRATED
Uniqueness 120 ft. A $18.00

5407 EXPLODING A SUBMARINE MINE
Unkraut 75 ft. B $9.00

5489 TORPEDO BOATS RACING OFF NEWPORT
Unpierced 45 ft. A $6.75

5528 CALIFORNIA NAVAL RESERVES
Unprince 70 ft. A $10.50

5529 CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP
Unprincing 120 ft. A $18.00

5550 TRIAL RUN OF THE FASTEST BOAT IN THE WORLD, "THE ARROW"
Unreinheit 90 ft. A $13.50

5574 MASSACHUSETTS NAVAL RESERVES LEAVING THE U. S. S. "ALABAMA"
Unruminated 75 ft. B $9.00

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Unsattig 25 ft. A $3.75

5586 NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND
Unsainted 170 ft. A $25.50

5587 NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR
Unsainting 130 ft. A $19.50

5588 SPARRING EXHIBITION ON BOARD THE U. S. S. "ALABAMA"
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5601 CANOE FIGHT
Unscrew 75 ft. B $9.00

5801 NAUTICAL TOURNAMENT
Vacunario 80 ft. B $9.60

5864 CRUELTY ON THE HIGH SEAS
Vagucaron 105 ft. B $12.60

5872 LIFE GUARDS RESPONDING TO DISTRESS SIGNALS *Vahanern* 740 ft. B $88.80

5881 LAUNCHING THE STEAMSHIP "CELTIC"
Vainillado 75 ft. B $9.00

5882 BUILDING A LIGHTHOUSE
Vainness 95 ft. B $11.40

5888 LAUNCHING THE LIFEBOAT
Vaisselle 125 ft. B $15.00

5912 OBSTACLE RACE, NET AND TANK, S. S. "COPTIC," MID-OCEAN
Valemos 70 ft. A $8.50

5920 PILLOW FIGHT S. S. "COPTIC," MID-OCEAN *Valerianic* 45 ft. A $6.75

5933 ENGLISH SUBMARINE BOAT DISASTER
Valhacouto 215 ft. B $25.80

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5955 WAR CANOE RACE
Valiern 85 ft. A $12.75

5956 CAPSIZED BOAT
Valigetta 50 ft. A $7.50

6004 WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE
Vanquished 150 ft. A $22.50

Dewey Deiags.

5090 ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES
Uncalled 85 ft. A $12.75

5091 ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE ON THE U. S. CRUISER "OLYMPIA"
Uncalm 75 ft. A $11.25

5092 ADMIRAL DEWEY LEADING LAND PARADE
Uncaptious 200 ft. B $24.00

5092a do *Uncapital* 100 ft. B $12.00

5093 PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY
Uncastle 100 ft. B $12.00

5094 WEST POINT CADETS
Uncastling 75 ft. B $9.00

5095 DEWEY PARADE, TENTH PENNSYLVANIA VOLUNTEERS
Uncaused 50 ft. B $6.00

5096 BATTERY K SIEGE GUNS
Uncensured 50 ft. B $6.00

5097 PANORAMIC VIEW OF CRUISER "OLYMPIA"
Uncharnel 155 ft. B $18.60

5108 PANORAMIC VIEW OF THE DEWEY ARCH, NEW YORK CITY
Unclouded 75 ft. B $9.00

New York's Welcome to the War Ships.

5059 THE FLEET STEAMING UP THE NORTH RIVER
Umwallung 145 ft. B $17.40

5060 VICTORIOUS SQUADRON FIRING SALUTE
Umwandel 150 ft. B $18.00

5060a do "New York"
Umwand 50 ft. B $6.00

5060b do "Massachusetts"
Umworren 50 ft. B $6.00

5060c do "Oregon"
Umwax 50 ft. B $6.00

5061 U. S. CRUISER "BROOKLYN," NAVAL PARADE
Umweben 65 ft. B $7.80

5062a U. S. BATTLESHIP "OREGON"
Umwechseln 145 ft. B $17.40

5062 U. S. BATTLESHIP "OREGON"
Umwech 50 ft. B $6.00

5063 THE "MASSACHUSETTS," NAVAL PARADE
Umwickeln 50 ft. B $6.00

Complete descriptions furnished on application.

International Yacht Races.

Reliance-Shamrock III.

5672 LAUNCHING SHAMROCK III. AT GOUROCK SHIPYARDS, SCOTLAND
Uprushing 95 ft. B $11.40

5675 PANORAMIC VIEW OF HERRESHOFF WORKS FROM BRISTOL HARBOR
Upturning 100 ft. B $12.00

5676 PANORAMIC VIEW OF TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION" *Upupa* 50 ft. B $6.00

5738 SIR THOMAS LIPTON'S YACHT FLEET LEAVING ENGLAND
Utrasque 360 ft. B $43.20

5749 RELIANCE AND SHAMROCK III. JOCKEYING AND STARTING IN FIRST RACE
Utterless 125 ft. B $15.00

5750 RELIANCE CROSSING THE LINE AND WINNING FIRST RACE
Utterly 70 ft. B $8.40

5760 RELIANCE AND SHAMROCK III. TURNING OUTER STAKE IN SECOND RACE
Uvero 200 ft. B $24.00

Columbia-Shamrock II.

5271 COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN FIRST RACE
Ungrate 120 ft. A $18.00

5272 COLUMBIA AND SHAMROCK JOCKEYING AND STARTING IN SECOND RACE
Ungravely 80 ft. A $12.00

5273 FINISH OF THE SECOND RACE BETWEEN COLUMBIA AND SHAMROCK
Ungreable 100 ft. A $15.00

5274 COLUMBIA AND SHAMROCK STARTING IN THIRD RACE
Ungreither 175 ft. A $26.25

5275 PANORAMIC VIEW OF THE YACHT RACE FLEET AFTER THE FIRST RACE
Unground 100 ft. A $15.00

5276 COLUMBIA AND SHAMROCK TURNING THE OUTER STAKE IN THIRD RACE
Ungrounded 70 ft. A $10.50

5277 COLUMBIA CROSSING THE LINE IN THIRD RACE AND WINNING THE CUP
Ungrudging 50 ft. A $7.50

5278 YACHT RACE FLEET FOLLOWING THE COMMITTEE BOAT "NAVIGATOR" AFTER THE THIRD RACE
Unguarding 75 ft. A $11.25

5284 SIR THOMAS LIPTON ON BOARD THE "ERIN" *Unguilty* 50 ft. B $6.00

Class "A" 15 cents per foot.

5000 TRIAL RACE COLUMBIA AND DEFENDER No. 2 *Defender* 125 ft. A $18.75

5098 SHAMROCK AND COLUMBIA ROUNDING THE OUTER STAKEBOAT *Unchaste* 95 ft. A $14.25

Niagara Falls.

5021 RAPIDS AT CAVE OF THE WINDS *Turbabais* 50 ft. A $7.50

5022 WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE *Turbacao* 50 ft. A $7.50

5023 HORSESHOE FALLS FROM TABLE ROCK CANADIAN SIDE *Turbamos* 50 ft. A $7.50

5139 CIRCULAR PANORAMA OF NIAGARA FALLS *Underdo* 100 ft. B $12.00

5140 CIRCULAR PANORAMA OF THE AMERICAN FALLS *Underdoor* 35 ft. B $4.20

5177a PANORAMIC VIEW FROM THE GORGE RAILROAD *Undumpish* 325 ft. B $39.00

5177b PANORAMIC VIEW FROM THE GORGE RAILROAD *Unicaule* 200 ft. B $24.00

5177c PANORAMIC VIEW FROM THE GORGE RAILROAD *Uraca* 110 ft. B $13.20

5283 CIRCULAR PANORAMA OF THE WHIRLPOOL RAPIDS *Unguidable* 100 ft. B $12.00

5319 CAPTAIN BOWSER AND HIS FOOL KILLER GOING THROUGH THE WHIRLPOOL RAPIDS *Unhurt* 145 ft. A $21.75

5320 CARLYSLE D. GRAHAM SWIMMING THE WHIRLPOOL RAPIDS *Uniannular* 80 ft. B $9.60

5821 CIRCULAR PANORAMA OF THE HORSESHOE FALLS IN WINTER *Vagaban* 100 ft. A $15.00

5822 CROSSING THE ICE BRIDGE AT NIAGARA FALLS *Vagabond* 140 ft. A $21.00

5823 SLIDING DOWN ICE MOUNDS AT NIAGARA FALLS *Vagabonder* 160 ft. A $24.00

Class "B" 12 cents per foot.

Waterfalls.

5006	WATERFALL IN THE CATSKILLS	*Tufoso*	50 ft. B	$6.00
5007	PATERSON FALLS	*Tufosot*	50 ft. B	$6.00
5008	FALLS OF MINNEHAHA	*Tugenbund*	50 ft. A	$7.50
5596	SNOQUALMIE FALLS	*Unsealing*	55 ft. A	$8.25
5780	NORWEGIAN WATERFALL	*Vantdock*	80 ft. B	$9.60
5781	MOUNTAIN WATERFALL	*Vantfes*	55 ft. B	$6.60
5782	LERFOSS WATERFALL	*Vantsch*	120 ft. B	$14.40
5902	FALLS OF THE CLYDE	*Vaklenses*	165 ft. B	$19.80

Coney Island Series.

5100	SHOOT THE CHUTES SERIES	*Unclassic*	265 ft. B	$31.80
5100a	do	*Uncle*	200 ft. B	$24.00
5101	DIVING HORSES	*Unclean*	100 ft. B	$12.00
5161	MINIATURE RAILWAY	*Undersets*	75 ft. B	$9.00
5613	LOOPING THE LOOP AT CONEY ISLAND	*Upbraid*	75 ft. B	$9.00
5731	RAZZLE DAZZLE	*Utlegation*	75 ft. B	$9.00
5737	RATTAN SLIDE AND GENERAL VIEW OF LUNA PARK	*Utpote*	150 ft. B	$18.00
5740	SHOOTING THE RAPIDS AT LUNA PARK	*Utricular*	130 ft. B	$15.60
5751	RUBE AND MANDY AT CONEY ISLAND	*Uttermost*	725 ft. B	$87.00
5759	ORPHANS IN THE SURF	*Uveras*	75 ft. B	$9.00
5957	ELEPHANTS SHOOTING THE CHUTES AT LUNA PARK	*Valimento*	80 ft. A	$12.00
6007	BOXING HORSES, LUNA PARK, CONEY ISLAND	*Vantajoso*	165 ft. A	$24.75

Seaside.

5042	SEA WAVES	*Unlamen*	45 ft. B	$5.40
5071	AFTER THE STORM	*Unbigoted*	45 ft. B	$5.40

Prices for coloring furnished on application.

5244	SHOOTING THE CHUTES AT PROVIDENCE, R. I.	*Ungeschick*	135 ft. B	$16.20
5244a	do Balloon Ascension and Parachute Jump	*Ungesotten*	30 ft. B	$3.60
5282	PANORAMA ATLANTIC CITY BATHING SCENE		70 ft. B	$8.40
5318	LIFE RESCUE SCENE AT ATLANTIC CITY, N. J.	*Unhumbled*	140 ft. B	$16.80
5647	LIFE-RESCUE AT ATLANTIC CITY	*Upbreathe*	110 ft. B	$13.20
5747	SEA SHORE FROLICS	*Utrumlibet*	200 ft. B	$24.00
7893	SURF SCENE	*Vakeel*	65 ft. B	$7.80

Chautauqua Series.

5368	CHAUTAUQUA BOYS' CLUB, No. 1	*Unroofed*	45 ft. B	$5.40
5370	ANNUAL CIRCUS PARADE	*Unroots*	145 ft. B	$17.40
5379	THE MINUET	*Unsadden*	70 ft. B	$8.40
5381	CHAUTAUQUA BOYS' CLUB, No. 2	*Unsadness*	40 ft. B	$4.80
5382	CHAUTAUQUA GIRLS' CLUB	*Unsaeglich*	120 ft. B	$14.40
5383	SWEDISH GYMNASTICS AT CHAUTAUQUA	*Unsafe*	75 ft. B	$9.00
5384	CHAUTAUQUA AQUATIC DAY	*Unsafely*	60 ft. B	$7.20

Storms at Sea.

5166	STORM AT SEA	*Undike*	55 ft. A	$8.27
5336	S.S. MARIA THERESA IN A STORM	*Uniformeis*	70 ft. A	$10.50
5865	AT SEA IN A STORM	*Vaguely*	45 ft. B	$5.40

Rowing and Regattas.

5331	CLEARING THE COURSE FOR THE HENLEY BOAT RACES, JULY 10th, 1902	*Unprized*	120 ft. A	$18.00
5332	UNIVERSITY COLLEGE OF OXFORD WINNING THE LADIES' CHALLENGE PLATE	*Unprobably*	65 ft. A	$9.75
5333	THIRD TRINITY, CAMBRIDGE, WINNING THE RACE FOR THE GRAND CHALLENGE CUP	*Unprofaned*	60 ft. A	$9.00
5386	WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION	*Univocaron*	100 ft. B	$12.00

All coloring artistic hand work.

3502 COLUMBIA–CORNELL–PENNSYLVANIA BOAT RACE AT POUGHKEEPSIE
Unpleasing 160 ft. B $19.20

3688 INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y. 1901
Vandlad 750 ft. A $112.50

3688a do Varsity 8-Oared Race
Vandalate 117 ft. A $17.23

3688b do Freshman 8-Oared Race
Vandlecs 95 ft. A $14.25

3688c do Varsity 4-Oared Race
Vandlosas 80 ft. A $12.00

3688d do Wisconsin Varsity Leaving Boathouse
Vandlor 97 ft. A $14.23

3688e do Sport between Pennsylvania Varsity and Freshman Crews
Vandlosme 87 ft. A $12.75

3688f do Cornell Varsity and Freshman Crews Launching Shell
Vandloes 190 ft. A $28.70

3688g do Syracuse Varsity Launching Shell
Vandleanus 90 ft. A $13.50

3904 BUMPING RACES
Vamts 227 ft. B $27.00

Fishing.

3747 HERRING FISHING IN THE NORTH SEA
Unrent 117 ft. B $13.00

3750 FREESE BROOK TROUT AT PENNSYLVANIA STATE FISHERY
Unsaddened 50 ft. B $6.00

3827 SPEARING SALMON
Upilled 177 ft. B $21.00

3828 LANDING, SORTING AND GUTTING FISH
Upilling 200 ft. B $24.00

3828a do Landing *Upillowing* 75 ft. B $9.00

3828b do Sorting *Upeather* 75 ft. B $9.00

3828c do Gutting *Upeathered* 50 ft. B $6.00

3829 LEAPING TROUT
Urchina 45 ft. B $5.40

3830 HAULING IN THE FISH
Vadimony 117 ft. B $13.50

Military

3177 AMMUNITION WAGONS ARRIVING ON THE BATTLEFIELD
Undulated 100 ft. B $12.00

3196 GREAT CAVALRY CHARGE
Unendeared 50 ft. B $6.00

Use Code for telegraphic orders.

5235 RED CROSS OF THE GERMAN ARMY ON THE BATTLEFIELD
Ungeeressen 100 ft. B $12.00

5313 STREATOR ZOUAVES
Unhood 90 ft. B $12.00

5411 ENGLISH SOLDIERS EXERCISING
Unkundiger 75 ft. B $9.00

5414 TRANSPORTING A WAR BALLOON
Unlash 60 ft. B $7.20

5484 GERMAN SOLDIERS STARTING FOR WAR
Unpeopling 50 ft. B $6.00

5490 MOUNTED SOLDIERS FORDING A RIVER
Unpilfered 60 ft. A $9.00

5536 FRENCH CAVALRY EVOLUTIONS
Unquietly 290 ft. B $34.80

5537 GREAT FRENCH CAVALRY CHARGE
Unracked 125 ft. B $15.00

5546 GREAT GERMAN CAVALRY CHARGE
Unredlich 35 ft. B $4.20

5619 ARTILLERY EXERCISES
Unclimbed 100 ft. B $12.00

5637 ENGLISH SOLDIERS AT GUN DRILL
Unshoot 50 ft. B $6.00

5661 THE SOLDIER'S RETURN
Unspeared 185 ft. B $22.20

5875 ENGLISH LANCERS AT DRILL
Vaicus 130 ft. B $15.60

5932 TROOPS LANDING AND BATTLE SCENE
Valgorum 195 ft. B $23.40

5937 LANDING A "LONG TOM" GUN
Valiance 100 ft. B $12.00

5982 THE DESERTER
Vangor 510 ft. B $61.20

The Campaign in Cuba.

5053 U. S. TROOPS LANDING AT BAIQUIRI, CUBA
Umtauen 55 ft. A $8.25

5054 ARMY MULES SWIMMING ASHORE AT BAIQUIRI, CUBA
Umtausch 50 ft. A $7.50

5055 PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL
Umthum 60 ft. A $9.00

5056 TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO
Umtraumen 50 ft. B $6.00

5057 SHOOTING CAPTURED INSURGENTS
Umtriebe 55 ft. B $6.60

5058 CUBAN AMBUSH
Umtriebler 50 ft. B $6.00

5064 RETURN OF TROOP "C," BROOKLYN
Unanimar 50 ft. B $6.00

Use numbers for mail orders.

5065 PARADE OF MARINES U. S. CRUISER "BROOKLYN"
Unanime 150 ft. B $18.00

5068 BATTLE OF SAN JUAN HILL
Unbeleht 95 ft. B $11.40

Camp Incidents.

5045 TENTH U. S. INFANTRY DISEMBARKING FROM CARS
Unbochen 90 ft. B $10.80

5046 TENTH U. S. INFANTRY, SECOND BATTALION, LEAVING CARS
Unmähen 100 ft. B $12.00

5051 TRAINED CAVALRY HORSES
Unstimmung 60 ft. B $7.20

5052 BLANKET TOSSING A NEW RECRUIT
Unstossen 50 ft. B $6.00

Filipinos.

5080 U. S. TROOPS AND RED CROSS IN THE TRENCHES BEFORE CALOOCAN
Unbridling 65 ft. A $9.75

5081 ADVANCE OF KANSAS VOLENTEERS AT CALOOCAN *Unbroached* 60 ft. A $9.00

5082 FILIPINOS RETREAT FROM THE TRENCHES *Unbroken* 75 ft. A $11.25

5083 CAPTURE OF THE TRENCHES AT CANDABAR *Unbraised* 75 ft. A $11.25

5084 ROUT OF THE FILIPINOS
Unbuckling 80 ft. A $12.00

Briton and Boer.

5115 CAPTURE OF BOER BATTERY BY THE BRITISH *Uncostly* 100 ft. B $12.00

5116 BOERS BRINGING IN BRITISH PRISONERS
Uncouple 75 ft. B $9.00

5117 ENGLISH LANCERS CHARGING
Uncoupling 75 ft. A $11.25

5118 RED CROSS AMBULANCE ON THE BATTLEFIELD *Uncouth* 100 ft. B $12.00

5119 BATTLE OF MAFEKING
Uncouthly 75 ft. A $11.25

Fires and Fire Departments.

5128 FIREMEN RESCUING MEN AND WOMEN
Uncyphers 65 ft. B $7.80

5130 DESTRUCTION OF STANDARD OIL COMPANY'S PLANT AT BAYONNE, N. J., BY FIRE JULY 5, 1900
Undaunted 150 ft. B $18.00

5130b do *Undeafly* 100 ft. B $12.00

5130a do *Undawning* 50 ft. B $6.00

All prices strictly net.

5172 BOSTON FIREBOAT IN ACTION
Unlubbed 65 ft. B $7.80

5189 MONTREAL FIRE DEPARTMENT ON RUNNERS *Unelitying* 105 ft. A $15.75

5240 FIRE DEPARTMENT OF CHELSEA, MASS.
Unghia 115 ft. A $17.25

5250 QUICK HITCH
Unghito 45 ft. A $6.75

5313 FIRE DEPARTMENT OF ALBANY, N. Y.
Unhooding 120 ft. B $14.40

5404 FIRE DEPARTMENT OF GLASGOW, SCOTLAND *Unknowable* 40 ft. B $4.80

5508 SEATTLE FIRE DEPARTMENT IN ACTION
Unschublig 75 ft. B $9.00

5611 LIFE OF AN AMERICAN FIREMAN
Upblowing 425 ft. A $63.75

5621 BERLIN FIRE DEPARTMENT AT DRILL
Uproared 115 ft. B $13.80

5651b do Ladder Drill
Uproot 65 ft. B $7.80

5651a do Fire Run
Uprolling 50 ft. B $6.00

5675 LONDON FIRE SCENE
Upset 165 ft. B $19.80

5680 FIREBOAT "NEW YORKER" IN ACTION
Urucrusia 250 ft. B $30.00

5681 FIREBOAT "NEW YORKER" ANSWERING AN ALARM *Uragano* 75 ft. B $9.00

5685 STILL ALARM
Uranclaine 145 ft. B $17.40

5746 SPRINGFIELD FIRE DEPARTMENT
Urroque 165 ft. B $19.80

5921 POLISH FIRE BRIGADE ANSWERING AN ALARM, WARSAW
Valerique 80 ft. A $12.00

5947 ANNUAL PARADE NEW YORK FIRE DEPARTMENT
Valid 290 ft. A $43.50

The Great Baltimore Fire.

7848 PANORAMA OF RUINS FROM LOMBARD AND CHARLES STREETS
Vaginelle 135 ft. A $20.25

7849 PANORAMA OF RUINS FROM BALTIMORE AND CHARLES STREETS
Vaginicole 145 ft. A $21.75

7850 PANORAMA OF RUINS FROM WATER FRONT *Vaginopore* 125 ft. A $18.75

7860 PANORAMA OF RUINS FROM LOMBARD AND HANOVER STREETS
Vaguealas 60 ft. A $9.00

Best materials and workmanship.

7199 GENERAL PANORAMIC VIEW OF THE PATERSON FIRE.
Unenglisle 50 ft. B $6.00

7200 PANORAMIC VIEW OF THE RUINS OF CITY HALL, PATERSON
Unenjoyed 40 ft. B $4.80

7227 PANORAMIC VIEW OF THE PATERSON FIRE, SHOWING THE RUINS OF THE Y. M. C. A. AND LIBRARY
Unexpected 85 ft. B $10.20

7228 FIREMEN FIGHTING THE FIRE AT PATERSON, N. J. *Uninfected* 180 ft. B $21.60

Martinique Calamity.

Coloring. The price of coloring the Mt. Pelee films, $8.00 per fifty feet. For this price we color all details in the film, including the flame and smoke. Coloring adds greatly to the effect of the volcanic films.

7446 MT. PELEE SMOKING BEFORE THE ERUPTION—(Imitation)
Unlustig 75 ft. A $11.25

7447 ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE—(Imitation)
Unmaidenly 100 ft. A $15.00

7448 MT. PELEE ERUPTION COMPLETE
Unmained 250 ft. A $37.50

7449 MT. PELEE ERUPTION
Unmakable 200 ft. A $30.00

7450 THE BURNING OF ST. PIERRE—(Imitation)
Unmanlike 75 ft. A $11.25

Genuine Pictures of the Ruined City of St. Pierre, Smoking Mt. Pelee, Fort de France, and Other Historical Scenes Incidental to the Great Calamity.

7451 NATIVE WOMEN WASHING CLOTHES AT FORT DE FRANCE
Unmannerly 100 ft. A $15.00

7452 STREET SCENE IN FORT DE FRANCE, MARTINIQUE
Unmanured 65 ft. A $9.75

7453 NATIVE WOMEN WASHING CLOTHES AT THE GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE
Unmarried 50 ft. A $7.50

7454 NATIVES UNLOADING A COALING VESSEL AT FORT DE FRANCE, MARTINIQUE
Unmarry 75 ft. A $11.25

7455 CIRCULAR PANORAMIC VIEW OF ST PIERRE FROM THE LIGHTHOUSE, SHOWING MT. PELEE SMOKING IN THE DISTANCE *Unmartyr* 100 ft. A $15.00

Full descriptions in Cat. No. 137 and Sup. No. 220.

5456 CIRCULAR PANORAMIC VIEW OF ST. PIERRE, SHOWING THE RUINS OF THE CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN THE BACKGROUND
Unmartyred 200 ft. A $20.00

5457 STORM AT SEA NEAR ST. PIERRE, MARTINIQUE *Unmasking* 110 ft. A $16.50

5458 NATIVE BULL CART AT MORNE ROUGE
Unmasse 30 ft. A $4.50

5459 NATIVE WOMEN OF FORT DE FRANCE AT WORK *Unmeaning* 100 ft. A $15.00

5461 NATIVES UNLOADING A BOAT OF FIREWOOD AT CARBET
Unrebelling 75 ft. A $11.25

The Galveston Cyclone.

5445 PANORAMA OF EAST GALVESTON, TEXAS
Underjaw 110 ft. B $13.20

5446 SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES
Underlayer 50 ft. B $6.00

5447 PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON
Underleaf 45 ft. B $5.40

5448 PANORAMA OF GALVESTON POWER-HOUSE *Underlock* 50 ft. B $6.00

5449 PANORAMA OF ORPHANS' HOME, GALVESTON *Undermatch* 50 ft. B $6.00

5450 LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON
Undermeal 70 ft. B $8.40

5451 BIRD'S-EYE PANORAMA OF THE ROCK FRONT GALVESTON
Undermirth 70 ft. B $8.40

5452 PANORAMA OF TREMONT HOTEL, GALVESTON *Undermost* 50 ft. B $6.00

California Series.

Having decided to keep one of our staff photographers in California and along the Pacific Coast during the entire winter of 1901-2, we list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. For the excellent results obtained in panoramic views of scenery we are indebted to the management of the Southern Pacific and also the management of the Mt. Tamalpais R. R. Companies.

5040 PANORAMIC VIEW FROM MT. TAMALPAIS R. R., No. 2 *Umkromen* 50 ft. A $7.50

5041 PANORAMIC VIEW OF MT. TAMALPAIS R. R., No. 3 *Umladung* 140 ft. A $21.00

5044 do *Umlax* 50 ft. A $7.50

Titles and Films Copyrighted by Thomas A. Edison.

3218	ASCENDING MT. LOW CALIFORNIA	*Unerringly*	275 ft.	A	$41.25
3218a	do	*Unesco*	100 ft.	A	$15.00
3218b	do	*Unespied*	150 ft.	A	$22.50
3218c	do	*Unessayed*	200 ft.	A	$30.00
3219	PANORAMIC VIEW OF RUBIO CAÑON, MT. LOW RAILWAY, CALIFORNIA	*Unesshares*	100 ft.	A	$15.00
3220	CABLE ROAD IN SAN FRANCISCO, CAL.	*Uneventness*	95 ft.	A	$14.25
3221	PANORAMIC VIEW OF MT. TAMALPAIS, CALIFORNIA	*Uneventful*	250 ft.	A	$37.50
3222	PANORAMIC VIEW OF THE GOLDEN GATE	*Unevident*	150 ft.	A	$22.50
3223	PANORAMIC VIEW OF MT. TAMALPAIS R. R., BETWEEN BOWKNOT AND McKINLEY CUT	*Unexacted*	190 ft.	A	$28.50
3224	SEAGULLS FOLLOWING THE FISHING BOATS	*Unexampled*	125 ft.	A	$18.75
3325	PANORAMIC VIEW OF PIGEON FARMS AT LOS ANGELES, CALIFORNIA	*Unieme*	175 ft.	A	$26.25
3325a	do	*Uniemement*	100 ft.	A	$15.00
3326	OSTRICH FARM AT PASADENA, CAL.	*Uniteville*	65 ft.	B	$7.80

Cowboy Series.

3538	BRONCHO BUSTING	*Unraptured*	185 ft.	A	$27.75
3538a	do	*Unrath*	50 ft.	A	$7.50
3538b	do	*Unrathsam*	100 ft.	A	$15.00
3538c	do	*Unravel*	150 ft.	A	$22.50
3618	ROUNDING UP AND BRANDING WILD HORSES	*Upclimb*	250 ft.	B	$30.00
3940	BUCKING BRONCHO	*Valicando*	55 ft.	A	$8.25
3941	ROUNDING UP AND BRANDING CATTLE	*Valicarno*	95 ft.	A	$14.25
3942	DRIVING CATTLE TO PASTURE	*Valicata*	70 ft.	A	$10.50
3943	BRUSH BETWEEN COWBOYS AND INDIANS	*Valicavamo*	80 ft.	A	$12.00
3944	COWBOYS AND INDIANS FORDING RIVER IN A WAGON	*Valicavate*	50 ft.	A	$7.50
3945	WESTERN STAGE COACH HOLD UP	*Valicher*	155 ft.	A	$23.25
3946	HERDING HORSES	*Vallchinum*	65 ft.	A	$9.75

Class "A" 15 cents per foot.

3456 CIRCULAR PANORAMIC VIEW OF ST. PIERRE, SHOWING THE RUINS OF THE CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN THE BACKGROUND
Unmartyred 200 ft. A $30.00

3457 STORM AT SEA NEAR ST. PIERRE, MARTINIQUE *Unmasking* 110 ft. A $16.50

3458 NATIVE BULL CART AT MORNE ROUGE
Unmasse 30 ft. A $4.50

3459 NATIVE WOMEN OF FORT DE FRANCE AT WORK *Unmeaning* 100 ft. A $15.00

3461 NATIVES UNLOADING A BOAT OF FIREWOOD AT CARBET
Unweldling 75 ft. A $11.25

The Galveston Cyclone.

3145 PANORAMA OF EAST GALVESTON, TEXAS
Underjaw 110 ft. B $13.20

3146 SEARCHING RUINS ON BROADWAY, GALVESTON, FOR DEAD BODIES
Underlayer 50 ft. B $6.00

3147 PANORAMA OF WRECKAGE ON WATER FRONT, GALVESTON
Underleaf 45 ft. B $5.40

3148 PANORAMA OF GALVESTON POWER HOUSE *Underlock* 50 ft. B $6.00

3149 PANORAMA OF ORPHANS' HOME, GALVESTON *Undermatch* 50 ft. B $6.00

3150 LAUNCHING A STRANDED SCHOONER FROM THE DOCKS AT GALVESTON
Undermeal 70 ft. B $8.40

3151 BIRD'S-EYE PANORAMA OF THE DOCK FRONT GALVESTON
Undermirth 70 ft. B $8.40

3152 PANORAMA OF TREMONT HOTEL, GALVESTON *Undermost* 50 ft. B $6.00

California Series.

Having decided to keep one of our staff photographers in California and along the Pacific Coast during the entire winter of 1901-2, we list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. For the excellent results obtained in panoramic views of scenery we are indebted to the management of the Southern Pacific and also the management of the Mt. Tamalpais R. R. Companies.

3040 PANORAMIC VIEW FROM MT. TAMALPAIS R. R., No. 2 *Unkroncn* 50 ft. A $7.50

3041 PANORAMIC VIEW OF MT. TAMALPAIS R. R., No. 3 *Unladung* 140 ft. A $21.00

3044 do *Unlax* 50 ft. A $7.50

Titles and Films Copyrighted by Thomas A. Edison.

5218	ASCENDING MT. LOW, CALIFORNIA	*Unerringly*	275 ft.	A	$41.25
5218a	do	*Unesco*	100 ft.	A	$15.00
5218b	do	*Unespied*	150 ft.	A	$22.50
5218c	do	*Unessayed*	200 ft.	A	$30.00
5219	PANORAMIC VIEW OF RUBIO CAÑON, MT. LOW RAILWAY, CALIFORNIA	*Unessbares*	100 ft.	A	$15.00
5220	CABLE ROAD IN SAN FRANCISCO, CAL.	*Uneventness*	95 ft.	A	$14.25
5221	PANORAMIC VIEW OF MT. TAMALPAIS, CALIFORNIA	*Uneventful*	250 ft.	A	$37.50
5222	PANORAMIC VIEW OF THE GOLDEN GATE	*Unevident*	150 ft.	A	$22.50
5223	PANORAMIC VIEW OF MT. TAMALPAIS R. R., BETWEEN BOWKNOT AND McKINLEY CUT	*Unexacted*	190 ft.	A	$28.50
5224	SEAGULLS FOLLOWING THE FISHING BOATS	*Unexampled*	125 ft.	A	$18.75
5325	PANORAMIC VIEW OF PIGEON FARMS AT LOS ANGELES, CALIFORNIA	*Uniemie*	175 ft.	A	$26.25
5325a	do	*Uniemiement*	100 ft.	A	$15.00
5326	OSTRICH FARM AT PASADENA, CAL.	*Uniteuille*	65 ft.	B	$7.80

Cowboy Series.

5538	BRONCHO BUSTING	*Unraptured*	185 ft.	A	$27.75
5538a	do	*Unrath*	50 ft.	A	$7.50
5538b	do	*Unrathsam*	100 ft.	A	$15.00
5538c	do	*Unravel*	150 ft.	A	$22.50
5618	ROUNDING UP AND BRANDING WILD HORSES	*Upclimb*	250 ft.	B	$30.00
5940	BUCKING BRONCHO	*Valcando*	55 ft.	A	$8.25
5941	ROUNDING UP AND BRANDING CATTLE	*Valicarno*	95 ft.	A	$14.25
5942	DRIVING CATTLE TO PASTURE	*Valicata*	70 ft.	A	$10.50
5943	BRUSH BETWEEN COWBOYS AND INDIANS	*Valicavamo*	80 ft.	A	$12.00
5944	COWBOYS AND INDIANS FORDING RIVER IN A WAGON	*Valicavate*	50 ft.	A	$7.50
5945	WESTERN STAGE COACH HOLD UP	*Valicher*	155 ft.	A	$23.25
5946	HERDING HORSES	*Vallchiamo*	65 ft.	A	$9.75

Class "A" 15 cents per foot.

Colorado Series.

5339	THE CANYON OF THE GRAND	*Unreadable*	45 ft.	A	$6.75
5340	PANORAMIC VIEWS AND SCENES IN THE GARDEN OF THE GODS	*Unreadying*	285 ft.	A	$42.75
5340a	do	*Unrealize*	100 ft.	A	$15.00
5340b	do	*Unreason*	150 ft.	A	$22.50
5340c	do	*Unreave*	200 ft.	A	$30.00
5340d	do	*Unreaving*	270 ft.	A	$37.50

Indian Snake Dance Series in Moki Land.

5338	PANORAMIC VIEW OF MOKI LAND	*Unijugate*	45 ft.	A	$6.75
5339	PARADE OF SNAKE DANCERS BEFORE THE DANCE	*Unikum*	45 ft.	A	$6.75
5340	MARCH OF PRAYER AND ENTRANCE OF THE DANCERS	*Unilabiate*	100 ft.	A	$15.00
5341	LINE-UP AND TEASING THE SNAKES	*Unilabiate*	75 ft.	A	$11.25
5342	CARRYING OUT THE SNAKES	*Unilingue*	65 ft.	A	$9.75

Bathing.

5001	SUTRO BATHS, No. 2	*Tubage*	75 ft.	B	$6.00
5003	LURLINE BATHS	*Tuberin*	75 ft.	B	$6.00

Circular Panoramas.

We have just instituted a new departure in the recording of panoramic pictures. These new views we have entitled "Circular Panoramas," and list below several of these films which have just been photographed.

5137	CIRCULAR PANORAMA OF ATLANTIC CITY, N. J.	*Underdelve*	100 ft.	B	$12.00
5138	CIRCULAR PANORAMA OF MAUCH CHUNK, PENNA.	*Underditch*	75 ft.	B	$9.00
5275	PANORAMIC VIEW OF SWITCHBACK RAILROAD, MAUCH CHUNK	*Unglazing*	190 ft.	B	$22.80
5281	PANORAMIC VIEW OF NEW HAVEN, CONN.	*Unguessed*	75 ft.	B	$9.00

Class "B" 12 cents per foot.

5378 PANORAMIC VIEW FROM PITTSBURGH TO ALLEGHENY, PA.
Unitarisme 100 ft. B $12.00

5379 CIRCULAR PANORAMA OF JONES & LAUGHLIN'S STEEL WORKS, PITTSBURGH, PA.
Unitit 50 ft. B $6.00

5388 PANORAMIC VIEW OF LAS VIGAS CANAL, CITY OF MEXICO
Univoltain 105 ft. B $12.60

5388a do *Univoque* 50 ft. B $6.00

New York City.

5017 FIFTH AVENUE, NEW YORK CITY
Tuorlo 45 ft. B $5.40

5026 RUNAWAY IN THE PARK
Turbazdine 45 ft. B $5.40

5077 104th ST CURVE, NEW YORK ELEVATED RAILWAY *Unbowable* 140 ft. B $16.80

5099 BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE *Unclaimed* 150 ft. B $18.00

5109 PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY
Uncoach 100 ft. B $12.00

5370 NEW YORK CITY IN A BLIZZARD
Uninflamed 175 ft. B $21.00

5377 ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE *Unitable* 125 ft. B $15.00

5377a do *Unitively* 50 ft. B $6.00

5377b do *Univalve* 75 ft. B $9.00

5377c do *Univalvos* 100 ft. B $12.00

5679 WHITE WINGS ON REVIEW
Urachness 225 ft. B $27.00

5682 NEW YORK CITY GHETTO FISH MARKET
Uramilique 165 ft. B $19.80

5683 NEW YORK HARBOR POLICE BOAT "PATROL" CAPTURING PIRATES
Uramyles 125 ft. B $15.00

5684 NEW YORK CITY POLICE PARADE
Urane 390 ft. B $46.80

5684a do Pushing back Crowds and Mayor Low Presenting Medals
Uxantis 120 ft. B $14.40

5684b do Parade
Uxellum 270 ft. B $32.40

5686 SKYSCRAPERS OF NEW YORK CITY, FROM THE NORTH RIVER
Urameux 195 ft. B $23.40

5692 SIXTY-NINTH REGIMENT N. G., N. Y.
Uranopete 145 ft. B $17.40

5739 EMIGRANTS LANDING AT ELLIS ISLAND
Utriele 140 ft. B $16.80

Use Code for telegraphic orders.

5762	NEW YORK CALEDONIAN CLUB'S PARADE	*Uvolcare*	55 ft.	B	$6.60
5766	EAST SIDE URCHINS BATHING IN A FOUNTAIN	*Uxentum*	75 ft.	B	$9.00
5767	NEW YORK CITY, PUBLIC BATH	*Uxoreulis*	75 ft.	B	$9.00
5787	EAST RIVER NOVELTY	*Vacance*	90 ft.	B	$10.80
5789	MOVE ON	*Vacantivos*	100 ft.	B	$12.00
5808	OPENING OF THE NEW EAST RIVER BRIDGE	*Vadianos*	200 ft.	A	$30.00

Horses.

5019	BUFFALO HORSE MARKET	*Tupiriais*	45 ft.	B	$5.40
5032	RACE TRACK SCENE	*Umbesetzt*	50 ft.	B	$6.00
5125a	PARADE ON SPEEDWAY	*Unctuoso*	145 ft.	B	$17.40
5125	do	*Unctuosity*	50 ft.	B	$6.00
5316	TALLY HO DEPARTING FOR THE RACES	*Unhoused*	50 ft.	B	$6.00
5718	AFRICANDER WINNING THE SUBURBAN HANDICAP, 1903	*Uremicas*	100 ft.	B	$12.00
5524	HORSE RACING IN GERMANY	*Unprelated*	50 ft.	B	$6.00
5525	STEEPLECHASING AT THE BROOKLYN HANDICAP	*Unprepared*	50 ft.	B	$6.00

Automobiles.

5105	PARADE OF AUTOMOBILES	*Uncloaking*	110 ft.	B	$13.20
5105a	do	*Unclogged*	50 ft.	B	$6.00
5408	DR. LEWIS' AUTOMOBILE LEAVING LONDON FOR A TRIP AROUND THE WORLD	*Unkuendbar*	75 ft.	B	$9.00
5806	AUTOMOBILE RACE AT BALLYSHANNON, IRELAND	*Vaderschap*	50 ft.	B	$6.00
5883	AUTOMOBILE ASCENDING MT. SNOWDON	*Vainquais*	400 ft.	B	$48.00
5962	THE GORDON BENNETT AUTOMOBILE TRIALS, ISLE OF MAN	*Valkachtig*	215 ft.	B	$25.80

Bull Fights.

5654	NEW BULL FIGHT	*Upsending*	175 ft.	B	$21.00
5824	SPANISH BULL FIGHT	*Vagabundo*	325 ft.	B	$39.00

Use numbers for mail orders.

Winter Sports.

5033 COASTING *Umfliessen* 50 ft. A $7.50

5034 SNOWBALLING THE COASTERS *Umfloren* 50 ft. B $6.00

5178 ICE BOAT RACING AT RED BANK, N. J. *Undutiful* 100 ft. B $12.00

5233 HOCKEY MATCH ON THE ICE AT MONTREAL, CANADA *Ungefasst* 50 ft. B $6.00

5347 COASTING AT MONTMORENCY FALLS *Unimitable* 50 ft. B $6.00

5348 CROSS-COUNTRY RUNNING ON SNOW SHOES *Unimitte* 100 ft. B $12.00

5350 SKIING AT QUEBEC *Unimpaired* 60 ft. B $7.20

5351 TOBOGGANING, MONTREAL, CANADA *Unimplored* 200 ft. A $30.00

5351a do *Unimposed* 100 ft. A $15.00

5352 SKIING, MONTREAL, CANADA *Unimposing* 60 ft. B $7.20

5481 SKATE SAILING IN SWEDEN *Unpenitent* 90 ft. B $10.80

5485 SKIING, STOCKHOLM, SWEDEN *Unperjured* 50 ft. B $6.00

5498 SKATING IN STOCKHOLM *Unplagued* 75 ft. B $9.00

5499 ICE RACING IN STOCKHOLM *Unplanted* 45 ft. B $5.40

5819 ICE SKATING CENTRAL PARK, NEW YORK *Vafritiam* 100 ft. A $15.00

5859 ICE BOATING ON THE NORTH SHREWSBURY, RED BANK, N. J. *Vague* 100 ft. A $15.00

5871 SLEIGHING IN CENTRAL PARK, NEW YORK *Vahlis* 100 ft. A $15.00

Ice Harvesting Series.

5353 CUTTING AND CANALING ICE AT GROTON ICE FIELDS *Unimproved* 90 ft. B $13.50

5354 CIRCULAR PANORAMIC VIEW OF HOUSING ICE AT GROTON ICE FIELDS *Unincensed* 50 ft. B $6.00

5355 LOADING ICE ON CARS AT GROTON ICE FIELDS *Unindented* 100 ft. B $12.00

Full descriptions in Cat. No. 135 and Sup. No. 229.

Agricultural.

5024	FEEDING THE DOVES	*Turbaremos*	50 ft.	B	$6.00
5365	PRIZE GEESE AT NEWMAN'S POULTRY FARM	*Uninvolved*	60 ft.	B	$7.20
5380	DUCKS BATHING AT ALLENTOWN, PA. DUCK FARM	*Universaux*	50 ft.	B	$6.00
5547	CATTLE BATHING	*Unrefined*	45 ft.	B	$5.40
5565	ALLENTOWN DUCK FARM	*Unrivaled*	110 ft.	B	$13.20
5597	HARVESTING SCENE	*Unschlitt*	170 ft.	B	$20.40
5597a	do	*Unschooled*	50 ft.	B	$6.00
5597b	do	*Unschuld*	100 ft.	B	$12.00
5621	WHEAT HARVESTING MACHINES IN OPERATION	*Upcoileth*	125 ft.	B	$15.00
5779	BUSY BEES	*Vaarwater*	450 ft.	B	$54.00

Zoological Gardens.

5072	MR. AND MRS. CALIFF AT DINNER	*Unblamed*	45 ft.	B	$5.40
5285	EDUCATED CHIMPANZEE	*Unguinal*	115 ft.	B	$13.80
5389	FEEDING A BEAR AT A MENAGERIE	*Univoqueis*	50 ft.	B	$6.00
5704	SCENES AT THE ZOO	*Urbildlich*	150 ft.	B	$18.00
5724	LONDON ZOO	*Utile*	365 ft.	B	$43.80
5844	ZOOLOGICAL GARDEN	*Vadroville*	195 ft.	B	$23.40

Children.

5159	BABY'S MEAL	*Underpull*	75 ft.	B	$9.00
5246	WAGON LOAD OF BABIES	*Ungesucht*	50 ft.	B	$6.00
5376	EGG ROLLING AT THE WHITE HOUSE	*Unissant*	150 ft.	B	$18.00
5366a	do	Tossing Eggs *Unissons*	50 ft.	B	$6.00
5376b	do	Scrambling Eggs *Unisyllabo*	50 ft.	B	$6.00
5376c	do	Babies Rolling Eggs *Unrissimo*	50 ft.	B	$6.00

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3406	CHILDREN'S TEA PARTY	*Unkosten*	40 ft.	B	$4.80
3421	PEASANT CHILDREN AND THEIR ROCKING HORSE	*Unleavened*	40 ft.	B	$4.80
3466	CRYING FOR HIS BOTTLE	*Unoriginal*	50 ft.	B	$6.00
3754	BABY REVIEW	*Uvamico*	160 ft.	B	$19.20
3755	MAY POLE DANCE	*Uvate*	85 ft.	B	$10.20
3758	BABY CLASS AT LUNCH	*Uvcous*	115 ft.	B	$13.80
3773	HEAVENLY TWINS AT LUNCH	*Uxorium*	100 ft.	B	$12.00
3774	HEAVENLY TWINS AT ODDS	*Vaalbruin*	80 ft.	B	$9.60
3812	CHILDREN AND THE POULTRY	*Vacomar*	70 ft.	B	$8.40
3815	CHILDREN AND WHITE RATS	*Vadsig*	115 ft.	B	$13.80
3874	BABE AND DOG	*Valcando*	75 ft.	B	$9.00
3924	BABY AND PUPPIES	*Valetaille*	65 ft.	A	$9.75
3997	FOSTER PARENTS	*Vanitenses*	110 ft.	B	$13.20

Expositions.

Pan-American Exposition.

3236	CIRCULAR PANORAMA OF THE ESPLANADE WITH THE ELECTRIC TOWER IN THE BACKGROUND	*Ungehobelt*	175 ft.	B	$21.00
3237	OPENING OF THE PAN-AMERICAN EXPOSITION ON MAY 20, 1901	*Ungehofft*	130 ft.	B	$15.60
3238	CIRCULAR PANORAMA OF THE ELECTRIC TOWER AND POND	*Ungekannt*	90 ft.	B	$10.80
3240	A TRIP AROUND THE PAN-AMERICAN EXPOSITION	*Ungepruft*	625 ft.	A	$93.75
3240a	do	*Ungewalkt*	200 ft.	A	$30.00
3240b	do	*Ungewandt*	300 ft.	A	$45.00
3240c	do	*Ungewecht*	400 ft.	A	$60.00
3240d	do	*Ungewitter*	500 ft.	A	$75.00
3241	CIRCULAR PANORAMA OF THE ESPLANADE AND FORECOURT	*Ungerade*	50 ft.	B	$6.00

Class "A" 15 cents per foot.

5242 CIRCULAR PANORAMA OF THE MIDWAY
Ungern 95 ft. B $11.40

5286 ESQUIMAUX VILLAGE
Ungvineux 50 ft. B $6.00

5287 JAPANESE VILLAGE
Unguinoso 150 ft. B $18.00

5288 SCENE IN THE ESQUIMAUX VILLAGE
Unguladio 75 ft. B $9.00

5289 CIRCULAR PANORAMA OF THE ELECTRIC TOWER *Ungulata* 100 ft. B $12.00

5290 PAN-AMERICAN EXPOSITION BY NIGHT
Unhagata 75 ft. A $11.25

5291 PANORAMIC VIEW OF ESPLANADE BY NIGHT *Unhairing* 50 ft. B $6.00

5293 HORSE PARADE AT THE PAN-AMERICAN EXPOSITION
Unhallowed 140 ft. B $16.80

President McKinley at the Exposition.

5239 PANORAMIC VIEW OF THE TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT
Ungekocht 65 ft. A $9.75

5258 PRESIDENT McKINLEY REVIEWING TROOPS AT THE PAN-AMERICAN EXPOSITION *Ungloomed* 80 ft. A $12.00

5259 MOB OUTSIDE THE TEMPLE OF MUSIC AT THE PAN-AMERICAN EXPOSITION
Unglorify 70 ft. A $10.50

5265 THE PRESIDENT'S SPEECH AT THE PAN-AMERICAN EXPOSITION
Unheedful 75 ft. A $11.25

Charleston Exposition.

Charleston, S. C., June, 1902.

5390 PRESIDENT ROOSEVELT REVIEWING TROOPS AT THE CHARLESTON EXPOSITION *Unjealous* 125 ft. B $15.00

5391 CHARLESTON CHAIN GANG
Unjoins 45 ft. B $5.40

5392 MIDWAY, CHARLESTON EXPOSITION
Unjoyful 50 ft. B $6.00

5394 GOLDEN CHARIOTS
Unkemmed 50 ft. B $6.00

5395 MINIATURE RAILWAY, CHARLESTON EXPOSITION *Unkempt* 45 ft. B $5.40

Class "B" 12 cents per foot.

Paris Exposition.

7131a	PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING	*Undecide*	200 ft.	A	$30.00
7131	do Ascending	*Undeat*	130 ft.	A	$19.50
7132	PANORAMIC VIEW OF THE MOVING SIDEWALK, PARIS EXPOSITION	*Undecaying*	95 ft.	B	$11.40
7133	SCENES IN THE SWISS VILLAGE, PARIS EXPOSITION	*Undefy*	75 ft.	B	$9.00
7134	SWISS VILLAGE No. 2	*Undefying*	100 ft.	B	$12.00
7134a	do	*Undeluded*	50 ft.	B	$6.00
7134b	do	*Undelved*	50 ft.	B	$6.00
7135	PARIS EXPOSITION VIEWED FROM THE SEINE	*Undeniably*	370 ft.	B	$44.40
7135a	do	*Undeplored*	75 ft.	B	$9.00
7144	ARRIVAL OF TRAIN AT PARIS EXPOSITION	*Undergroan*	50 ft.	B	$6.00

Inaugurations.

McKinley's Inauguration.

7187	PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL	*Unedging*	120 ft.	B	$14.40

Coronations.

Coronation of their Majesties, King Edward VII. and Queen Alexandria of Great Britain.

7462	THE KING'S PROCESSION	*Unmeetly*	210 ft.	A	$31.50
7462a	do	*Unpromise*	200 ft.	A	$30.00
7462b	do	*Unprompted*	150 ft.	A	$22.50
7462c	do	*Unproposed*	100 ft.	A	$15.00
7463	THE KING AND QUEEN ARRIVING AT WESTMINSTER ABBEY	*Unmeetness*	300 ft.	A	$45.00
7463a	do	*Unprovide*	250 ft.	A	$37.50
7463b	do	*Unprovoked*	200 ft.	A	$30.00
7463c	do	*Unpublic*	150 ft.	A	$22.50
7463d	do	*Unpunctual*	100 ft.	A	$15.00
7464	THE KING AND QUEEN LEAVING WESTMINSTER ABBEY AFTER THE CROWNING	*Unmensch*	135 ft.	A	$20.25

Use Code for telegraphic orders.

5168 KING EDWARD VII. AND QUEEN ALEXANDRIA OF GREAT BRITAIN
Unowned 100 ft. A $15.00

5591 CARRYING THE CROWN INTO WESTMINSTER ABBEY
Unsauber 75 ft. A $11.25

5662 CORONATION PROCESSION PASSING UNDER THE CANADIAN ARCH
Upspring 150 ft. B $18.00

The Visit of Prince Henry of Prussia.

Illustrating the greatest international event of the twentieth century. Every film of Prince Henry is a headliner.

5343 PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING THE GERMAN EMBASSY *Unillusory* 200 ft. A $30.00

5344 ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT AT SHOOTERS ISLAND, N. Y. *Unilobe* 95 ft. A $14.25

5345 CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR"
Unilocular 300 ft. A $45.00

5367 SAILING OF THE "DEUTSCHLAND" WITH PRINCE HENRY ON BOARD
Unipaleole 100 ft. B $12.00

President McKinley's Funeral Ceremonies—Buffalo, Washington, Canton.

5257 PRESIDENT McKINLEY'S FUNERAL CORTEGE, BUFFALO, N. Y.
Unglimps 195 ft. A $29.25

5257a do *Unglued* 125 ft. A $18.75

5260 ARRIVAL OF THE FUNERAL CORTEGE AT THE CITY HALL, BUFFALO, N. Y.
Unglutted 65 ft. A $9.75

5261 PANORAMIC VIEW OF THE CROWD RUSHING FOR THE CITY HALL, BUFFALO TO VIEW THE BODY OF PRESIDENT McKINLEY *Ungnade* 50 ft. A $7.50

5262 THE MULTITUDE PASSING INTO THE CITY HALL
Ungnaedig 50 ft. A $7.50

5263a PRESIDENT McKINLEY'S FUNERAL CORTEGE, WASHINGTON, D. C.
Ungoddling 345 ft. A $51.75

5263 do Crowds at Capitol
Ungodlily 75 ft. A $11.25

5264 COMPLETE FUNERAL CORTEGE CANTON, O. *Ungodly* 675 ft. A $101.25

Use numbers for mail orders.

5265 FUNERAL TRAIN ARRIVING AT CANTON STATION *Ungored* 60 ft. A $9.00

5266 BODY LEAVING THE TRAIN AT CANTON, O. *Ungorgeous* 60 ft. A $9.00

5267 PRESIDENT ROOSEVELT AT CANTON STATION *Ungoverned* 85 ft. A $12.75

5268 CIRCULAR PANORAMA OF PRESIDENT McKINLEY'S HOUSE, CANTON, O. *Ungowned* 80 ft. A $12.00

5269 PRESIDENT McKINLEY'S BODY LEAVING THE HOUSE AND CHURCH *Ungowning* 175 ft. A $26.25

5270 FUNERAL CORTEGE ENTERING WEST-LAWN CEMETERY, CANTON, O. *Ungraceful* 175 ft. B $21.00

5279 THE MARTYRED PRESIDENTS—LINCOLN, GARFIELD, McKINLEY *Ungueltig* 65 ft. B $7.80

Secret Societies.

6005 PARADE MYSTIC SHRINERS, ATLANTIC CITY, N. J. *Vantagem* 115 ft. A $17.25

6006 OUTING MYSTIC SHRINERS, ATLANTIC CITY, N. J. *Vantaging* 145 ft. A $21.75

Miscellaneous.

5005 AMBULANCE CALL *Tudence* 50 ft. B $6.00

5009 MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY *Tumbaras* 45 ft. A $6.75

5010 CHICKEN THIEVES *Tumbaria* 45 ft. B $5.40

5043 THE AMERICAN FLAG *Umbaut* 50 ft. B $6.00

5120 FOX HUNT *Uncover* 125 ft. B $15.00

5192 FEEDING THE PIGEONS *Uneinigen* 40 ft. A $6.00

5198 CAPTURE OF THE BIDDLE BROTHERS *Unengaged* 125 ft. A $18.75

5256 SAMPSON-SCHLEY CONTROVERSY *Ungleiches* 200 ft. A $30.00

5310 DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN *Unboard* 150 ft. B $18.00

5312 ELECTROCUTION OF CZOLGOSZ *Unhonored* 175 ft. B $21.00

Full descriptions in Cat. No. 135 and Sup. No. 22.

5317	TROUBLE IN A BARNYARD				
		Unhumanized	50 ft.	B	$6.00
5337	THE NEW YEAR MUMMERS' PARADE AT PHILADELPHIA PA.				
		Uniformity	345 ft.	F	$41.40
5337a	do	*Unigemme*	50 ft.	B	$6.00
5337b	do	*Unigenous*	100 ft.	B	$12.00
5337c	do	*Uniglande*	150 ft.	B	$18.00
5837d	do	*Uniglume*	200 ft.	B	$24.00
5337e	do	*Unignati*	250 ft.	B	$30.00
5338f	do	*Unihaste*	300 ft.	B	$36.00
5349	ARRIVAL OF GOVERNOR-GENERAL LORD MINTO AT QUEBEC				
		Unimmortal	100 ft.	B	$12.00
5402	GREAT STAG HUNT				
		Unknotty	400 ft.	B	$48.00
5473	DEPARTURE OF THE BRIDE AND GROOM				
		Unpannels	60 ft.	B	$7.20
5495	AMPUTATING A LEG				
		Unpitiful	140 ft.	A	$21.00
5501	UNVEILING THE ROCHAMBEAU STATUE IN WASHINGTON, D. C.				
		Unpleasant	175 ft.	B	$21.00
5506	UNVEILING THE ROCHAMBEAU STATUE, WASHINGTON, D. C.				
		Unplucked	125 ft.	B	$15.00
5548	BATTLE ROYAL				
		Unregarded	75 ft.	B	$9.00
5562	ELECTROCUTION OF AN ELEPHANT				
		Unrespited	70 ft.	A	$10.50
5595	GRAVITY FOUNTAIN				
		Unscale	35 ft.	B	$4.20
5599	LOG-ROLLING CONTEST				
		Unscience	70 ft.	A	$10.50
5615	SANTOS DUMONT'S AIRSHIP				
		Upbray	100 ft.	A	$15.00
5620	FELLING AND SHIPPING HUGE TREES				
		Upclimbing	375 ft.	B	$45.00
5631	TRAINING THE HOUNDS				
		Upgrowth	80 ft.	B	$9.60
5653	THE GAMBLER'S CRIME				
		Upseekest	540 ft.	B	$64.80
5659	PRIZE WINNERS AT THE DOG SHOW				
		Upskip	160 ft.	B	$19.20
5660	THE LITTLE MATCH SELLER				
		Upspear	200 ft.	B	$24.00
5671	FIGHTING RAMS				
		Uptrace	40 ft.	B	$4.80
5703	COUNTY FAIR				
		Urbilder	150 ft.	B	$18.00

Titles and Films Copyrighted by Thomas A. Edison.

5706 PULLING AGAINST THE STREAM
Urbinates 50 ft. B $6.00

5725 DAYLIGHT BURGLARY
Utilidade 265 ft. B $31.80

5730 FOLLOWING THE HOUNDS
Utilissimo 95 ft. B $11.40

5736 FEEDING THE SPARROWS
Utopista 65 ft. B $7.80

5776 CHAMELEONS FEEDING
Vaandris 95 ft. B $11.40

5777 PUGILISTIC TOADS
Vaanleen 60 ft. B $7.20

5778 CHAMELEON CLIMBING
Vaarting 75 ft. B $9.00

5783 LAPLANDERS AND REINDEER
Vaatwerk 130 ft. B $15.60

5784 FLOOD SCENE IN PATERSON, N. J.
Vabulonico 110 ft. B $13.20

5785 ANCIENT AND HONOURABLE ARTILLERY OF LONDON ON PARADE
Vacabamos 130 ft. B $15.60

5786 THE ANCIENT AND HONOURABLES HOMEWARD BOUND
Vacamos 115 ft. B $13.80

5788 SAN FRANCISCO CHINESE FUNERAL
Vacanteria 90 ft. B $10.80

5793 THE LETTER THAT CAME TOO LATE
Vaccary 200 ft. B $24.00

5794 THE POACHERS
Vachellic 220 ft. B $26.40

5796 ELEPHANTS AT WORK
Vacuetto 300 ft. B $36.00

5797 FALLING CHIMNEY
Vacuidade 125 ft. B $15.00

5811 TRAGIC ELOPEMENT
Vadipedes 325 ft. B $39.00

5820 TRELOAR AND MISS MARSHALL PRIZE WINNERS AT PHYSICAL CULTURE SHOW MADISON SQUARE GARDEN
Vatrous 135 ft. A $20.25

5829 DOG AND RATS
Vagantes 95 ft. B $11.40

5840 DOGS PLAYING BUSH BALL
Vagem 50 ft. B $6.00

5841 PICKPOCKET
Vagheggino 295 ft. B $35.40

5876 HERDING POLO PONIES AND POLO GAME
Vaidode 275 ft. B $33.00

5878 HOMING PIGEONS
Vaillant 80 ft. B $9.60

5901 ROBBER OF THE DEAD
Valbruggen 100 ft. B $12.00

Class "A" 15 cents per foot.

5930a	CHEESE MITES *Vamhout*	150 ft.	B	$18.00
5930b	TOAD'S LUNCHEON *Vandrager*	70 ft.	B	8.40
5948	KIDNAPPED CHILD *Validados*	300 ft.	B	$36.00
5951	COSTER'S WEDDING *Vandaria*	275 ft.	B	$33.00
5959	WEARY WILLIE KIDNAPS A CHILD *Valises*	150 ft.	A	$22.50
5967	A PARISIENNE'S BED TIME *Valkennest*	110 ft.	B	$13.20
5969	THAT IMPUDENT FLEA *Valkeveer*	65 ft.	B	7.80
5984	CIRCUS ROMANCE *Vangsten*	535 ft.	B	$64.20
5985	DRIVEN FROM HOME *Vanguard*	385 ft.	B	$46.20
5987	COLLIERY DISASTER *Vanguejar*	470 ft.	B	$56.40
5992	BOYS WILL BE BOYS *Vanissimo*	200 ft.	B	$24.00
5999	ANNIE'S LOVE STORY *Vannette*	725 ft.	B	$87.00
6002	RUM VS. CHERRIES *Vanouds*	300 ft.	B	$36.00
6003	NEST ROBBERS *Vanquish*	155 ft.	B	$ 8.69

Class "B" 12 cents per foot.

SPECIAL NOTICE.

When ordering by telegraph or cable use code. When ordering by code be careful to spell out the code words exactly as they are printed. Wrong spelling causes confusion and delay in filling orders, and often necessitates telegraphing for further instructions. When ordering by mail use numbers.

TERMS.

Cash with order, or C. O. D. accompanied by a deposit of 25% to guarantee charges and delivery. No goods sent on approval.

BETTER FACILITIES.

Mr. Edison's latest discovery has made a complete revolution in our printing and developing departments. We now employ an entirely new process for making animated film subjects. The results surpass anything hitherto produced. The pictures when projected show great improvements both in clearness and definition.

FILM COLORING.

We have improved our coloring process both in quality and rapidity, and are now prepared to furnish in appropriate colors, all films that are suitable for coloring. It will take from one to two days for the coloring of 50 foot films; other lengths proportionately longer. All coloring is artistic hand work.

IMPORTANT ANNOUNCEMENT.

Class A Films	-	**15 Cents per Foot.**
Class B Films	-	**12 Cents per Foot.**

To counteract the effect of cheap films, duplicates, worthless subjects and short length films that are being offered in the market, we are listing our **Genuine Edison Films** in two classes. Some of our subjects cost us large sums of money to obtain, while others are procured at a nominal cost. The films of inexpensive subjects, have been listed as Class B at the net price of 12 cents per foot, while the films of more expensive subjects have been listed as Class A at the net price of 15 cents per foot. The quality of Class B films both as to material and workmanship is precisely the same as Class A. Prices are strictly net. There are no discounts.

EDISON PROJECTING KINETOSCOPES

EXHIBITION MODEL.

Price, $115.00.

Catalogue No. K 15000. Code word *Unforaile.*

Net weight complete, 71½ lbs.; without Rheostat 55½ lbs. gross weight, 100 lbs.; Dimensions when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case; 24½ x 12½ x 22 inches.

Exhibition Model without Take-up Device.

Price, $105.00

Catalogue No. K 15001. Code word *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.

Price, $105.00

Catalogue No. K 15002. Code word *Unfassbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.

Price, $90.00

Catalogue No. K 15003. Code word *Unfasslich.*

UNIVERSAL MODEL.

Price, $75.00.

Catalogue No. K 14500. Code word *Usable.*

Net weight, 45 lbs.; without Rheostat, 29 lbs. gross weight, 90 lbs.; Dimensions when set up ready for operation: Length 29 inches; width 11 inches; height 14 inches. Dimensions of packing case: 35 x 15 x 22 inches.

Universal Model Motion Picture Mechanism.

Price, $50.00

Catalogue No. K 14600. Code word *Usable.*

FORM NO. 267. 10-5-05.

EDISON FILM

POOR ALGY!

TRADE MARK

Thomas A. Edison

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Selling Agents: The Kinetograph Co., 41 E. 21st St., New York; Peter Bacigalupi, 786-788 Mission St., San Francisco, Cal.

POOR ALGY!

No. 6,190. **Code Vastezza.** **Length 315 ft.** **A $47.25**

The opening scené shows Algy and his best girl preparing a luncheon under a vine-covered tree on the bank of a brook in a beautiful meadow. Algy is sent for some water, while the young lady goes to gather some flowers.

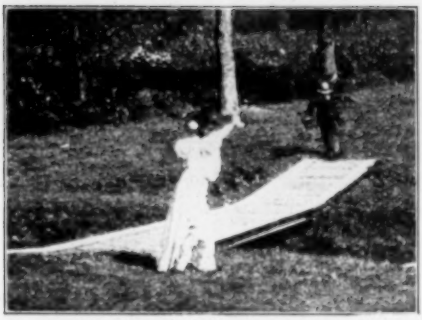
Presently a villainous looking tramp emerges from under the footbridge over the brook. He discovers the lunch basket and decamps with it.

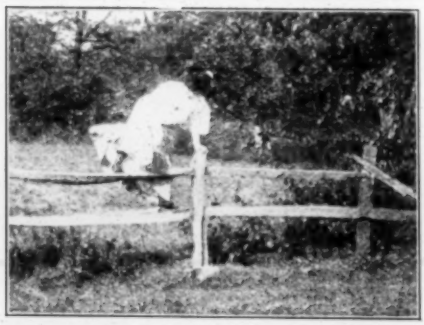
Algy's sweetheart returns, discovers the tramp making off with the basket, and calls Algy back, who returns in time to see the tramp disappearing into the woods. He calms her fears and boldly starts after the tramp.

The next scene shows Mr. Tramp comfortably seated in the woods, regaling himself with the luncheon. Algy appears and demands the basket, whereupon Mr. Tramp, with the aid of a club, persuades Algy to exchange hats and coats, and to retire with him behind some bushes to exchange the rest of his attire. Both soon return completely dressed in each others' clothes. Mr. Tramp now drives Algy away with his club.

Algy's sweetheart has been waiting his return. Soon she discovers a tramp approaching and starts to run. The tramp runs after her and chases her through a cornfield and over a rail fence.

Reaching a road she sees a man ahead. He is dressed in a very loud sweater and is evidently a pugilist training for a fight. She overtakes him and explains the situation. The prize fighter tells her "dere is nutin to it," and goes back after the tramp. He promptly knocks him down, kicks him a few times, and then carries him on his back to where the young lady has been watching the proceedings with much satisfaction. In spite of his black eye and dilapidated appearance she recognizes her "Algy," and then proceeds to roundly score her preserver.





LATEST FEATURE SUBJECTS.

CLASS A.

6098	The Ex-Convict	660 ft.
6116	The Kleptomaniac	670 ft.
6120	Seven Ages	415 ft.
6127	How Jones Lost His Roll	575 ft.
6133	The Burglar's Slide for Life	265 ft.
6136	On A Good Old 5c. Trolley Ride	545 ft.
6139	The Whole Damm Family and the Damm Dog	300 ft.
6140	Drills and Exercises School Ship St. Mary's (Sold in Separate Scenes)	605 ft.
6147	Raffles The Dog	635 ft.
6156	Stolen by Gypsies	845 ft.
6157	June's Birthday Party	700 ft.
6162	The Boarding School Girls	965 ft.
6166	Lucille Mulhall Roping and Tying a Steer	50 ft.
6167	Western "Bad Man" Shooting Up a Saloon	215 ft.
6168	Scenes and Incidents Russo-Japanese Peace Conference (Sold in Separate Scenes)	800 ft.
6181	The Little Train Robbery	725 ft.
6183	Great Buffalo Chase	135 ft.
6184	Lucille Mulhall and Trick Horse	155 ft.
6185	Starting on a Coyote Hunt	185 ft.
6187	The "White Caps"	835 ft.

LATEST HUMOROUS SUBJECTS.

CLASS A.

6192	Sneezing	25 ft
6193	Cigarette Fiend	30 ft.
6194	Cry Baby	30 ft.
6195	Chewing Gum	25 ft.
6198	Old Sweethearts	60 ft.
6199	Old Maid and Pet Cat	35 ft.
6202	Always a Gentleman	80 ft.
6203	Burglar and Vapor Bath	105 ft.
6204	Burglar and Bull Dog	55 ft.
6208	Girls and Moving Stairway	65 ft.
6209	Girls on the "Bumpety Bumps"	40 ft.
6210	Girls and "Barrel of Love"	75 ft.

FORM NO. 268. 10-24-05.

EDISON FILM

THE WATERMELON PATCH

TRADE MARK
Thomas A Edison

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Selling Agents: The Kinetograph Co., 41 E. 21st St., New York; Peter Bacigalupi, 786-788 Mission St., San Francisco, Cal.

THE WATERMELON PATCH

No. 6211. Code Vastwoelen. Length 725 ft. A $108.75

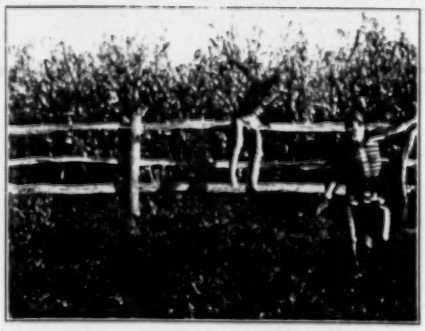
The opening scene shows a typical Southern watermelon patch with the customary scarecrow figures scattered among the vines. A number of darkies are seen sneaking through the vines and picking out the best melons. While thus engaged the scarecrows throw off their outer garments and appear as animated skeletons. They are soon discovered by two of the darkies, who are very much frightened and give the alarm. They all seize what melons they can lay their hands on and scamper off, with the skeletons in close pursuit.

In their haste to get away from the skeletons, one darkey falls and drops a melon, but does not stop to recover it.

The chase leads through fields and over fences with some of the "coons" still clutching their melons.

In order to avoid the risk of breaking the melons while climbing the fence they dexterously roll them under the lower rail and secure them again on reaching the other side.

Entering some woods the pillagers succeed in eluding their pursuers by hiding among the trees while the skeletons continue down the road. As soon as the skeletons have passed, the darkies sneak out and retrace their steps through the woods until they reach a cabin, where the parson and a number of friends and neighbors are gathered. To the music of banjos and bones all hands are making merry. When the picture was taken they were in the midst of a cake-walk, which was followed by buck and wing and other styles of negro dancing.



Suddenly the door is thrown open and in come the men with the melons, which are thrown on the floor, this being the quickest way of opening and serving them up. Benches and tables are then brought and the whole company sit down and proceed to enjoy the

melons as only Southern "coons" can. The next scene shows a close view of two boys who seem to think eating watermelon the only pleasure in life. Their actions are very realistic and the facial expressions most amusing.

We now revert to the scene in the woods where the melon thieves eluded the skeletons. The pursuers have warned the farmers, who appear with a pack of large bloodhounds and the dogs soon get on the scent, which leads up to a cabin. The farmers, who have been following the trail of the bloodhounds, now arrive and proceed to nail up all the doors and windows. One of them climbs up to the roof and places a large cover over the top of the chimney. It is evidently their plan to smoke the merrymakers out.

The next scene shows the interior of the cabin. They are still busy with the melons, but several get quite uneasy when they hear the nailing and boarding up of the house. The smoke is now seen settling around them and they are seized with violent fits of sneezing, and the entire company of merrymakers become thoroughly frightened.

They at once start an investigation and all hands make a mad rush to escape from the building, only to find themselves locked in. After numerous attempts a large negress is finally shoved head first through one of the windows. The closing scene shows the darkies coming out of the building in all manner of ways and each is given a parting remembrance by the farmers, in the shape of a kick or a clout over the head to vary the monotony.

All of the watermelon thieves are genuine negroes, and the action throughout the entire picture, as well as the photographic qualities, are all that can be desired. The picture will make a sure hit everywhere.

EDISON PROJECTING KINETOSCOPE.
EXHIBITION MODEL.

Price $115.00.

Catalogue No. K 15000. Code *Unfardle.*

Net weight, complete, 70 lbs.; without Rheostat, 55 lbs.; gross weight, 150 lbs. Dimensions when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Equipment.

Hand Power Mechanism in Quartered Oak Cabinet.
Reel Hanger with Re winding Crank, Gear and Reel Shaft with Pinion.
Take-up Device.
Two 10-inch Reels.
Large Base Board, with Clamp Casting complete.
Lamp House complete, with Lamp House Brackets.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 2 Objective Lens for motion pictures.
Stereopticon Attachment, including No. 2 A Objective Lens.
Knife Switch for Electric Current and connection from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current or 110-120 volts direct current.

Exhibition Model without Take-up Device.

Price $105.00.

Catalogue No. K 15001. Code *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.

Price $105.00.

Catalogue No. K 15002. Code *Unfässbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.

Price $90.00.

Catalogue No. K 15003. Code *Unfasslich.*

EDISON PROJECTING KINETOSCOPE.
UNIVERSAL MODEL.

Price $75.00.

Catalogue No. K 14500. Code *Usaba.*

Net weight, complete, 56 lbs.; without Rheostat, 41 lbs.; gross weight, 110 lbs. Dimensions when set up ready for operation: Length, 2 feet 5 inches; width, 11 inches; height, 14 inches. Dimensions of packing case: 36 x 15 x 22 inches.

Equipment.

Hand-Power Mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
Large Base Board, with Clamp Casting complete.
Lamp House complete.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objective, adapter for holding quarter size Objective and No. 1 A Objective Lens.
Knife Switch for Electric Current and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current or 110-120 volts direct current.

Universal Model Motion Picture Mechanism.

Price $50.00.

Catalogue No. K 14600. Code *Usable.*

Equipment.

Hand Power Mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8 inch Reels.
Two Spring Steel Belts for Driving Reels.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objective, and adapter for quarter size Objective, but without Objective Lens.

FORM NO. 269. 11-6-05.

EDISON FILM

THE MILLER'S DAUGHTER

TRADE MARK
Thomas A Edison

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THE MILLER'S DAUGHTER.

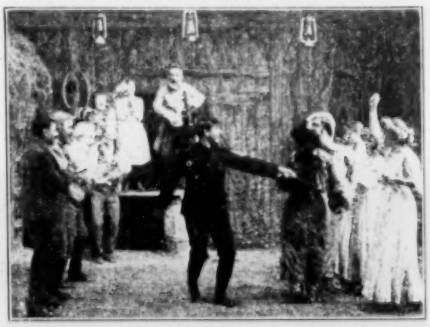
No. 6191. Code Vastgieten. Length 975 ft. A $146.25

The opening scene shows a river bank covered with a thick growth of wild roses. A young girl, whom we recognize as Hazel, the Miller's daughter, is gathering flowers. While thus engaged, a rough looking individual jumps from his hiding place in the underbrush and seizes her. She endeavors to avoid him, but he places himself in the way so that she cannot pass. She is now thoroughly alarmed. At this moment Arthur Carringford, an artist, who has been sketching close by, rushes to her aid, and after a fierce struggle, throws the scoundrel into the river. Hazel is full of gratitude toward her benefactor and thanks him for his gallantry.

The next scene is laid in a country meadow. A herd of cattle are grazing in the background. Hazel is sitting on a stone wall, admiring the flowers she has gathered. A smile of contentment is upon her face. Aaron Rodney, a plain and honest young farmer, approaches. It is evident that he loves her and he takes this opportunity to declare his love. She is unprepared for this and rejects his proposal.

The following scene shows Hazel posing for Arthur Carringford, who plainly shows his admiration for the beautiful girl. Unknown to Hazel he has a wife and daughter.

The next scene shows the interior of the miller's barn, where a dance is being held in honor of Hazel and her lover, Aaron Rodney. The old miller is among the guests, and a radiant smile lights up his face when he sees Hazel and her lover, upon whom the old man looks with high favor. This scene is very humorous.



Hazel and her artist lover, Carringford, are now seen riding through the woods on horseback. He dismounts to adjust her stirrup, which has become misplaced. The old miller suddenly appears, and seeing his daughter with

a man whom he despises, his anger knows no bounds, and he immediately orders him to leave and Hazel to return home.

The old miller's house is now shown; it is night. Hazel has consented to elope with Carringford. Two men on horses approach the house. The signal is given and Hazel soon appears. They quickly mount and ride away. The coloring effects in this picture are very fine.

The scene now changes to the exterior of Aaron Rodney's home. A carriage approaches the house and Carringford's wife alights and hurries up the walk. Aaron Rodney appears and she informs him of her husband's disappearance. He is greatly surprised, and they both drive over to the miller's house. Summoning the old man they explain their fears, and he, not knowing anything of the dark plot, is overcome with amazement, and bids them hasten to prevent the marriage.

The exterior of the minister's cottage is then shown. Hazel is waiting for the return of her lover who has gone for the parson. They soon return, and when the minister is about to pronounce them man and wife, they are startled by the sudden arrival of the artist's wife and daughter with Aaron Rodney. Carringford's wife produces her marriage certificate and openly denounces him.

The next scene shows Hazel returning to her father's home. The miller was glad of his daughter's seeming fondness for Aaron Rodney, and pleased to think of her as the future wife of so noble a man. When she forsook all for her new lover, the old man became furious with rage, and was in just such a mood when Hazel arrived. He showed no mercy, and ordered her away from the house.

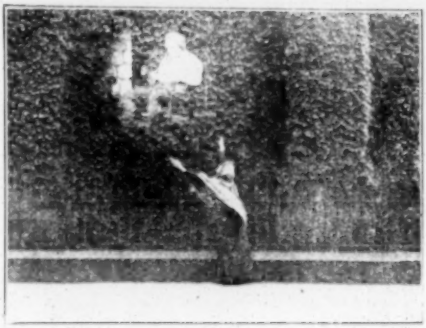
Hazel now realizes the full meaning of her disgrace. She is living in a very scantily furnished room and by taking in sewing manages to eke out a meagre living. Work has become scarce, and when the sewing machine agent calls

for his money she cannot pay. He takes the machine away.

We next see Hazel in the streets of a great city. She is thinly clad and wears a shawl over her head. She stumbles and falls to the sidewalk in front of a church. Looking up she sees a vision of her father in the vine-covered walls of the church. This gives her new hope and she determines to make one more effort for his forgiveness.

We now see the interior of the old home and Hazel peering through the lattice window. The old miller has aged and is almost blind. His wife assists him to a chair and then leaves the room as Hazel slips through the door. She falls at her father's feet, but he recognizes her voice and again orders her to leave the house.

The next is a beautiful winter scene showing a foot-bridge and waterfall in the background. Hazel is seen approaching. When she reaches the bridge she offers a last prayer and jumps into the rushing current beneath. Her scream of despair is heard by Aaron Rodney, her former lover. Without a moment's hesitation he removes his coat and leaps into the icy water, bringing Hazel to the surface just in time to save her life.



Two years have now elapsed, and the closing scene reverts to the interior of the old miller's home. Hazel and her husband, Aaron Rodney, enter with a little child, and her mother greets them all. The old miller then comes in and takes the baby on his knee and fondles it. Hazel then kneels by her father's side,—all is explained—forgiveness and a happy family reunion follow.

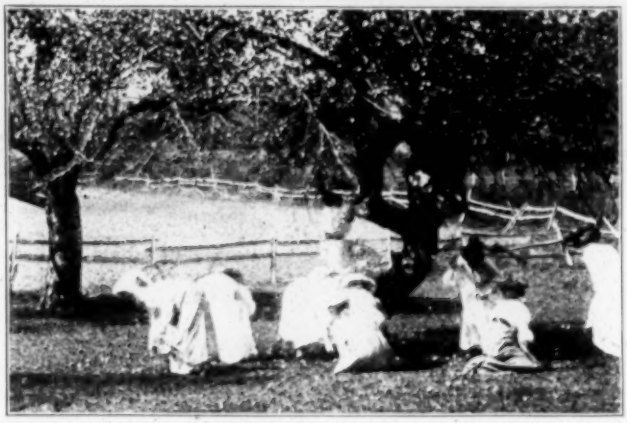
FORM NO. 270. 11-2-05.

EDISON FILM

DOWN ON THE FARM

TRADE MARK

Thomas A Edison



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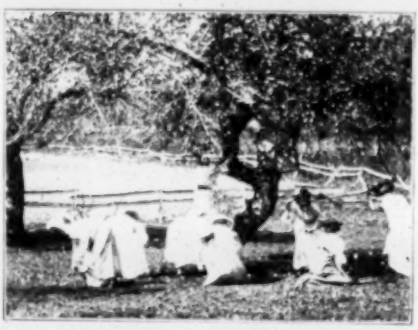
Selling Agents: The Kinetograph Co., 41 E. 21st St., New York; Peter Bacigalupi, 786-788 Mission St., San Francisco, Cal.

DOWN ON THE FARM.

No. 6214. Code Vaterarm. Length 440 ft. A $66.00

The opening picture shows a number of boarding school girls raiding an orchard. Some are gathering the apples in their skirts; while others are climbing up the trees and shaking and knocking down the fruit.



They are suddenly startled by shouts, and looking around, find that they have been discovered by the farmers, who have started on a run after the raiders. The girls in the tree scramble down, and all take to their heels, with the men in close pursuit.

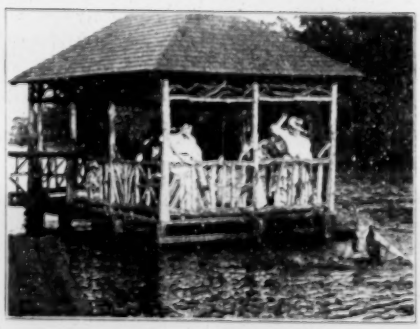
The chase is now on in earnest. Before going far the girls are obliged to climb a fence, which they accomplish in fairly good form. While running down a steep bank, one of the farmers stumbles and falls and quits the race.

The next obstacle is a very high gate, at the edge of some woods, which the girls clamber over with difficulty on account of their skirts. Another farmer is now disabled and gives up the chase.

The young ladies, though rather tired, quicken their pace along a country road and succeed in ridding themselves of another of their pursuers, who drops by the roadside.

They next enter a field and climb up on a haystack. By a photographic delusion the girls appear to slide to the top of the stack without assistance. When the lone farmer approaches they unmercifully pelt him with apples. He finally secures a ladder, but by the time he reaches the top of the stack the girls have slid down the other side, and he once more starts in pursuit.

Again running through the woods they reach a lake and wait in a pavilion. When the almost exhausted farmer comes up they grab him and throw him into the water. To add to his discomfort they again throw apples at him and he is glad enough to get away from his tormentors.



LATEST FEATURE SUBJECTS.

CLASS A.

6211	The Watermelon Patch	725 ft.
6191	The Miller's Daughter	975 ft.
6190	Poor Algy	315 ft.
6187	The "White Caps"	835 ft.
6185	Starting on a Coyote Hunt	185 ft.
6184	Lucille Mulhall and Trick Horse	155 ft.
6183	Great Buffalo Chase	135 ft.
6181	The Little Train Robbery	725 ft.
6168	Scenes and Incidents Russo-Japanese Peace Conference (Sold in Separate Scenes)	800 ft.
6167	Western "Bad Man" Shooting Up a Saloon	215 ft.
6166	Lucille Mulhall Roping and Tying a Steer	50 ft.
6162	The Boarding School Girls	965 ft.
6157	June's Birthday Party	700 ft.
6156	Stolen by Gypsies	845 ft.
6147	Raffles The Dog	635 ft.
6140	Drills and Exercises School Ship St. Mary's (Sold in Separate Scenes)	605 ft.
6139	The Whole Damm Family and the Damm Dog	300 ft.
6136	On A Good Old 5c. Trolley Ride	545 ft.
6133	The Burglar's Slide for Life	265 ft.
6127	How Jones Lost His Roll	575 ft.
6120	Seven Ages	415 ft.
6116	The Kleptomaniac	670 ft.
6098	The Ex-Convict	660 ft.

LATEST HUMOROUS SUBJECTS.

CLASS A.

6210	Girls and "Barrel of Love"	75 ft.
6209	Girls on the "Bumpety Bumps"	40 ft.
6208	Girls and Moving Stairway	65 ft.
6204	Burglar and Bull Dog	55 ft.
6203	Burglar and Vapor Bath	105 ft.
6202	Always a Gentleman	80 ft.
6199	Old Maid and Pet Cat	35 ft.
6198	Old Sweethearts	60 ft.
6195	Chewing Gum	25 ft.
6194	Cry Baby	30 ft.
6193	Cigarette Fiend	30 ft.
6192	Sneezing	25 ft

EDISON PROJECTING KINETOSCOPE.
EXHIBITION MODEL.

Price $115.00.

Catalogue No. K 15000. Code *Unfardle.*

Net weight, complete, 70 lbs.; without Rheostat, 55 lbs.; gross weight, 150 lbs. Dimensions when set up ready for operation: Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Equipment.

Hand Power Mechanism in Quartered Oak Cabinet.
Reel Hanger with Re winding Crank, Gear and Reel Shaft with Pinion.
Take-up Device.
Two 10-inch Reels.
Large Base Board, with Clamp Casting complete.
Lamp House complete, with Lamp House Brackets.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 2 Objective Lens for motion pictures.
Stereopticon Attachment, including No. 2 A Objective Lens.
Knife Switch for Electric Current and connection from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current or 110-120 volts direct current.

Exhibition Model without Take-up Device.

Price $105.00.

Catalogue No. K 15001. Code *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.

Price $105.00.

Catalogue No. K 15002. Code *Unfassbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.

Price $90.00.

Catalogue No. K 15003. Code *Unfasslich.*

EDISON PROJECTING KINETOSCOPE.
UNIVERSAL MODEL.

Price $75.00.

Catalogue No. K 14500. Code *Usaba.*

Net weight, complete, 56 lbs.; without Rheostat, 41 lbs.; gross weight, 110 lbs. Dimensions when set up ready for operation: Length, 2 feet 5 inches; width, 11 inches; height, 14 inches. Dimensions of packing case: 36 x 15 x 22 inches.

Equipment.

Hand Power Mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
Large Base Board, with Clamp Casting complete.
Lamp House complete.
Arc Lamp and Base.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Extra Quality Condensing Lens.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objective, adapter for holding quarter size Objective and No. 1 A Objective Lens.
Knife Switch for Electric Current and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current or 110-120 volts direct current.

Universal Model Motion Picture Mechanism.

Price $50.00.

Catalogue No. K 14600. Code *Usable.*

Equipment.

Hand Power Mechanism with Base Casting and Sliding Device.
Take-up Device and Reel Hanger.
Two 8-inch Reels.
Two Spring Steel Belts for Driving Reels.
No. 1 Objective Lens.
Stereopticon Attachment, including casting for holding half size Objective, and adapter for quarter size Objective, but without Objective Lens.

FORM NO. 272 11-15-05.

EDISON FILM

EVERYBODY WORKS BUT FATHER

COPYRIGHTED, NOVEMBER, 1905.

Another Comedy Hit—Strictly Up-to-Date. You'll Miss it if You Overlook This One.

The picture opens with a laughable "Jumble" Announcement—a new feature, exclusively Edison, mysterious and novel to a degree.

The first scene shows Mother and all the children hurriedly eating breakfast and rushing off to work. Mother calls Father repeatedly, but gets no reply. The next scene shows Father in bed. His slumbers are disturbed by a horrible dream. In his dream which appears as a vision, he is seen carrying the hod up a ladder. He gets into an argument with a bricklayer, who throws him off the scaffold and pelts him with bricks, which he tries to dodge. Suddenly he wakes and finds his wife standing beside his bed with a cup of coffee. The next scene shows Mother and Daughter working in the kitchen. Father enters with his shoes in his hand and sits down by the fire to smoke. Mother sends him out for wood. Father is next seen by the wood-pile, hiring a man to chop the wood, while he sits down and puts on a pair of blinders, so he cannot see the man work. Presently Mother comes along and the man shows her the big pile of wood he has chopped. Mother gives the man a glass of beer and carries the wood into the house. The next scene shows a carpet on a line. Father instead of beating it, crawls into it. Mother and Daughter now start in to beat the carpet and Father gets covered with dust and a good beating before they discover him. The final scene shows Father seated in a chair in the kitchen. Mother and Daughter are washing. Father's chair gets caught in some clothes in the wringer, and he is thrown to the floor and the entire contents of the wash tub pours over him, and he is almost smothered in the suds.

No. 6,221, Code Vaterlos, Length 350 ft. A $52.50.

TRADE MARK

Thomas A Edison

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FORM NO. 273 11-27-05. 25M.

EDISON FILM

THE TRAIN WRECKERS

TRADE MARK
Thomas A Edison

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FOREIGN DEPARTMENT
31 UNION SQUARE, NEW YORK, N. Y., U. S. A.
Cable Address: "Zymotic, New York"
Factory: Orange, N. J., U. S. A.

THE TRAIN WRECKERS

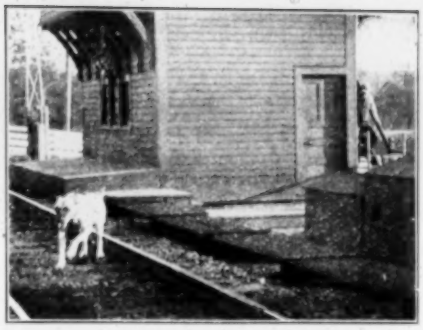
No. 6222. Code *Vaterloser.* Length 815 ft. A $122.25

The opening picture shows a beautiful stretch of wooded country. In the foreground is a neat little cottage, where an elderly man, who is switchman in a nearby railroad tower house, lives with his pretty daughter. The young girl appears on the porch and affectionately strokes a large mastiff lying on the stoop. Presently her lover, a locomotive engineer, approaches and the girl runs to meet him. He walks with her to the house and after a few minutes conversation continues on his way to work.

The next view shows the interior of the switch tower. The girl has just arrived with her father's dinner. He is busy setting the switches for a train which is seen approaching in the distance. When he has finished his dinner she takes the empty pail and starts for home. A short distance up the track she turns and waves to her father, who is watching from the tower window. The girl continues along the track, but on entering some woods suddenly comes upon a gang of roughly dressed men sitting on the ground and talking among themselves with great earnestness. Quickly stepping behind a nearby tree, she learns they are planning to wreck the next express train, and listening intently, hears the details of the whole plot. One of the gang, coming up from behind, discovers the girl, rushes up and seizes her before she has time to escape. The men then all gather around, gag her and bind her to a tree. They then hurry away and the camera follows them to a wild spot in a bend of the road, an ideal spot for carrying out their plot. Cross ties are placed on the track and the gang hide among the trees close by and wait for the train.

The scene now reverts to the woods where the girl was left bound to the tree. She is vainly struggling to free herself, and about giving up hope when

her pet dog appears. He succeeds in partly tearing away the ropes that hold her fast, and after a hard tussle she unties herself. Realizing that something must be done at once, she sends the dog off to warn her father. The dog runs through the woods to the switch tower and up the stairs to give the alarm. He soon returns, closely followed by the girl's father, who has understood the dog's dumb summons.

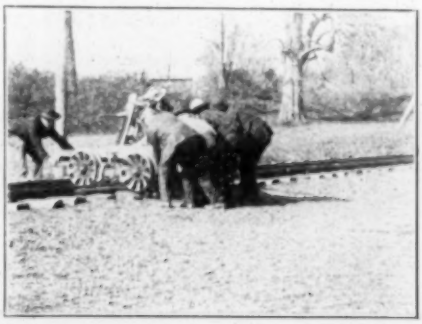


In the meantime the girl, although in a somewhat dazed condition, has picked up her dinner pail and reached the track before the arrival of the train. She is unable to drag the heavy timbers off the track. Seeing the smoke of the approaching train in the distance, she quickly removes her red petticoat and hurries up the track to flag the oncoming express. Her efforts are rewarded and the engineer brings his train to a stop within a few feet of the cross ties. The crew remove the ties from the track, and with the passengers gather round the girl and shower thanks and congratulations upon her. Everybody then boards the train, which starts off with all the passengers waving their hands and shouting farewells to the little heroine, who is seated on the ties beside the track. She soon starts for home, and after walking for some distance along the track she is about to turn into the path leading to the house, when one of the train wreckers sneaks up behind and knocks her senseless with a blackjack. The whole gang now appear, and, maddened by their fruitless attempt to wreck the train, place her body across the track with her head over the rail and leave her to her fate.

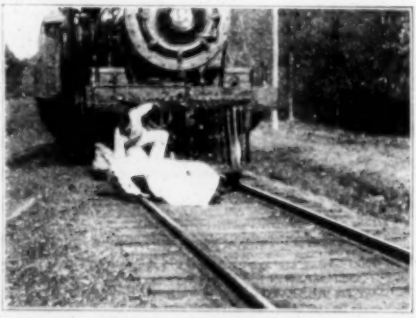
The next scene shows the gang arriving at a railroad tool house. Seizing a heavy timber they batter in the door and knock off the lock. They steal the section hand car, throw off the picks and shovels and place it on the track. The picture closes with the men escaping on the hand car.

The scene now returns to where the wreckers left the girl on the track. A

train is rapidly approaching, but the engineer, who is the girl's lover, notices something ahead on the track and leans far out of the cab window. Quickly jumping out of the engine cab, he hurries along the running board and climbs down on the pilot, while the train is rushing along at a tremendous speed. It does not seem possible that he can reach the pilot in time to save the girl's life, but just as she appears doomed to certain death he reaches down and lifts the unconscious girl from the track, while the train rushes madly on. The train is brought to a stop and the passengers rush out pell mell and aid in restoring the girl to consciousness. Her father now appears, and she gives him and the train crew the details of the assault. Uncoupling the engine, the train crew, with a number of volunteers, start off in pursuit of the desperadoes, while some of the passengers carry the girl into the car.



The wreckers on the hand car are now seen making all possible haste in their efforts to escape, but the engine is fast gaining on them. One of the crew is in a crouching position on the locomotive pilot keeping up a steady rain of shots at the fleeing men. The engine at last pulls up close on the hand car and a man to man duel commences. One by one the desperadoes fall, either killed or mortally wounded, until only one is left on the hand car. Jumping from the car he is brought down by a shot from one of the crew, but raising himself on his elbow his last shot kills the man who bravely stuck to his post on the engine pilot, while a volley from the remnant of the train crew puts him out of his misery.



FORM NO. 276. 12-12-05. 25M.

EDISON FILM

LIFE OF AN AMERICAN POLICEMAN

TRADE MARK

Thomas A Edison

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European Offices: 24-25 Sudufer, N. Berlin, Germany. 31 Rue du Quatre Septembre, Paris, France

SELLING AGENTS: The Kinetograph Co., 41 E. 21st St., New York. Peter Bacigalupi & Sons, 1113 Fillmore St., San Francisco, Cal.

Life of an American Policeman

No. 6223 Code Vatername (with Scene V) **Length 1000 ft. A $150.00**

No. 6223-A Code Vatero (with Scene VI) **Length 1000 ft. A $150.00**

To Our Customers and the Public:

These pictures were taken with the sanction and co-operation of the Police Commissioners of New York City, and all the policemen who took part in the pictures were members of the Metropolitan Police Department. The pictures are absolutely perfect as to detail, action and surroundings, and depict in the most realistic manner actual daily life and happenings. The pictures were first shown at the benefit entertainment for the Police Relief Fund, at the Grand Central Palace, New York City, December 5, 1905, and at a similar entertainment at Schwaben Hall, Brooklyn, N. Y., December 12, 1905, and subsequently at Proctor's Twenty-third Street, New York City, and they have caused a tremendous sensation everywhere.

The "River Tragedy" and the "Desperate Encounter Between Burglar and Police" are undoubtedly the most thrilling and realistic scenes. In order to give our customers a selection between these two scenes, as well as to keep the production within a reasonable length, we have decided to furnish this picture complete with either of the above scenes, as the customer may select, the length in each case for the entire production being 1,000 feet.

EDISON MAN'F'G CO.

SCENE I.—AT HOME.

The opening scene shows a policeman's home. He is at breakfast with his wife and three children. His young son is "playing cop" with his father's helmet and club. A hasty glance at the morning paper and a short smoke follow after breakfast. His wife then assists him with his coat, and after kissing them all good-bye he starts out for the station house.

SCENE II.—GOING ON DUTY.

The next picture shows the outside of a precinct headquarters. The heavy doors are flung open and the morning squad marches out of the building to their respective posts.

SCENE III.—LOST CHILD.

A little girl is seated on the stone steps of a city residence holding a little waif in her lap. She is trying to comfort the sobbing child. A policeman, who is patrolling his beat, comes along and inquires concerning the child, and gently takes her in his strong arms. On his way to the station house he stops at a fruit stand and buys her a banana.

SCENE IV.—STREET CROSSING.

A sturdy policeman stationed at a crowded crossing of a busy thoroughfare is regulating traffic and protecting

pedestrians from a continuous line of passing trolley cars and trucks.

SCENE V.—RIVER TRAGEDY.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would-be suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The surgeon jumps out and the work of resuscitating the unfortunate girl is begun. When partly revived she is placed in the ambulance and taken to the hospital.

SCENE VI.—DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE.

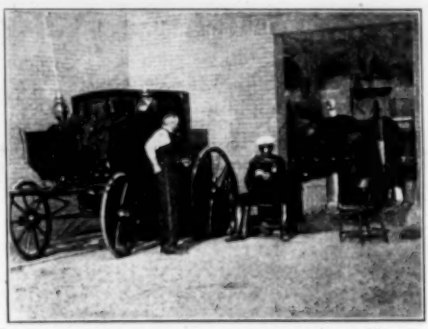
The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. An officer now dashes into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him to the sidewalk. A patrol wagon is now seen dashing up the street and backing up to the

sidewalk. The burglar is hustled in and driven off to the station house.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

SCENE VII.—RUNAWAY IN THE PARK.

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer.



SCENE VIII.—JOKE ON A ROUNDSMAN.

A mounted policeman rides up in front of a private stable, and after looking up and down the street dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman, who rides up and waits for him. The interior of the stable is now shown. The cop puts his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, resaddles him and riding back salutes the astonished roundsman. The latter accuses him of loafing while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one-horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing.

EDISON FILMS

PATENTED AUGUST 31ST, 1897

RE-ISSUED SEPT. 30TH, 1902 RE-ISSUED JAN. 12, 1904

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TRADE MARK

Thomas A. Edison

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Genuine Edison Films.

RUSSO-JAPANESE WAR.

5907 SKIRMISH BETWEEN RUSSIAN AND JAPANESE ADVANCE GUARDS.

The foreground shows a detachment of Japanese soldiers with a Gatling gun on top of a hill. The officer in command orders a drill. Just as the drill is finished a detachment of Russians is seen coming over an adjoining hill, and immediately an engagement takes place. The gun is run into position, but despite the heavy fire of the Japs, they are defeated by the Russians; the bombs thrown in their midst doing deadly work. The Russians are next seen capturing the gun and ammunition. They are soon surprised by a second detachment of Japanese and compelled to retreat. Very fine photographically.

Code *Valdria*. 565 Ft. $84.75

5908 BATTLE OF CHEMULPO BAY.

Shows the crew of a Japanese battleship working a gun during the engagement of Chemulpo Bay. The Russian cruiser "Variag," and gunboat "Koreitz," are seen coming out of the harbor. As soon as they appear in the open sea they are attacked by the Japanese fleet, and after receiving a fierce fire from the enemy's guns, they endeavor to return to port, but both sink before reaching the bay.

Code *Valdriamos*. 150 Ft. $22.50

5914 RUSSIAN INFANTRY, WARSAW.

A large band heads several companies of infantry on their way to the front. The soldiers swing their disengaged arms in unison, giving a very unique effect.

Code *Valentines*. 45 Ft. $6.75

6168 SCENES AND INCIDENTS, RUSSO-JAPANESE PEACE CONFERENCE, PORTSMOUTH, N. H.

The opening scene shows the Japanese and Russian Envoys departing from the foot of 23d street, East River, New York city, for Oyster Bay, Long Island. Baron Komura and Minister Takahira, of the Japanese party, and Mr. Witte and Baron Rosen, of the Russian party, are all readily recognized. The next scene shows the envoys arriving at Portsmouth Navy Yard, and being received by Admiral Mead. All of the distinguished guests are readily recognized. A street procession is followed by the arrival of the Envoys at the Court House. The final scene shows the Envoys leaving the Hotel Wentworth in automobiles for the first conference in the peace negotiations.

Sold complete or in separate scenes, as listed below.

Code *Vasquejar*. 800 Ft. $120.00

6168-A Do. Departure of Envoys for Oyster Bay, L. I.
Code *Vasquejara*. 210 Ft. $31.50

6168-B Do. Admiral Mead and Staff receiving Envoys, Portsmouth Navy Yard. Code *Vasquejarb*. 205 Ft. $30.75

6168-C Do. Procession. Code *Vasquejarc*. 150 Ft. $22.50

6168-D Do. Reception at Court House. Code *Vasquejard*. 115 Ft. $17.25

6168-E Do. Envoys leaving Hotel Wentworth.
Code *Vasquejare*. 120 Ft. $18.00

SCENES IN RUSSIA.

5909 FASHIONABLE DRIVING, PALACE QUAY, ST. PETERSBURG.

Secured on the Palace Quay, St. Petersburg, Russia. Shows a large number of peculiar vehicles. Code *Valederos*. 55 Ft. $8.25

5910 RELIGIOUS PROCESSION, MOSCOW.

One of the great holiday events in Moscow. The men march along in groups,

each group carrying a large banner mounted on four long poles. Immense crowds watch the parade. Code *Valedora*. 45 Ft. $6.75

5911 FLOWER PARADE, RACE COURSE, MOSCOW.

Shows Russian carriages of all kinds handsomely decorated with flowers and passing a reviewing stand. Code *Valedouro*. 45 Ft. $6.75

SCENES IN JAPAN.

5922 JAPANESE R. R. STATION SCENE, KANAGARVA, JAPAN.

Shows the arrival and departure of a Japanese train. As the train pulls into the station there is great excitement and bustle. The passengers alight from the cars and scurry away in all directions, while those going aboard run all along the platform looking for vacant compartments.
Code *Valeryle*. 85 Ft. $12.75

6021 FENCING CONTEST BETWEEN JAPANESE SOLDIERS, MANCHURIA.

In the foreground a Japanese cavalryman and infantryman are fencing with heavy, long clubs shaped like a gun. The contest is watched by a number of Japanese army officers. The combatants aim to disarm each other and hammer and pound each other relentlessly. Code *Vaporatore*. 100 Ft. $15.00

6022 JAPANESE WARRIORS IN ANCIENT BATTLE SCENE.

Two bands of Japanese soldiers, dressed in the costumes of their forefathers, charge each other with clubs and spears and engage in a hand-to-hand conflict. The fight is a fierce one and the combatants hold their ground until one of the bands is annihilated. The victors then wave their flags and hurry forward to again engage the enemy. Code *Vaporisons*. 70 Ft. $10.50

SCENES IN CHINA.

5163 BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS.

The opening scene shows the battleships manœuvering for position. They finally draw up in line and commence firing on the shore batteries. Immense volumes of smoke arise from the fleet and from the distant shore. Shots fall thickly among the vessels and immense bodies of water are thrown up by the exploding mines. Very exciting. Code *Undig*. 100 Ft. $15.00

5164 STREET SCENE, PEKIN.

Taken in front of the Legation. Shows British police dispersing a crowd of unruly Chinamen. Code *Undignity*. 50 Ft. $7.50

5165 SCENE, LEGATION STREET, SHANGHAI.

Shows a number of Europeans and Americans driving down a thoroughfare in native rickshaws and wheelbarrows. Code *Undigress*. 50 Ft. $7.50

5915 AFTER THE SIEGE, TIEN TSIN, NATIVE CITY, CHINA.

Shows a large number of rickshaw men returning with their peculiar carts to the city along a very rough road. (Taken on the outskirts of Tien Tsin.)
Code *Valentona*. 45 Ft. $6.75

5916 MUDDY STREET, TIEN TSIN, CHINA.

Mud everywhere. Drivers of Chinese carts run them on the sidewalks to avoid sinking in the soft earth. Code *Valentulo*. 50 Ft. $7.50

5917 CAMEL CARAVAN, PEKIN.

One of the muddiest and roughest streets in Pekin. Heavily laden camels pass in line, and numerous donkeys hitched to peculiar Chinese vehicles.
Code *Valentuomo*. 40 Ft. $6.00

5919 COAL CARRIERS, CHEFOO, CHINA.

Shows a large number of coolies carrying baskets of coal from the coal dumps to the wharves. Code *Valeriana*. 45 Ft. $6.75

SCENES IN THE ORIENT.

5050 **KANAKAS DIVING FOR MONEY.**

The diving boys at Honolulu are always on the lookout for the tourist's spare change. Shows them splashing in the water at the end of a wharf.

Code *Umspielen.* 50 Ft. $6.00

5913 **PANORAMA, R. R. STATION, SEOUL, KOREA, FROM DEPARTING TRAIN.**

Shows a railroad station and a number of natives watching a departing train and waving at the passengers. Code *Valencing.* 45 Ft. $6.75

SCENES IN ITALY.

5396 **MOONLIGHT, LAKE MAGGIORE, ITALY.**

Something never before attempted in motion picture photography, and it has proved successful beyond expectation. The beautiful ripple of the water and the glitter of the moonlight makes a picture desired by every exhibitor. The picture is so realistic that one can almost hear the happy voices of the people in the passing gondolas. Photographically perfect.

Code *Unkenntnis.* 65 Ft. $7.80

SCENES IN ENGLAND.

5142 **PICCADILLY CIRCUS, LONDON, ENGLAND.**

A typical London street scene full of action from start to finish, showing a famous Piccadilly Circus at one of its busiest hours, crowded with carriages, omnibuses and pedestrians. A most interesting subject.

Code *Underdoses.* 60 Ft. $7.20

5143 **ROYAL EXCHANGE, LONDON, ENGLAND.**

Shows the statue of Wellington in the background, looking toward old Broad street. The busiest street crossing in the world.

Code *Underfeed.* 75 Ft. $9.00

SCENES FROM EUROPEAN TRAVEL.

5541 **PANORAMIC VIEW, STREETS OF PARIS, FRANCE.**

A very fine circular panorama giving a most comprehensive view of Parisian streets and thoroughfares. A fine view of St. Michael's Bridge, and Notre Dame Cathedral is shown. Passing omnibuses, double deck electric and horse cars, and a fine avenue crowded with pedestrians and vehicles add great interest to the scene. A typical Paris picture, carefully planned, and giving a better idea of the city in one scene than a dozen street scenes made under old methods of animated photography. Code *Unreceived.* 120 Ft. $18.00

5590 **PANORAMA AND BATHING SCENE, OSTEND, BELGIUM.**

A typical Continental bathing resort, known as the finest watering place in Europe. Shows the entire promenade and beach, and hundreds of bathing machines being driven in and out of the water, and finally the famous Kursaal, one of the best known gambling Casinos on the Continent. Photographically perfect. Code *Unsapped.* 150 Ft. $22.50

5647 **PANORAMIC VIEW, MONTE CARLO, MONACO.**

Taken from the balcony of the Hotel de Paris, almost opposite the famous Monte Carlo Casino, known throughout the world as the greatest gambling resort in existence. Shows the beautiful palm gardens and many of the grand buildings. The picture ends by showing the grand entrance to the Casino. Many people are seen entering and leaving the building. Very fine photographically.

Code *Upraising.* 115 Ft. $17.25

5923 **CHUTES OF IMAHA, FINLAND.**

One of the finest pictures ever secured of a rapid running stream. This stream of water runs from a high section of ground, between rocks which tower high

up in the air. The spray effects are very fine. Code *Valerylene*. 45 Ft. $6.75

5926 **EASTER FLOWER PARADE, BOIS DE BOLOGNE, PARIS.**

Shows a large number of carriages gaily decorated with flowers.
Code *Valetudini*. 120 Ft. $18.00

HAMBURG-AMERICAN LINE SERIES.

The Steamship "Deutschland," of the Hamburg-American Line, is one of the finest and fastest ocean greyhounds afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American Line, secured the following excellent ocean scenes:

5397 **S. S. "DEUTSCHLAND" LEAVING HER DOCK, HOBOKEN, N. J.**

A fine picture taken from the forward bridge of the "Deutschland" as she backs away from her pier. The bow of the ship is crowded with steerage passengers waving to their friends on the wharf. Thousands of people are congregated on the fine pier of the Hamburg-American line, waving farewell to friends on the ship. Numerous tugboats and river craft are gathered around the great vessel, making an interesting marine view. Code *Unklarheit*. 50 Ft. $6.00

5398 **S. S. "DEUTSCHLAND" IN A STORM.**

One of the most interesting storm pictures ever presented. Gives a fine illustration of this great ocean steamship ploughing through a heavy sea. Shows the the entire ship from stem to stern, and the mighty billows dashing against the ship and falling harmlessly away. Code *Unknelled*. 65 Ft. $7.80

5399 **SHUFFLEBOARD ON S. S. "DEUTSCHLAND."**

A fine picture illustrating one of the many pleasures afforded passengers on Hamburg-American line ships. A number of ladies and gentlemen are engaged in the game of shuffleboard. A perfectly clear picture of one of the most popular games indulged in on board ship. Code *Unknit*. 70 Ft. $8.40

5400 **S. S. "DEUTSCHLAND" IN A HEAVY SEA.**

A fine picture showing the big ship laboring in a heavy sea, and one of the passengers standing on the upper deck, enjoying the great sight.
Code *Unknitted*. 20 Ft. $2.40

Scenes Taken on the Midwinter Cruise of the S. S. "Prinzessin Victoria Luise" of the Hamburg-American Line.

5622 **NATIVE WOMEN COALING A SHIP, ST. THOMAS, D. W. I.**

Women natives of the Danish West Indies are coaling ship with baskets of coal which they carry on their heads. They walk up a long gang plank and dump their loads into a coal chute on the side of the ship. Taken very close and shows the women to good advantage. Code *Upcrest*. 85 Ft. $10.20

5641 **WEST INDIAN GIRLS IN NATIVE DANCE.**

Five St. Thomas belles dancing their native dance the "She-She," in a beautiful garden full of tropical plants. Very interesting.
Code *Uplandish*. 65 Ft. $7.80

5642 **NATIVE WOMAN WASHING NEGRO BABY, NASSAU, BAHAMA ISLANDS.**

A negro woman is washing her three-year-old boy in a tub of water. The child seems to enjoy it until he gets some soapsuds in his eyes, when he makes some very comical facial expressions. Background shows a typical native yard and hut. Code *Uplift*. 70 Ft. $8.40

5643 **PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE," SANDY HOOK, N. J.**

Shows a pilot climbing over the rail and down a rope ladder. A rowboat, pulled by two men, comes alongside. The pilot jumps in and they pull away.
Code *Uplifting*. 60 Ft. $7.20

5644 COALING A SHIP AND SCRAMBLING FOR MONEY, ST. THOMAS, D. W. I.

Panoramic view of the coal docks with a ship in the background. Shows tourists throwing money on the dock, and a large crowd of men and women fighting like mad for it. Shows between 200 and 300 women coaling a ship.
Code *Uplocks*. 110 Ft. $13.20

5645 WHARF SCENE AND NATIVES SWIMMING, ST. THOMAS, D. W. I.

Coal dock scene at Charlotte Amelia, St. Thomas. Tourists are amusing themselves by throwing money to the negro boys, who jump from the dock into the water and fight among themselves, diving to the depth of 25 and 30 feet for the coins. Code *Upmost*. 55 Ft. $6.60

5646 TOURISTS PLAYING SHUFFLEBOARD, S. S. "PRINZESSIN VICTORIA LUISE."

A party of tourists playing shuffleboard and throwing rings on the sun-deck of the "Prinzessin Victoria Luise." The players have a hard time on account of the heavy sea. A steward, who is waiting on the players, slides across the deck on his hands and knees, much to the amusement of the passengers.
Code *Upogebies*. 60 Ft. $7.20

Scenes Taken on the Winter Cruise of the S. S. "Auguste Victoria" of the Hamburg-American Line, Leaving New York, February 3, 1903.

The following pictures were taken by our artists at various points of interest, and we are greatly indebted to the officials of the Hamburg-American Line for courtesies and facilities extended to us.

5686-A EGYPTIAN BOYS IN SWIMMING RACE.

Shows a large number of native boys running down a hill at full speed and jumping into a river, each one bent on winning the race. The winners are then lined up to receive the prizes. Full of comedy. Code *Urangrafo*. 70 Ft. $8.40

5688 FEEDING PIGEONS IN FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY.

A pretty scene showing a party of ladies and gentlemen feeding a large number of tame pigeons, which eat corn from their hands and show no sign of fear.
Code *Urankalk*. 60 Ft. $7.20

5689 EGYPTIAN FAKIR WITH DANCING MONKEY.

The fakir with his trick monkey is seated on the pavement in a street in Cairo He plays a tom-tom, while the monkey dances the couchee-couchee. The movements of the monkey are very comical. Code *Uranlage*. 110 Ft. $13.20

5690 EATING MACARONI, STREETS OF NAPLES, ITALY.

Full of comedy. Men and boys are eating steaming dishes of macaroni.
Code *Uranodon*. 80 Ft. $9.60

5694 WASHING CLOTHES, SICILY.

A delightful picture full of typical interest. Sicilian women and children are washing in a brook. Code *Uranoscopy*. 55 Ft. $6.60

5695 PANORAMA, TIVOLI, ITALY, SHOWING SEVEN FALLS.

One of the most picturesque and oldest towns in Italy. Shows the town, which is situated on a high hill covered with olive trees, and a fine view of the Seven Falls. Code *Uranous*. 50 Ft. $6.00

5696 FORDING RIVER NILE ON DONKEYS.

The donkeys start down a steep bank with naked Egyptian boys on their backs. At the edge of the river the fun begins. Natives rush down the bank and try to push the stubborn brutes into the water. Donkeys fall into the water, carrying their riders with them. Code *Uranoxyd*. 170 Ft. $20.40

5697 JERUSALEM'S BUSIEST STREET.

An interesting scene taken in Jerusalem's busiest street. Shows the natives

in picturesque costumes going in all directions, and a caravan of camels on the road to Mt. Zion in the distance. Code *Urbanorum*. 70 Ft. $8.40

5698 ARABIAN JEWISH DANCE.

A weird dance taken at Beyrouth, Syria, showing Arabs, decked with picturesque costumes. Sure to prove interesting. Code *Urbaren*. 85 Ft. $10.20

5699 PANORAMIC VIEW, EGYPTIAN CATTLE MARKET.

Shows the section of the market where live stock is sold. Camels, cattle and donkeys are so huddled together that it is difficult for them to move. Code *Urbicapus*. 155 Ft. $18.60

RAILWAY SERIES.

MEXICAN CENTRAL RAILWAY SERIES.

The open-sesame of a General Manager's pass issued to Mr. Edison's photographers has enabled us to lay before the public views taken in the heart of our great Sister Republic.

5035 MEXICAN RURALES CHARGE.

Magnificent action is displayed by this troop of Mexican cavalry. They approach at full speed, with drawn sabres, wheel rapidly, and charge in the opposite direction. Code *Umfrage*. 55 Ft. $6.60

5036 MARKET SCENE, CITY OF MEXICO.

A motley crowd of Mexicans and Indians coming and going in the market place, carrying sugar cane, pottery and sweet potatoes. Code *Umfrieden*. 50 Ft. $6.00

ATCHISON, TOPEKA & SANTA FE RAILWAY SERIES.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist:

5037 OSTRICHES FEEDING.

Nothing from a cobblestone to a kernel of corn seems to escape these giant birds. Their plumage shows up sharp and clear. Code *Umgraben*. 50 Ft. $6.00

5037-A OSTRICHES RUNNING.

Shows the entire flock running around the corral with great strides and outstretched wings. Code *Umgrenzen*. 50 Ft. $6.00

5038 DOGS PLAYING IN THE SURF.

Taken at Hotel de Coronado, San Diego, Cal. A pug dog, several terriers, a water spaniel and a great St. Bernard dash into the water, and retrieve sticks. Code *Umgurten*. 50 Ft. $6.00

5039 CALIFORNIA LIMITED, A., T. & S. F. R. R.

Taken on "Lucky Baldwin's ranch, Santa Anita, Cal. Shows an engine and five cars approaching from a distance. Code *Umhaben*. 45 Ft. $5.40

NORTHERN PACIFIC RAILWAY SERIES.

The following pictures were taken by our artists at various points on the Northern Pacific Railway. We are greatly indebted to its officials, who afforded us every opportunity in their power to obtain these splendid views.

5121 WHITE HORSE RAPIDS.

Many daring and venturesome miners have lost their lives in attempting to shoot these rapids. Shows a party of miners in a boat, making their way over one of the very roughest spots. As they are tossed about by the mad current

the waves and spray dash high into the air and at times entirely envelop the gold seekers. A very realistic and exciting picture. Code *Uncovered*. 50 Ft. $7.50

5136 FAST MAIL, NORTHERN PACIFIC RAILROAD.

Shows a twelve-car train dashing along at high speed. It is first seen approaching in the distance and then passing. The waving grass along the side of the track, the black smoke, and the clouds of dust that follow, make very vivid effects. Code *Underact*. 50 Ft. $6.00

ROCKY MOUNTAIN PANORAMIC R. R. SERIES.

One of our staff photographers having completed a trip through the Dominion of Canada, via the Canadian Pacific Railway, we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest.

5209 ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MOUNT HECTOR.

A special train equipped by the Canadian Pacific Railway to the Duke and Duchess of York and the royal party from Montreal to Vancouver. It is made up of ten coaches and five heavy mountain climbing engines.
Code *Unenvious*. 80 Ft. $12.00

5210 PANORAMIC VIEW, KICKING HORSE CANON.

One of the grandest pieces of scenery in the West on the line of the Canadian Pacific Railway. Code *Unequable*. 195 Ft. $29.25

5211 PANORAMIC VIEW, ALBERT CANON.

Taken in the Albert Canon on the line of the Canadian Pacific Railway. One of the finest views in the Rocky Mountains. Code *Unequal*. 175 Ft. $26.25

5212 PANORAMIC VIEW, LOWER KICKING HORSE CANON.

Taken from the front of a locomotive on the Canadian Pacific Railway, running through this marvelous scenery at a high rate of speed.
Code *Unequalled*. 185 Ft. $27.75

5213 PANORAMIC VIEW, UPPER KICKING HORSE CANON.

Taken at Glenochole and Golden, the commencing point of the picturesque part of the Ottertail Group of mountains on the Canadian Pacific Railway.
Code *Unequity*. 190 Ft. $28.50

5214 PANORAMIC VIEW, LOWER KICKING HORSE VALLEY.

One of the most interesting and thrilling Rocky Mountain panoramic scenes. The audience imagines while they are being carried along with the picture that the train will topple over into the valley thousands of feet below.
Code *Unerlaubt*. 195 Ft. $29.25

5215 PANORAMIC VIEW NEAR MT. GOLDEN, CANADIAN PACIFIC R. R.

Taken near Mt. Golden. Will please all lovers of scenery. One minute you are running straight towards the mountain of rock, and when you expect to be dashed into it you suddenly turn and skirt the side of the mountain over trestles and bridges, and finally stop where you see Mt. Hector in the distance. A most exciting ride on an engine on the Canadian Pacific Railway, and a most beautiful panoramic view. Code *Unermuedet*. 170 Ft. $25.50

5217 PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C.

Shows numerous picturesque scenes taken in the most mountainous portion of the entire Canadian Pacific Railway system. Code *Unerring*. 185 Ft. $27.75

TRAINS.

5086 RIDE THROUGH PACK SADDLE MOUNTAINS, PENNA. R. R.

Taken from the front platform of a "special" furnished through the courtesy of the Pennsylvania R. R. Co. Shows a beautiful panoramic view of ever changing interest. First a straight track, fine roadbed and long vista of tele-

graph poles. Suddenly the road curves towards the mountainside. On one hand a study in foliage; on the other a deep ravine, with a fringe of far-off blue mountains in the background. A block signal tower comes into momentary sight, as the train whizzes along, past track walkers and a gang of section hands.
Code *Unburdened*. 140 Ft. $16.80

5087 PANORAMIC VIEW, HORSESHOE CURVE, PENNA. R. R.

On the right a river is lost to view as the track curves towards the hills. Then a straightaway thousand yards, as the train approaches a cleft in the hills. On the left a giant steam shovel and scores of gravel cars. Then into a rock cut, and out again. For a short moment the rails glisten like shining ribbons. Another slight curve and a broad valley greets us. Kittanning Point on the right and far away up in the hills the Altoona reservoir. Under a bridge, past a signal tower, and a broad expanse of meadow and forest, bathed in sunshine.
Code *Unburiable*. 140 Ft. $16.80

5088 RUNNING THROUGH GALLITZEN TUNNEL, PENNA. R. R.

We overtake a freight train as we approach the tunnel. The track curves and we see a cavern in the hillside. An eyewink and we're in the tunnel. As we become accustomed to the gloom, we see an EYE far ahead; a half-closed eye, growing larger and larger as we approach. It glistens on the converging rails; it grows larger; it grows brighter. We see a delicate picture outlined in that tiny space; a picture of a station, a tower, bright trees, shining meadows; and suddenly we're right in the midst of those tree-clad slopes which make famous the scenery along the Pennsylvania Railroad.
Code *Unburning*. 140 Ft. $16.80

5335 PIONEER LIMITED.

In this picture we present as fine a train scene as has ever been photographed; a picture of the day express which runs between Chicago, St. Paul and Minneapolis on the C., M. & St. P. Ry. When the scene opens the train is at a distance of considerably over a mile and appears not much larger than a mere speck on the screen. It gradually grows in size until the volumes of smoke that are sent twirling into the air are plainly seen. The train approaches, as it were, straight into the audience, and rushes by at a speed of sixty miles an hour, making a very realistic scene. Photographically perfect. This train is considered by many to be the finest and fastest in the United States.
Code *Uniformaba*. 50 Ft. $6.60

5356 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY RAILROAD.

One of the most realistic train pictures ever offered. Taken on the Auburn division of the Lehigh Valley Railroad, and shows one of the company's largest rotary snowplows, propelled by three powerful engines, plowing through an immense drift of snow. Code *Uninervado*. 175 Ft. $26.25

5357 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY RAILROAD No. 2.

Code *Uninerve*. 100 Ft. $15.00

5387 NEW "SUNSET LIMITED."

Taken on the Southern Pacific R. R., just outside of Beaumont, Texas. The picture begins when the train is at a distance of over a mile. Fine smoke effects are introduced as the train thunders down the track. The train comes straight at the audience, and it seems as if it would run right into the front row of seats, until it strikes a curve, changes its direction, and passes on at a high rate of speed, giving a side view of the engine and cars. A very fine picture of the finest train between Chicago and California. Code *Univoco*. 50 Ft. $6.00

5678 LEHIGH VALLEY BLACK DIAMOND EXPRESS.

Taken on the Lehigh Valley R. R., near Towanda, Pa., in a beautiful valley along the Susquehanna River. The train is seen approaching at a speed of seventy miles an hour. As it draws near, the engine whistle warns some section hands who are working in the foreground. Just as she passes another train dashes by in the opposite direction. Code *Upwhirling*. 75 Ft. $9.00

5716 MINIATURE RAILWAY, WILMINGTON SPRINGS, DEL.

Shows a large party of children riding on a miniature railway. The young engineer brings the train to a standstill, and after a short stop, the train starts with all the children waving. Very pretty. Code *Ureltern.* 75 Ft. $9.00

5768 ROMANCE OF THE RAIL.

This subject was taken on the lines of the Delaware, Lackawanna & Western Railroad, and we are indebted to the officials of the road for facilities courteously furnished while making the picture.

A series of novel and amusing railroad scenes shows an imposing station and a pretty girl, dressed in white, seated on a trunk awaiting the arrival of her train.

A young man approaches, also dressed in white, and the two immediately fall in love. The Lackawanna Limited rolls into the station and the Pullman porter helps the couple aboard.

As the Limited pulls out the pair are seen on the observation platform waving adieu to their friends. The picture later shows the train rushing through the famous Delaware Water Gap in the Blue Ridge Mountains, and the young people enjoying the scenery. As Delaware Water Gap station is reached a porter appears with his brush, but the young people protest that the journey has been so free from dust that there is no need for his services.

The climax comes when the young man, who has become more and more infatuated, secures a minister and the marriage ceremony takes place on the rear platform. The picture shows them leaving the train on arrival at the Gap, and a little humor is added at the end by the appearance of two tramps, in full evening dress, from beneath the trucks of the observation car, who become indignant at the offer of the porter to brush them off, as their trip has been entirely free from soot and dust. Full of snappy train scenes and certain to provoke laughter.

Code *Uxorculum.* 275 Ft. $33.00

5799 THE GREAT TRAIN ROBBERY.

This sensational and highly tragic subject will certainly make a decided "hit" wherever shown. In every respect we consider it absolutely the superior of any motion picture film ever made. It has been posed and acted in faithful duplication of genuine "hold ups" made famous by various outlaw bands in the far West, while the East has been recently shocked by several crimes of the frontier order, which will increase the popular interest in this great Headline Attraction.

Synopsis of Scenes.

SCENE I.

Interior of railroad telegraph office. Two masked robbers enter and compel the operator to set the "signal block" to stop the approaching train, and make him write a fictitious order to the engineer to take water at this station, instead of "Red Lodge," the regular watering stop. The train comes to a stand-still; conductor comes to the window, and the frightened operator delivers the order while the bandits crouch out of sight, at the same time keeping him covered with their revolvers. As soon as the conductor leaves they fall upon the operator, bind and gag him, and hastily depart to catch the moving train.

SCENE II.

Railroad water tank. The bandits are hiding behind the tank as the train under the false order, stops to take water. Just before she pulls out they steathily board the train between the express car and the tender.

SCENE III.

Interior of express car. Messenger is busily engaged. An unusual sound alarms him. He goes to the door, peeps through the keyhole and discovers two men trying to break in. He starts back bewildered, but, quickly recovering, he hastily locks the strong box containing the valuables and throws the key through the open side door. Drawing his revolver, he crouches behind a desk. In the meantime the two robbers have succeeded in breaking in the door and enter cautiously. The messenger opens fire and a desperate pistol duel takes place in which the messenger is killed. One of the robbers stands watch while the other tries to open the treasure box. Finding it locked he vainly searches the messenger for the key, and blows the safe open with dynamite. Securing the valuables and mail bags they leave the car.

This thrilling scene shows the tender and interior of the locomotive cab, while the train is running forty miles an hour. While two of the bandits have been robbing the mail car, two others climb over the tender. One of them holds up the engineer while the other covers the fireman, who seizes a coal shovel and climbs up on the tender where a desperate fight takes place. They struggle fiercely all over the tank and narrowly escape being hurled over the side of the tender. Finally they fall, with the robber on top. He seizes a lump of coal, and strikes the fireman on the head until he becomes senseless. He then hurls the body from the swiftly moving train. The bandits then compel the engineer to bring the train to a stop.

SCENE V.

Shows the train coming to a stop. The engineer leaves the locomotive, uncouples it from the train, and pulls ahead about one hundred feet, while the robbers hold their pistols to his face.

SCENE VI.

Exterior scene showing train. The bandits compel the passengers to leave the coaches, "hands up," and line up along the tracks. One of the robbers covers them with a revolver in each hand, while the others relieve the passengers of their valuables. A passenger attempts to escape, and is instantly shot down. Securing everything of value, the band terrorize the passengers by firing their revolvers in the air, while they make their escape to the locomotive.

SCENE VII.

The desperadoes board the locomotive with their booty, compel the engineer to start, and disappear in the distance.

SCENE VIII.

The robbers bring the engine to a stop several miles from the scene of the "Hold Up," and take to the mountains.

SCENE IX.

A beautiful scene in a valley. The bandits come down the side of a hill, cross a narrow stream, mounting their horses, and make for the wilderness.

SCENE X.

Interior of telegraph office. The operator lies bound and gagged on the floor. After struggling to his feet he leans on the table, and telegraphs for assistance by manipulating the key with his chin, and then faints from exhaustion. His little daughter enters with his dinner pail. She cuts the ropes, throws a glass of water in his face and restores him to consciousness, and, recalling his thrilling experience, he rushes out to give the alarm.

SCENE XI.

Interior of a typical Western dance hall. Shows a number of men and women in a lively quadrille. A "Tenderfoot" is quickly spotted and pushed to the center of the hall, and compelled to do a jig, while the bystanders amuse themselves by shooting dangerously close to his feet. Suddenly the door opens and the half dead telegraph operator staggers in. The dance breaks up in confusion. The men secure their rifles and hastily leave the room.

SCENE XII.

Shows the mounted robbers dashing down a rugged hill at a terrific pace, followed closely by a large posse, both parties firing as they ride. One of the desperadoes is shot and plunges headlong from his horse. Staggering to his feet he fires at the nearest pursuer, only to be shot dead a moment later.

SCENE XIII.

The three remaining bandits, thinking they have eluded the pursuers, have dismounted from their horses, and after carefully surveying their surroundings, they start to examine the contents of the mail pouches. They are so grossly engaged in their work that they do not realize the approaching danger until too late. The pursuers, having left their horses, steal noiselessly down upon them until they are completely surrounded. A desperate battle then takes place, and after a brave stand all the robbers and several of the posse bite the dust.

SCENE XIV.

A life size picture of Barnes, leader of the outlaw band, taking aim and firing

point blank at the audience. The resulting excitement is great. This scene can be used to begin or end the picture.

Code *Vacunaban*. 740 Ft. $111.00

6037 LOCOMOTIVE HEAD-ON COLLISION (REAL).

An excellent picture of a head-on collision between two modern locomotives, taken at Revere Beach, Mass., August 27, 1904. A special line of track about 2,800 feet in length was laid for this occasion. At each end a locomotive is stationed. The signal is given, and each engineer pulls the throttle and whistle wide open and then jumps from the cab. Both machines seem to fairly leap toward each other. When the engines come together they seem to rebound and plunge again at each other with redoubled fury. The whistle of one is stilled at once, but other remains open, and it seems as if the locomotive was shrieking with pain. Both monsters are badly demolished. The only motion picture ever made of a collision between two railway locomotives.

Code *Vapulation*. 80 Ft. $12.00

6087 OPENING CEREMONIES NEW YORK SUBWAY, OCT. 27, 1904.

New York city's Subway railroad was opened to public travel on the above date. The contract for the present Subway was awarded December 18, 1897, and work was commenced March 24, 1900. The picture opens with Mayor McClellan, City Officials, State Senators, Congressmen and railroad officials leaving the City Hall and entering the Subway station. A panoramic view of City Hall Park and surroundings, with the crowds in the background, is next shown. Then follows an interior view of the Brooklyn Bridge Station. Express and local trains are arriving and departing, including the official inspection train with President August Belmont's private car with a party of officials and invited guests. Code *Vargala*. 300 Ft. $45.00

6141 EMPIRE STATE EXPRESS SECOND, TAKING WATER ON THE FLY.

An excellent picture of this fast train, taking water from a trough between the rails. The picture starts when the train is a mile in the distance, and as it approaches at a mile a minute clip, the water is thrown out on each side of the tender, making a very pretty effect. Code *Vascolosa*. 75 Ft. $11.25

6224 "PHOEBE SNOW"

The opening scene shows a section gang at work on the track. Suddenly an express train is seen rounding a curve in the background and the laborers leave the track as the train rushes past. The scene is beautifully mono-tinted, giving a most realistic effect to the escaping steam from the cylinders of the locomotive.

The next scene shows Miss "Phoebe Snow" standing on the rear platform of a vestibule car and admiring the scenery as the train rushes through the beautiful Delaware Water Gap. Miss "Snow's" personality and costume of immaculate white stand out in bold relief against a stereoscopic scenic background of unsurpassing beauty which is further enhanced by beautiful mono-tinting.

The next scene shows "Phoebe" at lunch in a Pullman dining car. This scene was actually taken in a Pullman dining car with the train running sixty miles an hour and is a photographic feat in itself.

The final scene shows the train arriving at the Delaware Water Gap. Miss "Snow" alights with the assistance of the porter and walks to the engine and heartily shakes the hand of the engineer who is oiling and inspecting the locomotive. A series of verses are interspersed through the picture adding greatly to the effectiveness of the different scenes.

Code *Vaterstadt*. 400 Ft. $60.00

HUMOROUS.

5011 SEMINARY GIRLS.

A number of young ladies, in their night robes, are having a frolic, and are interrupted by a teacher. One girl makes herself *quite* conspicuous by crawling under a bed. Sold complete or in separate lengths, as listed below.

Code *Tumeur*. 150 Ft. $18.00

5011-A Do Code *Tumex*. 50 Ft. $6.00

5012 **WASHERWOMAN'S TROUBLES.**

A realistic kitchen scene, in which the ice man makes a lot of trouble. He breaks some dishes, upsets a washtub, and attempts to kiss and make up. Very amusing. Sold complete or in separate lengths, as listed below.

Code *Tumido*. 150 Ft. $18.00

5012-A Do Code *Tumod*. 50 Ft. $6.00

5018 **MILKER'S MISHAP.**

A man is milking a Holstein, which becomes frisky and kicks over the milker and the pail of milk. Man blames some farm hands, and a quarrel ensues.

Code *Tupfel*. 45 Ft. $5.40

5020 **FARMER'S TROUBLES.**

A darkey wrecks a farmer's wagon by knocking off a wheel. Cabbages roll in all directions. The farmer gets square with the coon.

Code *Tupisteis*. 45 Ft. $5.40

5025 **MORNING BATH.**

Mammy is washing her little pickaninny. She thrusts him, kicking and struggling, into a tub of foaming suds. Code *Turbasteis*. 55 Ft. $6.60

5031 **THE KISS.**

By May Irwin and John Rice. They get *ready* to Kiss, *begin* to Kiss, and Kiss and Kiss in a way that brings down the house.

Code *Tusase*. 50 Ft. $6.00

5066 **BURGLAR ON THE ROOF.**

He finds a loose skylight, pries it up, and crawls in to investigate. Two women appear upon the scene. One grabs him by the foot and the other belabors him with a broom. Code *Unbandig*. 50 Ft. $6.00

5074 **JONES RETURNS FROM THE CLUB.**

Shows a private park and the belated Jones returning from his club, in a dress suit, smoking a cigar, and armed with an inexhaustible whiskey bottle. Jones' house is shown in the background, but Jones, after traveling waist deep through the snow in the opposite direction from his home, finally becomes bewildered and leans against a tree. The expressions on his face alternate between happiness and disgust. A friendly policeman appears and endeavors to start Jones off in the right direction. An argument follows, which ends with Jones knocking off the policeman's hat and pitching him head first into a snowdrift. Jones now dons the policeman's helmet, appropriates his club and attempts to arrest the officer. The picture ends with the officer rolling Jones in the snow.

Code *Unboot*. 50 Ft. $6.00

5075 **JONES AND HIS PAL IN TROUBLE.**

Jones feels the need of assistance to get home and finds a friend to help him. They are two of a kind. They come down the snow covered pathway, stopping frequently to sample a large flask. They finally stick their canes into a snow bank, and between them finish the whiskey. Just then a policeman appears, with blood in his eye. The two happy ones are too much for the officer, and after a short tussle he is thrown down into the deep snow. Jones staggers away, leaving his friend to fight it out. He and the officer have a very exciting rough and tumble fight in the snow. Jones comes to the rescue and the policemen gives up the job. Code *Unbooting*. 50 Ft. $6.00

5076 **JONES' INTERRUPTED SLEIGHRIDE.**

Jones and his friend, both in a happy condition, go out for a ride. They meet a policeman, who objects to their manner of driving. Jones stands up on the seat and tells the officer to mind his own business. The officer jumps into the sleigh, grapples with Jones, and they fall out into a snowdrift. The friend drives off as fast he can, tacking from one side of the road to the other. The cop pursues the sleigh and Jones escapes. As the sleigh disappears among the trees the cop gives up the chase and comes back after his helmet. Jones comes back also to argue the question, and the cop arrests him.

Code *Unborn*. 50 Ft. $6.00

5078 **CASEY AT THE BAT.**

The umpire makes a decision that Casey doesn't like, and an argument follows, during which Casey deftly tips him up and continues the argument on the ground. The other players run from the bench and join the rumpus. The fielders come running in and the pile on the home plate looks like a football scrimmage. A warning to all unfair umpires. Code *Unbreathed.* 45 Ft. $5.40

5079 **CRIPPLE CREEK BARROOM SCENE.**

Shows the tap room of the "Miners' Arms," a stout lady at the bar, and three men playing cards. Old toper with a silk hat asleep by the stove. Rough miner enters, barmaid serves him with Red Eye Whiskey and he proceeds to clean out the place. Barmaid takes a hand with a siphon of vichy, and bounces the intruder, with the help of the card players, who line up before the bar and take numerous drinks on the house. Code *Unbrewed.* 50 Ft. $6.00

5089 **QUIET LITTLE SMOKE.**

Baby is sitting in his high chair and papa is playing with him. Papa is smoking his evening pipe. Baby clasps his hands, points to pipe and wants it. Papa puts on baby's hood and baby smokes papa's pipe. The child's face is full of expression and is as pretty a picture of baby life as was ever made for a motion picture machine. Sure to delight the children. Code *Unbuttoned.* 50 Ft. $6.00

5103 **WHY JONES DISCHARGED HIS CLERKS.**

Two delinquent clerks are seated in a broker's office playing cards. The boss suddenly walks through the corridor. The cards are thrown down in great haste and when the employer enters the office the clerks are busily engaged in their work. The boss looks over the mail and then sits down behind a screen to enjoy the morning paper. A lady enters the office, and, upon inquiring for the broker, is shown behind the screen by one of the clerks. The broker and lady display considerable affection for each other. Extremely humorous.

Code *Unclinging.* 95 Ft. $11.40

5113 **DULL RAZOR.**

Shows an old gentleman seated at his shaving table. He catches hold of the brush and hurriedly coats his face with foaming soap and attempts to remove his beard. He scrapes and scrapes, but judging from his painful facial expressions, the razor grows duller with every stroke. The old man makes a new and ludicrous twitch of the mouth every time he draws the razor across his face.

Code *Unconfined.* 50 Ft. $6.00

5127 **NEW WATERMELON CONTEST.**

Shows four colored chaps eating watermelons on a wager. The interest becomes very intense as the contest proceeds, and the finish is very close. Fine effects when colored. Sold complete or in separate lengths, as listed below:

		Code *Uncurious.*	145 Ft.	$17.40
5127-A	Do	Code *Uncurling.*	100 Ft.	$12.00
5127-B	Do	Code *Uncurse.*	50 Ft.	$6.00

5129 **FUN IN A CHINESE LAUNDRY.**

Sing Lee is busy with his ironing when Miss Mischief enters unobserved and tickles the Mongolian's neck with a duster. Upon being observed, she runs from the place, the Chinaman falling in his attempt to hasten her exit with his foot. Her second attempt is not so fortunate. The Chinaman is prepared and gives her the benefit of a mouthful of water, and assists her exist with a hot iron. She throws lighted firecrackers at Sing Lee's feet, who grabs her and douses her head first in a tub of water. Code *Undashed.* 60 Ft. $7.20

5141 **GIRL'S FROLIC AT THE LAKE.**

A number of girls are seated on the bank of a lake waiting for chums they expect in a boat. The boat appears and a young man and his sweetheart are the only occupants. They are apparently so engaged with their own pleasure and conversation that they do not notice the girls on the bank, who are calling to be taken aboard. The girls finally become exasperated, spring into the water swim to the boat and upset it, throwing the couple into the water.

Code *Underdoing.* 100 Ft. $12.00

5153 **HOOLIGAN AND THE SUMMER GIRLS.**

A pretty wood scene. Two charming Summer girls are sitting in a hammock eating caramels. In the distance a farmer is mowing. Suddenly Happy Hooligan appears. He executes a war dance on seeing the two Summer girls alone, and stealing up behind them, places an arm around each waist. The girls beat a hasty retreat, and Hooligan lies down in the hammock, blowing out clouds of smoke. The farmer has seen the occurrence, and comes with rapid strides. Reaching the hammock, he draws the scythe across the ropes and Hooligan hits the ground with a bump. Code *Underpart*. 75 Ft. $11.25

5154 **HOOLIGAN VISITS CENTRAL PARK.**

On a shady lawn several young ladies and a colored nurse are seated on a bench. Two little tots are playing on the grass. Happy Hooligan looms up and sees a chance for a little flirtation. After brushing his rags with his feather duster he seats himself on the bench. The nurse girl immediately seizes the children and flies for protection to a policeman, who is seen in the background. Hooligan slides along the bench towards the young ladies. Both beat a hasty retreat. Hooligan is now in full possession of the bench. He stretches himself at full length, curls his feet over the back, and prepares to enjoy a refreshing sleep. His dreams are rudely dispelled by the policeman, who whacks the soles of his feet with his club. A lively chase around the bench follows, with Hooligan in the lead, but ends in ignominious capture. Code *Underpays*. 75 Ft. $11.25

5155 **HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK.**

Hooligan introduces himself to the audience and also to a large juicy apple pie on a window sill. Happy Hooligan slouches around the corner of the house, and, spying the pie, gets outside of it. Having finished the pie, he turns his attention to a large pan on the windoy sill, full of ready mixed batter and flour. This he pulls over on his head, and is immediately enveloped in a cloud of white flour dust as the cooks appears in the window and discovers him. She promptly douses poor Hooligan with water. Code *Underpins*. 60 ft. $9.00

5156 **HOOLIGAN TAKES HIS ANNUAL BATH.**

A number of ladies are horrified at the sudden appearance of Hooligan, who in the excitement of taking his annual bath, has forgotten to remove his clothes. As he splashes toward the raft the ladies retreat in haste, and a great crowd of men and boys dash into the water and administer a severe and thorough washing to the unfortunate Hooligan. Beautiful photography and fine water effects. Code *Underplay*. 70 Ft. $10.50

5157 **HOOLIGAN CAUSES A SENSATION.**

Hooligan is hard at work, sawing wood. A sign on the shutter reads:—"No 71, Mrs. Marshall, Laundress. Samples in this window. Closed Sunday after 11 A. M." Hooligan stops sawing and knocks on the shutter and asks for a drink of water. He opens one-half of the shutter, and the sign on the closed half reads as follows: I shall undress in this window Sunday A. M." Hooligan sees the point and frantically calls to the passersby. A policeman hustles him off. Code *Underplot*. 95 Ft. $14.25

5158 **HOOLIGAN'S NARROW ESCAPE.**

Hooligan is traveling from New York to Boston, walking the ties. An express train is approaching in the distance. As it draws nearer and passes Hooligan stops to wave his hat. Suddenly he looks around and makes a wild spring down the embankment, and just as his coat-tails disappear a train thunders by in the opposite direction over the very spot where he had been standing. As it disappears in a cloud of dust, Hooligan limps painfully up the embankment and shake his fist at the train. Code *Underpoise*. 75 Ft. $11.25

5168 **MAUD'S NAUGHTY LITTLE BROTHER.**

A very attractive young lady is seen seated at a table in a dining room waiting for a caller who is to dine with her. A dude of the "chappie" type enters and seats himself at the table. As soon as the meal commences a small boy sneaks in unobserved and ties the dude's coat tails to the tablecloth. He then crawls under the table and awaits the result. An unexpected interruption occurs. The door is open and papa enters. The dude jumps up from the table and makes a dash for

the door, and drags off the dishes and tablecloth and overturns the table. He is assisted out of the door by papa's shoetoe, who then rushes back into the room and administers a sound spanking to Maud's naughty little brother.

Code *Undosorum*. 90 Ft. $13.50

5173 NEW "WRINGING GOOD JOKE."

Grandpa sits nodding in his armchair in the kitchen, where a stout, jolly washerwoman is washing clothes. While the woman leaves the tub to talk to a book agent, a small boy enters, and ties grandpa's chair to a towel which is hanging over the tub. The washerwoman begins vigorously wringing the clothes. The towel is drawn into the wringer, and as grandpa is sitting with his feet on the stove and the chair tilted back, a collision is brought about by the towel pulling grandpa and the tub together. This is a crowning success as a comic picture.

Code *Undue*. 50 Ft. $7.50

5174 LOVE IN A HAMMOCK.

Shows two lovers in a hammock. Two bad boys appear. One of them climbs into a tree and scrambles out on an overhanging branch, directly over the happy pair. Just as the love-making reaches a climax, the branch breaks. The boy falls into the hammock, the hammock breaks, and the boy and the lovers are mixed up on the ground. Exceedingly ludicrous. Code *Undularan*. 50 Ft. $6.00

5176 LOVE'S ARDOR SUDDENLY COOLED.

Shows old-fashioned settee in the foreground, on the bank of a brook, and a laddie and lassie making love. A farmer's boy appears, seizes the back of the settee and slides the lovers into the water. Code *Undulative*. 40 Ft. $6.00

5177 THE KISS.

Nothing new. Just done over again and done well. Not a "something made of nothing" kiss, but one of the old-fashioned "home-made" kind that puts a whole audience into merriment and motion. A popular subject. Very fine photographically. Code *Undulled*. 60 Ft. $7.20

5179 KANSAS SALOON SMASHERS.

A gilded saloon, with a fancy bar, forms the background. A nobby bartender with white coat and apron, is dispensing drinks to customers. Behind him are polished plate glass mirrors. A comical Irishman enters, sets a huge pail on the bar to be filled, and while he is drinking a glass of foaming beer, Mrs. Nation and her followers enter with their hatchets. One of the women jams the Irishman's stiff hat down over his eyes and another one douses him with his own pail of beer. They then wreck the saloon and smash the mirrors, bottles, cash register and bar fixtures. The bartender plays a stream of seltzer water on Mrs. Nation, and as she backs away from behind the counter, a policeman enters and hustles everybody out. Very exciting. Full of comedy from start to finish.

Code *Undying*. 60 Ft. $7.20

5180 FOLLOW THE LEADER.

Shows six young ladies in a dormitory. One goes to a table and procures five plates. The bottoms are smeared with soot, which is not known to the participants in the game. The leader's own plate is clean. The leader then rubs her finger on the bottom of the plate and touches it to her nose, cheek, chin and forehead. The six girls then look at their faces in a mirror. They get even with her by rubbing her face completely with the black soot from the bottom of the plates. Very amusing. Code *Unearned*. 65 Ft. $7.80

5181 JOKE ON GRANDMA.

Shows the old familiar game, "Hoist the Sail," played on an unsuspecting Grandma. Grandma is seated in a big chair, with her six charming granddaughters gathered about her. They stand over Grandma counting up to six, when up goes Grandma into the air. Suddenly they let go their hold and down comes Grandma. Grandma retaliates by seizing one of her granddaughters and giving her a sound spanking. Very humorous. Code *Unearthing*. 40 Ft. $4.80

5182 FINISH OF BRIDGET McKEEN.

Shows Bridget McKeen entering the kitchen with a very chipper smile. She piles the wood and coal in the stove and applies the match, but the fire will not

burn. Bridget becomes annoyed, kneels down and blows through the grate, but still the fire does not burn. Bridget's patience becomes exhausted. She seizes the kerosene oil can and pours a generous quantity into the stove. A terrific explosion follows and Bridget goes up through the ceiling. In a few seconds her body comes down in piecemeal. First an arm, then a leg, then her head, then another arm and then the trunk. The scene then dissolves into a very picturesque graveyard, with Bridget's tombstone in the immediate foreground, with the following epitaph: "Here lies the body of Bridget McKeen, who lighted the fire with kerosene." A winner. Code *Unearths*. 75 Ft. $9.00

5184-A OLD MAID IN THE DRAWING ROOM.

An old maid is seated before a mirror and relating her experience in a photograph gallery to a friend. Her facial expressions are extremely humorous. Sold complete or in separate lengths as listed below.

Code *Uneatable*. 90 Ft. $13.50

5184 Do. Code *Uneat*. 50 Ft. $7.50

5185 OLD MAID POSING FOR HER PICTURE.

An old maid is walking about the studio while the photographer is getting his camera ready. She first looks at a hanger, which immediately falls from the wall, not being able to stand her gaze. Then she looks at the clock, and her face causes it to fall to the floor with a crash. She then walks over to the mirror, which suddenly cracks in several places. The photographer then poses her. Just as he is to press the button the camera explodes with a great puff of smoke, completely destroying the camera and demolishing the studio. The picture finishes up with the old maid tipping back in her chair and losing her balance, displaying a large quantity of fancy lace goods. A sure winner.

Code *Unebriate*. 75 Ft. $11.25

5186 WHY MR. NATION WANTS A DIVORCE.

The scene opens in the bedroom of Mr. Nation, husband of the famous Carrie Nation, the "Kansas Saloon Smasher." Mr. Nation suddenly arises from the bed and picks a crying infant from the cradle, and walks it up and down the floor. He suddenly steps upon a tack, becomes infuriated, and throws the baby back into the cradle. A small boy in the bed next demands his attention. The overworked husband becomes exasperated, and seizes a bottle of whiskey just as Mrs. Nation enters. She is horrified at the sight of her husband drinking from a bottle. She smashes the bottle on the floor, turns her husband over her knee and spanks him soundly. Code *Unedge*. 100 Ft. $12.00

5188 WHY BRIDGET STOPPED DRINKING.

Scene in the interior of a Chemical Professor's laboratory. On the shelves are arranged the professor's many bottles of chemicals and experiments. Bridget is sweeping the floor of the laboratory. She suddenly remembers she is very dry, and her attention is attracted to a closet door, over which there is a sign "Spirit Closet." Bridget cautiously looks around, opens the door and takes out a large bottle. After relieving her thirst, she places the bottle back in the closet and leaves the room. The professor enters, goes to the spirit closet for a drink, and discovers the bottle is empty. He decides to check Bridget's appetite for "John Barleycorn." He rigs up a skeleton and a bucket of water in the closet so that the bucket will dump automatically on whoever opens the closet door. The scene then dissolves and shows the laboratory and Bridget entering for another drink. When she opens the closet door, she is clasped around the waist by the skeleton. The water is unceremoniously dumped upon her head, and the skeleton, bearing the sign, "Beware of Rum," pushes her violently to the floor. Bridget is terror-stricken, and from the expression on her face we gather that she desires to give up drinking permanently. Code *Unedibor*. 80 Ft. $9.60

5190 LOVE BY THE LIGHT OF THE MOON.

Shows a garden wall in the background. Two lovers appear and lean over the garden gate where the moon throws a shadow upon the ground. The young man invites the young lady to a settee, when the moon's face brightens into a very pronounced grin. As the pair begin love making, the moon winks one eye and then the other, and, finally, as the lovers become more interested, the moon comes down from the sky with a grin on his face as large as an old-fashioned

apple pie. When the couple discover the moon so close to them, the young lady faints in the arms of her escort. Highly amusing from start to finish.

Code *Unedonem*. 70 Ft. $8.40

5191 DONKEY PARTY.

Shows a large picture of a donkey hanging on the wall in a parlor. Five pretty girls and Grandma participate in the game. Each player in turn, while blindfolded, endeavors to attach the donkey's tail in its proper place. All the girls place the tail in the wrong place, but Grandma, who is only partially blindfolded, locates the tail in the proper place. As soon as the tail is fastened the donkey begins kicking, and strikes Grandma in the chest, knocking her down.

Code *Uneducate*. 50 Ft. $6.00

5193 HAPPY HOOLIGAN'S SURPRISE.

Shows four boys shooting craps on the sidewalk outside of a saloon. A genial Dutch bartender appears and shows the boys a new trick. He places an ordinary tin funnel in the waistband of one of the boy's trousers, drops a coin into the boy's mouth and then extracts the same coin from the funnel. Happy Hooligan now appears upon the scene, becomes curious, and they proceed to play the trick on him. The funnel is placed in the waistband of his trousers and when his head was tipped far back to drop the coin in his mouth, one of the boys appear with a large bucket of water, which he pours into the funnel.

Code *Uneinlig*. 65 Ft. $9.75

5194 HAPPY HOOLIGAN APRIL FOOLED.

A stout, happy-looking German is standing in front of his beer saloon. In front of him is a suspicious looking high hat. A small boy comes along and starts to kick the hat, when the German grabs him and explains the trick to him. Just then Happy Hooligan appears and draws back his foot to kick the hat to pieces, but seeing the amused expression on the German's face, he passes the hat by and looks at the German with a very knowing look. The happy German then takes a large bottle of whiskey from under the hat, puts it to his mouth and drinks the contents. The tramp is so overcome that he does a very funny fall on the sidewalk and promptly goes into a fit. Code *Unelegant*. 60 Ft. $9.00

5229 TRAMP'S DREAM.

Shows the moon rising above the trees and Weary Willie approaching a bench After yawning and stretching he lies down to sleep. He begins to dream. The scene changes to the back door of a farm house. Weary Willie enters the gate and knocks on the kitchen door and asks the lady of the house for something to eat. The house dog is turned loose and Weary Willie is grabbed by the slack of his trousers. Dog and tramp roll over and over upon the ground in a terrible struggle. The scene now instantly changes to the bench in the park and shows Weary Willie awakening. A big policeman is standing over him pounding his feet with his club, which puts an end to his nightmare. A side splitter.

Code *Ungangbar*. 100 ft. $15.00

5230 TRAMP'S STRATEGY THAT FAILED.

Shows a bulldog lying on the ground outside a saloon door. An old tramp is thrown into the street by the saloon keeper, and is tackled by the bulldog. The tramp gets away from the bulldog, but shortly returns for revenge. This time he is protected with a large barrel, which encircles his entire body, and a soap box which covers his head. A laugh from start to finish.

Code *Ungebrannt*. 65 Ft. $9.75

5231 HOW THE DUTCH BEAT THE IRISH.

Shows the rear entrance of a prosperous looking hotel in the background. An offensive looking ash barrel obstructs the sidewalk and a Dutch cook is seated in the window smoking his pipe. A happy looking Irish policeman appears upon the scene, and remonstrates with the cook for leaving the barrel upon the sidewalk. The cook only laughs at him. The policeman removes the barrel and goes on patroling his beat. The cook goes out, places the barrel on the sidewalk again, and a ferocious looking bulldog under it. The cop returns, grabs the barrel and in a fit of anger throws it over an adjacent stone wall, when he is immediately tackled by the bulldog, who simply wrecks his brand new uniform. Very funny.

Code *Ungedruckt*. 75 Ft. $11.25

5232 ANOTHER JOB FOR THE UNDERTAKER.

Shows a bedroom in a hotel. On the wall of the room is a conspicuous sign "Don't blow out the gas." A hayseed enters the room, accompanied by a bell-boy. The boy deposits the Rube's bag and umbrella, turns a somersault, and vanishes through the door. The Rube then removes his hat and coat and places them upon the table. They immediately vanish. He then blows out the gas. The scene then instantly changes to a funeral procession, headed by Reuben's hearse, and followed by the carriages of his country friends. Strictly up-to-date picture. Code *Ungeduld*. 85 Ft. $12.75

5234 HAYSEED'S EXPERIENCE, WASHINGTON MONUMENT.

Shows the base of the Washington Monument. A Rube appears upon the scene. As he is going to ascend the monument stairway, he sets down his bag and umbrella and refers to his guidebook. A sneak thief grabs the umbrella and grip and makes off with them. When Rube discovers his loss he calls a policeman and they start in hot pursuit. The thief runs around the monument with Rube and the policeman after him and finally enters the main stairway. He ascends the stairway followed by Rube and the policeman. He next appears at the little window at the top of the monument, and raising Rube's umbrella makes a parachute of it and jumps out. He descends slowly while the irate Rube and the policeman are left helpless at the top of the monument. Very novel and amusing. Code *Ungefragt*. 75 Ft. $9.00

5248 FINISH OF MICHAEL CASEY.

Shows five Irishmen hard at work drilling. The twelve o'clock whistle blows and they immediately drop their tools. One of the laborers seats himself upon a keg labeled "dynamite," and with his pail between his knees begins to eat his dinner. He stows away huge slices of bread and meat, with very funny facial expressions. Having finished his meal, he lights his pipe for a quiet smoke. Satisfied that his pipe is well lighted, he unthinkingly drops the match into the dynamite keg. A terrific explosion follows. A great cloud of smoke bursts from the keg and the Irishman goes up into the air like a shot out of a gun. As the smoke clears away, the Irishman is seen falling heavily to the ground on a heap of rocks. His comrades rush to him, and begin examining him, when he jumps to his feet, knocks them right and left and rushes from the scene in terror. A sidesplitter from start to finish.
Code *Unghaiella*. 95 Ft. $11.40

5251 TRAMP'S UNEXPECTED SKATE.

Shows a tramp asleep. Two mischievous boys appear on roller skates. One removes his skates and they strap them to the feet of "Weary Willie." They then wake him. "Willie" starts out in pursuit of his youthful tormentors, but the skates are a hindrance to his progress. In his mad endeavor to reach the boys he goes through a series of very humorous antics.
Code *Ungido*. 60 Ft. $9.00

5252 BOWERY KISS.

The greatest kissing scene to date. Mr. Kid Foley and Sailor Lil, two typical Bowery characters, give an exhibition of the manner of kissing on the East Side that defies description. Code *Ungirding*. 60 Ft. $7.20

5254 LITTLE WILLIE'S LAST CELEBRATION.

Little Willie is bringing a huge firecracker in his cart, which he stands on end and then lights the fuse. He retires to a safe distance and watches with painful suspense the slowest of slowly burning fuses. Feeling sure that the fuse is out he approaches for a closer examination, when—as usual a cloud of smoke, which afterwards clears away, showing Little Willie receiving his reward in that place where all good boys go in stories. Code *Unglaube*. 75 Ft. $11.25

5295 FARMER AND THE BAD BOYS.

Shows a couple of boys shooting craps on the street. Reuben comes along with a handbag and umbrella. He stops to look and his hand falls to his side with a cigar between his fingers. The boys smoke nearly all of the cigar before being discovered. When he awakes he strikes right and left at the urchins. They upset him on the sidewalk and steal his bag and umbrella. A policeman

hustles Reuben off to the lockup but not before Reuben gives him a good fight. This is a lively and most amusing subject and is bound to provoke an unusual amount of laughter. Code *Unhandily*. 50 Ft. $6.00

5296 **RUBE'S VISIT TO THE STUDIO.**

Shows Rube in the studio inspecting a fine piece of statuary, which on close examination looks like the real thing. After thoroughly inspecting it, he decides to embrace it, but as he reaches out his arms the statue disappears and is seen at the opposite side of the room. Rube makes a dive for it again, when the statue appears in its original place, and he finally makes another dive for the statue, just as his wife appears and discovers her liege lord about to embrace the figure. She makes a break for him and gives him a good thrashing. A very amusing subject. Code *Unhanding*. 70 Ft. $8.40

5297 **RUBE AND THE WEIGHING MACHINE.**

Two hoboes appear as a Rube approaches. The latter sees a weighing machine and decides to weigh himself. Pulling a long bag from his pocket he makes a dive for a nickel and drops it in the slot, and at the same time jumps on the machine, which in turn throws him up in the air out of sight. The hoboes make a dive for the coin bag which he drops in his sudden ascent and disappear also. A sure hit. Code *Unhandsom*. 50 Ft. $6.00

5298 **WHAT HAPPENED ON 23d STREET, NEW YORK CITY.**

A winner and sure to please. In front of one of the large newspaper offices is a hot air shaft through which immense volumes of air are forced by a blower. Ladies in crossing this shaft often have their clothes slightly disarranged. A young man is escorting a young lady and talking very earnestly. They walk slowly along until they stand directly over the air shaft. The young lady's skirts are suddenly raised to an almost unreasonable height, greatly to her horror and much to the amusement of the newsboys, bootblacks and passersby.
Code *Unharbour*. 50 Ft. $6.00

5299 **AUNT SALLIE'S WONDERFUL BUSTLE.**

A sudden gust of wind sweeps Auntie's bonnet from her head. In attempting to regain it, she overbalances herself and falls over a stone wall, landing on her bustle. Upon striking she immediately rebounds and disappears from view Alighting, she again rebounds and lands safely beside her badly frightened com panion. Highly amusing and bound to create laughter.
Code *Unhardy*. 50 Ft. $7.50

5300 **SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH.**

A charming young lady is about to descend from the top of an old-time Fifth avenue stage, which she finds a most difficult undertaking even with the aid of a male companion. A beautifully shaped pair of limbs and a lavish display of hoisery attract the attention of the numerous "Rubber Neck" passengers inside the coach. Code *Unharmful*. 50 Ft. $6.00

5301 **TRAMP CYCLIST.**

A tramp tries to ride a wheel. He makes some very ludicrous falls and gives up in despair. An artist enters and jumps rope on a wheel. A very laughable subject. Code *Unhatted*. 95 Ft. $11.40

5302 **HOW UNCLE JOSH DEFEATED THE BADGERS.**

Uncle Josh is called to the door by a very attractive young lady who endeavors to interest him in a new book. She induces him to take a seat by her on a settee, and by seductive smiles and very persuasive actions, succeeds in overcoming his shyness and sells him a book, closing the bargain with a hearty kiss. At this moment a co-conspirator enters with a camera and unobserved, secures a picture of Uncle Josh. He then makes his exit, and the young lady follows. The photographer re-enters, shows the picture, and attempts to extort money from Uncle Josh, but Josh gets a back hold and hurls him headlong down the well. At this point Aunt Jerusha returns and chastises Josh in a manner which she considers suitable for the occasion. Code *Unhazarded*. 100 Ft. $12.00

5303 **COUNTRY GROCERY MAN'S REVENGE.**

A rural youth enters a country grocery store and places an order with Si Perkins, the proprietor. While Si is engaged filling the order, he places a bent pin on a stool, which is occupied a moment later by Uncle Josh, and his antics afford great amusement to Si and the youth. While Si and Josh are interested in a newspaper he helps himself liberally to dried apples. Josh calls Si's attention to this and they get even with the youth by giving him a big glass of cider. The youth unsuspectingly drinks the cider and becomes severely distressed and begins to swell up. Upon reaching tremendous proportions he disappears in an explosion, leaving the astonished countrymen gazing in open mouth wonder.
Code *Unhealthy*. 100 Ft. $15.00

5304 **NAUGHTY GRANDPA AND HIS FIELD GLASS.**

Grandpa is absorbed in a daily paper, near an open window. A spoony bicycle couple dismount down the lane to re-arrange a portion of the lady's toilet and attract the old gentleman's attention. His somewhat impaired eyesight causes him to resort to his trusty field glass in order to better watch the operation. A very apparent improvement in the view affects the old gentleman to such a degree that it is not approved of by his elderly spouse, who appears on the scene at this time and proceeds to demolish the field glass, thus putting an abrupt end to the old gentleman's investigations. Code *Unheavenly*. 65 Ft. $7.80

5306 **"WEARY WILLIE" AND THE GARDENER.**

A gardener is sprinkling a lawn. "Weary Willie" appears upon the scene. He seizes the hose and doubles it up so that the flow of water is checked. The gardener thinking there is something wrong examines the nozzle of the hose while "Weary Willie" releases the kink in the hose and the water gushes into the gardener's face, knocking him violently to the ground. The gardener starts after "Weary Willie," playing the hose on him as he runs. The tramp is finally captured by a policeman and marched off to the station, dripping wet. Very humorous. Code *Unheilbar*. 50 Ft. $6.00

5307 **PHOTOGRAPHER'S MISHAP.**

An amateur photographer sets his camera up on a railroad track to make a photograph of an overhead bridge, and is so busily engaged focussing the bridge that he fails to notice an approaching express train which strikes him and throws him about ninety feet, completely demolishing his camera and tripod. As it is impossible to kill a kodak fiend, he jumps up, brushes himself off, picks up some pieces of the tripod, throws them down in disgust, shakes his fist at the fast receding train, steps directly in front of a train going in the opposite direction, and is rescued by two men who push him off the track in time to save his life. An excellent subject, and warranted to please the most critical.
Code *Unheilig*. 100 Ft. $15.00

5308 **BOWERY FIVE CENT SHAVE.**

Shows a typical Bowery barbershop and the proprietor waiting for the next "victim." Two customers enter and take seats and the barber proceeds to cover them with the same apron. The operator next administers gas to each customer. He then applies a very liberal quantity of lather, with a whitewash brush and proceeds to shave with an immense razor, which he frequently strokes on the soles of the victim's shoes. With a few vigorous strokes he removes the customer's beard and incidentally some of his hair, and after a few liberal squirts of water from an immense syringe, removes the apron and touches a spring which causes the chairs to be precipitously vacated, exhibiting the usual sign, "Next." Code *Unheilwoll*. 100 Ft. $15.00

5309 **TRAPEZE DISROBING ACT.**

Shows the stage of a vaudeville theatre. A lady in evening costume is performing on a trapeze. Two Rubes are seated in a box. The lady begins to disrobe, and here the fun commences. As she removes her garments one by one and throws them at our rural friends, they begin going through antics, which to say the least, are highly amusing. When the stockings come off, the climax takes place. The Rubes jump from their seats and make things lively for a short time in the theatre. Code *Unhelmed*. 95 Ft. $14.25

5323 **TRYING TO CATCH AN EARLY TRAIN.**

Shows a suburbanite asleep in bed. He discovers he has overslept himself and jumps out of bed. His shirt, trousers, shoes, collar, tie, coat, vest, hat, cane, cigar and satchel rise from the floor and adjust themselves to him and he makes a hasty exit. The scene dissolves to a railroad station, showing the suburbanite running to catch the rear platform of a moving train.

Code *Unicalamo*. 50 Ft. $6.00

5324 **RUBES AT THE THEATRE.**

A side-splitter. Shows two countrymen on their first visit to a theatre. Full of life and animation from start to finish. An excellent photograph and a sure winner. Code *Unicalamost*. 90 Ft. $13.50

5328 **CHINESE SHAVING SCENE.**

While people throughout the entire world are aware that our worthy Chinese friends wear their hair closely shaved on their foreheads and, in fact, as far back as their crowns, but few stop to think how the removal of this hair is performed. Shows a Chinese barber commencing and finishing the work of shaving one of his customers, who is resting quietly in a large chair with a most contented look on his handsome features. Very amusing.

Code *Unificando*. 60 Ft. $7.20

5360 **HOW THE LOVER SQUARED HIMSELF WITH PAPA.**

A lover is courting his girl while papa is washing the dishes. Papa starts across the kitchen with an armful of dishes and drops them on the floor, smashing the entire lot. He is furious. The lover proposes to mend the damage, and by waving his hand causes the broken dishes to fly back in his own arms in perfect condition. Papa places the dishes in the pantry and gives the pair the free use of the kitchen. Code *Uninformed*. 45 Ft. $5.40

5362 **UNCLE JOSH AT THE MOVING PICTURE SHOW.**

A side-splitter. Uncle Josh occupies a box at a vaudeville theatre, where a moving picture show is going on. First a dancer appears upon the screen. Uncle Josh jumps to the stage and endeavors to make love to her, but she flits away, and immediately there appears upon the screen the picture of an express train running at sixty miles an hour. Uncle Josh becomes panic-stricken, and fearing to be struck by the train, makes a dash for his box. He is no sooner seated than a country couple appear upon the screen, at a well. Before they pump the pail full of water they indulge in a love-making scene. Uncle Josh thinks he recognizes his own daughter, jumps upon the stage, removes his coat and prepares to chastise the lover, and grabbing the moving picture screen he hauls it down, and to his great surprise finds a kinetoscope operator in the rear. The operator is made furious by Uncle Josh interrupting his show, and grappling with him they roll over and over upon the stage in an exciting encounter.

Code *Uninominal*. 120 Ft. $18.00

5364 **FEMALE FACIAL EXPRESSIONS.**

A perfect picture of facial expressions and a perfect piece of photography, showing one of the most talented lady facial expression artists in the world, executing the most amusing facial gyrations. Code *Uninviting*. 50 Ft. $6.00

5381 **FUN IN A BAKERY.**

Another side-splitter. Shows a bake shop and baker at work. A rat runs along the floor and climbs up one of the flour barrels. The baker spies the rat, seizes a handful of dough, throws it at him, completely covering his body and sticking him fast to the barrel. The baker then begins making busts of different celebrities, such as Buffalo Bill, Admiral Schley, and others. It is marvelous to see how quickly a face is formed out of the pliable dough. Finally he makes a very comical Irishman with cocked hat, clay pipe, and Donegal whiskers. By one twist of the dough the Irishman's face is changed from a broad smile to an expression of disgust. Two Irish bakers now appear on the scene, seize the offender and dip him into a barrel of flour. When drawn out, he is completely covered with the white meal, but having filled his mouth with flour, he blows it into the eyes of the two bakers, who fall to the floor in a heap. Other comical things take place, too numerous to mention. Code *Universum*. 100 Ft. $15.00

5384 **BURLESQUE SUICIDE.**

A dissipated looking man is seated at a table with a decanter of whiskey and a glass beside him. A large revolver is on the opposite side of the table. The man is evidently an habitual drunkard and is lamenting his fate. He pours out a glass of whiskey, and with a despairing look, starts to drink it. He changes his mind upon seeing the revolver and seizing it places it against his temple, but right here he changes his mind again, and laying the revolver carefully upon the table, drinks the whiskey with a contented smile. When the pistol is placed against his head the audience becomes greatly excited until the old toper bursts into a fit of laughter and points comically at the audience, as much as to say, "Did you ever get left?" The effect produced is remarkable.

Code *Univocamos*. 65 Ft. $7.80

5385 **BURLESQUE SUICIDE, NO. 2.**

Similar to the preceding picture except the drunkard thumbs his nose instead of pointing at the audience at the finish. Code *Univocaria*. 60 Ft. $7.20

5503 **GOLF GIRLS AND THE TRAMP.**

A very funny picture. Two girls are walking along a picturesque country road next to a golf grounds.. They are carrying checked Robroy golf bags. A tramp appears on the road, and the girls become frightened. Suddenly an idea occurs to them. One of the girls steps behind a tree, converting the golf bags into a pair of trousers, quickly dons them, making, with her golf jacket a complete man's costume. She steps out from behind the tree and confronts Weary Willie. He is badly shocked, falls to the ground, goes through many funny contortions, making a laughable closing scene. Code *Unpliable*. 50 Ft. $6.00

5504 **DUTCHMAN'S INTERRUPTED DINNER.**

Shows two mischievous boys in a back yard. One gets a hose and gets under a barrel. A Dutchman comes along, places a basket on the barrel and begins eating his lunch, when the nozzle of the hose is stuck through a hole in the head of the barrel and the Dutchman gets soaked. The boy under the barrel is caught and severely spanked. After re-arranging his dinner on the barrel, the Dutchman walks away for a pint of beer. The two boys again appear, and quickly turn the barrel upside down, place a cloth over it and arrange the Dutchman's lunch around the edge of the barrel. The Dutchman returns, takes a glass of beer from the pail and places the pail on the barrel. It quickly disappears and in the excitement of reaching for it, he falls into the barrel and gets badly tangled up. Very laughable. Code *Unpliant*. 100 Ft. $12.00

5505 **APPOINTMENT BY TELEPHONE.**

Two young men are seated in a broker's office. One of them is called to the telephone. The scene dissolves to the outside of a restaurant, and shows a young man waiting for some one. A young lady soon comes along and they go inside. The scene dissolves again and shows the interior of the restaurant and the young couple entering and taking their seats at a table next to a window. The young man's wife happens to pass just as they get seated, and recognizes him. She enters and confronts the pair just as the waiter is serving champagne. The trouble now begins. The table and chairs are wrecked, and the husband and young lady are severely horsewhipped by the enraged wife. A very fine picture, full of action from start to finish, and one that will appeal to everyone.

Code *Unplight*. 100 Ft. $15.00

5507 **LOVERS AND THE EGG MERCHANT.**

Two lovers are seated on a plank placed over a stump along a country road. An old farmer comes along with a basket of eggs and, not noticing the two lovers, seats himself comfortably on one end of the plank. The lovers suddenly jump up and dump the old hayseed headlong into the road. He gets furious, seizes the young man and they engage in a lively fight. The young man finally frees himself, seizes a handful of eggs and pelts the old Rube with them. A very funny ending. Code *Unplumbing*. 60 Ft. $7.20

5526 **MOVING PICTURE OPERATOR ON A DRUNK.**

The moving picture operator has his kinetoscope in the gallery of a theatre and arrives at the theatre somewhat the worse for liquor. He places the reel

of film in the machine, threads it up, and attempts to give a performance, but the audience find it difficult to follow him. The pictures change in rapid succession upon the screen, not one of them lasting more than two or three seconds. The operator is badly mixed, much to the disgust of "the gang" in the gallery who begin pelting him with peanuts, fruit and other missiles. Four or five of the gallery gods seize the operator and throw him headforemost over the railing into the orchestra, and then throw his machine after him. A sure winner.

Code *Unpressbar*. 75 Ft. $9.00

5530 MICHAEL CASEY AND THE STEAM ROLLER.

Casey, a short, thick-set Irishman, is shoveling gravel on the street in front of a steam roller. As Casey bends over to fill his shovel the roller comes along at a good rate of speed and knocks him down. The engineer does not see him, and the great machine passes over his body, flattening it out like a pancake. Other workmen rush to the rescue and discover Casey flattened out to about twice his normal length. A consultation is held as to how to put Casey back in normal condition. One of the workmen procures a barrel, and standing upon it pounds Casey upon the head with a great mallet until he drives him down to his proper height. Casey resumes work after his marvelous rescue.

Code *Unprizable*. 60 Ft. $9.00

5552 DUDE AND THE BOOTBLACKS.

A young dude calls a bootblack. Two young street arabs rush after him, eager for the job. A lively fight follows, and when the young dude attempts to separate the bootblacks, they turn upon him. Throwing him on the sidewalk, they smear his face with blacking. When the young man finally gets on his feet, his clothes are wrecked and his complexion darkened.

Code *Unrejoiced*. 50 Ft. $6.00

5553 HOOLIGAN'S FOURTH OF JULY.

One of the funniest of the Hooligan series. Happy Hooligan and his friend "Dusty" Rhodes, happen along just as some boys place a large firecracker under a fruit peddler's cart. The peddler is asleep. Hooligan endeavors to extinguish the fireworks before the explosion occurs, but he is blown up with the peddler and his lucky friend "Dusty" gets the spoils. Hooligan and the peddler come down to earth in several pieces, but "Dusty" Rhodes, with his magic powers succeeds in patching them up. Code *Unrelative*. 85 Ft. $10.20

5566 BULL AND THE PICNICKERS.

Three girls and two young men are sitting under a large tree enjoying a picnic. A large black and white bull comes in sight. The girls jump up and climb a fence, and in doing so there is a great display of hosiery. One of the men endeavor to chase the bull away and is knocked down three times before he gives up and jumps the fence. The bull does a dance and Happy Hooligan and Gloomy Gus come from the inside of the bull and make short work of the dinner. Code *Unrivet*. 75 Ft. $9.00

5566-A INEXHAUSTIBLE CAB.

A cab is hailed in front of a palatial mansion by a gentleman who wishes a score of people driven to another part of the city. A clown jumps out and a satisfactory agreement is made between the clown and the gentleman, and a score or so of persons are hustled in one at a time until the clown succeeds in piling in the whole lot except Bridget, who is carrying a child. The persistent clown, in order to assist the nurse, who tips the scale at 400 pounds, takes the child from her. After caressing it he tosses it on top of the cab. He then picks up a board and uses it with good effect on the extremities of the fat woman, until she is forced into the cab, which drives away with its load of humanity. Code *Unrobing*. 95 Ft. $11.40

5567 GIRLS' INTERRUPTED BATH.

Three girls are taking a bath in a quiet, shady spot along a beautiful stream. Another young lady in bathing attire reclines on the bank. The latter suddenly discovers two hoboes coming toward the bathers and immediately gives the alarm. They throw water over the hoboes, who gather up the clothes of the fair bathers and make off, compelling the bathers to walk home in barrels. In order to conceal themselves as much as possible they hold the barrels rather high.

Code *Unromantic*. 60 Ft. $7.20

5571 **BEFORE AND AFTER.**

Moonlight garden scene. A couple wearing masks are walking through the garden. They sit down on a bench and the young man begins to make love to his partner. He removes his mask and asks her to do the same, but she refuses. After a great deal of persuasion she consents and discloses a face of a very homely old maid, the sight of which throws the young man into a fit.

Code *Unrough*. 60 Ft. $7.20

5572 **OH! SHUT UP.**

Bed room scene. A woman is asleep in folding bed. Husband, who is very drunk, opens the door cautiously, enters with shoes in hand, and proceeds to undress in an uncertain manner. He takes a drink from the water pitcher and drops it on the floor. This awakens his wife, who gives him a curtain lecture. He tries to make her keep quiet by squirting seltzer in her face, which only makes her more violent. Growing desperate, he closes her up in the folding bed.

Code *Unroyal*. 55 Ft. $6.60

5573 **GOO GOO EYES.**

Posed by Gilbert Sarony, made up as an old maid. Taken close so that the head covers the picture. Facial and eye expressions.

Code *Unruffling*. 75 Ft. $9.00

5575 **SMITH'S WIFE INSPECTS THE NEW TYPEWRITER.**

A brokers office. A broker is dictating to typewriter, who is very homely, when the wife and child appear on the scene, and his wife proceeds to inspect the typewriter and expresses her approval of his selection. His wife leaves, the typewriter removes her mask, disclosing a beautiful face, and Smith proceeds make love to her. Code *Unruined*. 55 Ft. $6.60

5576 **WHAT CASEY WON AT THE RAFFLE.**

An Irish kitchen and an Irish woman cooking. She takes the baby out of the cradle, gives him a bottle and sits him on the floor. Casey comes in drunk with a pig under his arm and puts the pig on the floor. It makes a bee-line for baby and bottle, takes the bottle from the baby and proceeds to suck the milk while Casey and wife have a hot argument. Code *Unruliment*. 75 Ft. $11.25

5577 **CASEY'S TWINS.**

An Irishman is lighting his pipe and rocking the cradle. Baby cries. He takes it on his lap and gives it a bottle, then sets it on the floor. He then takes a pig from the cradle, dressed in baby clothes, and places it on the floor. The pig proceeds immediately to fight the baby for the bottle. A small dog runs in and takes a part in the fight. Code *Unruliness*. 85 Ft. $12.75

5578 **INTERRUPTED PICNIC.**

A party of four young ladies are enjoying a picnic along a quiet stream when they are suddenly surprised by a "Knight of the Road." They jump up from the many delicacies spread on the snow white table cloth lying on the ground, and make for the woods, screaming at the top of their voices. Their screams attract the attention of a couple of gentlemen, and they come to the assistance of the girls. They proceed to give the hobo a much needed bath. The splash when he is thrown in the stream would do justice to an elephant. They then pelt him with sandwiches, bottles, etc. Very amusing and laughable. A sure winner. Code *Unrumpling*. 75 Ft. $9.00

5602 **FAT MAN'S RACE.**

Picture taken at an outing of the members of the St. Cecil Lodge, No. 568, F. and A. M. Very funny. Code *Unscrewed*. 50 Ft. $6.00

5603 **SACK RACE.**

Picture taken at an outing of the St. Cecil Lodge, No. 568, F. and A. M. College Point, Long Island. Very comical. Code *Unsealed*. 50 Ft. $6.00

5607 **BROKEN TRACE.**

A young man with his best girl are driving along a country road in a buggy. A trace breaks and the young man jumps out to fix it. He fails to find a piece of string, but the young lady comes to his aid by taking off her garter, with which he repairs the trace and they proceed happily on their way.

Code *Unyielding*. 50 Ft. $6.00

5612 **MILLER AND CHIMNEY SWEEP.**

A miller, while flirting with a young lady, suddenly bumps into a chimney sweep carrying a bag of soot. After an exchange of words, they start to fight and each uses his bag as a club. After the battle is over neither can be recognized. The air is so filled with flour and soot that the fighters are almost lost sight of for a few seconds. Very laughable. Code *Upbouyance*. 50 Ft. $6.00

5677 **HOW THEY DO THINGS ON THE BOWERY.**

A young woman drops her handkerchief while passing a Rube. He picks it up and gives it to her. She induces him to go into a side door of a saloon. Rube and woman enter, take seats at table and order drinks. While the Rube is paying for them the woman puts knock-out drops into the Rube's glass They drink and the Rube falls asleep. Woman takes all his valuables and leaves. Waiter wakes him up. He discovers his watch gone, fights with waiter, and is thrown out. Third scene, outside of saloon. Police patrol drawn up. They put Rube in and drive off. Code *Upwhirl*. 125 Ft. $15.00

5715 **SCRAP IN BLACK AND WHITE.**

Shows a young black boy and a white boy in a lively set-to. They finally collapse in the centre of the ring after they have fought themselves to a standstill. The referee proceeds to count them both out, and the seconds empty buckets of water on the fighters. Code *Urellies*. 100 Ft. $12.00

5717 **POLICEMEN'S PRANK ON THEIR COMRADE.**

A young lady is seated on a bench near a park lake. Her policeman lover appears on the scene and begins to caress her in a most affectionate manner, in spite of the sign prohibiting courting in the park. A couple of fellow officers see their comrade breaking the law, and take the law into their own hands by throwing the couple into the lake. Code *Uremia*. 60 Ft. $7.20

5741 **UNAPPRECIATED JOKE.**

A stout man enters a street car, sits down beside a friend and proceeds to read a comic paper. He shows a joke to his friend, and they both laugh heartily. The friend leaves the car, and his absence is not noticed by the stout man. An elderly matron takes the seat. Without looking up, the stout man shoves the paper in front of the face of the old lady, goes into a fit of laughter over the joke, punches her in the ribs with his thumb, and slaps her on the knee. She becomes embarrassed and very indignant and shakes him by the shoulder. He looks around, discovers his mistake, and sinks through the floor.
Code *Utriculo*. 55 Ft. $6.60

5742 **STREET CAR CHIVALRY.**

Interior of crowded street car. Young lady enters and every man in the car offers her his seat. Presently an elderly stout lady with arm full of bundles enters. All male passengers immediately bury their faces in their papers, while the lady swings on the strap. A sudden jerk of the car lands her in the lap of a dude, much to the amusement of the other passengers. She pulls herself together, only to be thrown sprawling on the dude again. This time she smashes his high hat. The dude leaves the car, and the old lady gathers up her bundles and sits down with a satisfied smile. Code *Utriculoso*. 65 Ft. $7.80

5744 **GAY SHOE-CLERK.**

Interior of shoe-store. Young lady and chaperon enter. While a fresh young clerk is trying a pair of high-heeled slippers on the young lady, the chaperon seats herself and gets interested in a paper. The scene changes to a close view, showing the lady's foot and the clerk's hands tying the slipper. Her dress is slightly raised, showing a shapely ankle, and the clerk's hands begin to tremble making it difficult for him to tie the slipper. The picture returns to the previous scene. The clerk makes rapid progress with his fair customer, and while he is in the act of kissing her the chaperon looks up and proceeds to beat the clerk with an umbrella. Then she takes the young lady by the arm, and leads her from the store. Code *Utrinde*. 75 Ft. $9.00

5745 **SUBBUBS SURPRISES THE BURGLAR.**

Shows a bedroom and a man asleep in bed. A burglar cautiously raises the window, climbs in, and proceeds to go through the man's clothes. The man

awakes, pulls a lever, which closes him up in a folding bed, the bottom of whi is iron-clad and fitted with gun and portholes. The burglar is dumbfound and cannot move. Subbubs turns his battery loose, blowing the burglar pieces. He then raises an American flag on a staff on top of the bed as signal of victory. The bed opens up again and Subbubs goes to sleep.

Code *Utrobidem*. 65 Ft. $7

5748 DOWN WHERE THE WURZBURGER FLOWS.

A German beer garden. A rather stout customer comes in and seats hims at a table close to the wall. He pulls out a long-stemmed pipe and lights He gives the waiter an order for a stein of beer, and when it is served takes a sup and then picks up a paper. "Happy Hooligan" and "Gloomy Gu appear at the top of the fence. One of them "hooks" the mug of beer with walking cane. After drinking the beer they replace the mug on the tab When the German finds that his beer has disappeared he proceeds to scold t waiter. Another stein is brought and placed on the table. Hooligan and brother tramp also win this by using the German's pipe-stem as a siphon. T German upon again finding the glass empty when he wants to drink, becon enraged, but the saloonkeeper quiets him by producing another stein of be This time Hooligan secures a sponge and by forcing it into the mug of b succeeds in getting the third drink away from their victim. This time German gets so mad at tricks he thinks the bartender is playing on him that leaves the place in a rage. A policeman now appears and arrests Ha Hooligan. While the waiter is chasing the German, Gloomy Gus leaps o the fence and enjoys the free lunch left on the table.

Code *Utterance*. 80 Ft. $9

5753 TUB RACE.

A number of boys are engaged in a tub race. They are lined up in a r and the fun begins from the start. Some of the tubs upset and give the boy good ducking each time an attempt is made to get in them.

Code *Uvada*. 55 Ft. $6

5756 TURNING THE TABLES.

A number of boys are running to a lake for a swim. A sign, "No swimm in this lake" is unheeded. After the boys have paddled around in the wa for a while, one of them sees a cop coming through the fields. The alarm given, the boys scurry from the water, but before they reach the bank Policeman has their clothes. He scolds them for breaking the law, and wl gesticulating steps near the edge of the lake. The largest of the boys, see a chance to give the officer a ducking, pushes him into the water. The policen drops the clothes, and the boys pick them up and run off. The cop gets out the water with difficulty and gives chase, but the boys easily escape.

Code *Uvaure*. 85 Ft. $1c

5757 RUBE AND THE FENDER.

A rural gentleman visits one of the city parks to attend a picnic. knowing where to look for the entrance, he stands bewildered in the mid of the car tracks. Finally he gets his bearings and starts to walk down track. An electric car crowded with people suddenly rounds a curve at head of the street, and bears down on Reuben full speed. The motorman plies the brakes, while he and the passengers on the front platform yell at hayseed to get out of the way. Rube pays no attention to the shouts. Sudde he gets a terrible jolt that knocks him off his feet into the fender, and bef the car is stopped Reuben is carried to the gate. A very exciting scene.

Code *Uvedalies*. 40 Ft. $

5769 CASEY AND HIS NEIGHBOR'S GOAT.

Casey upon returning from work, discovers his neighbor's goat eating corn. He chases the goat out of the yard, and calls his wife to fetch a box dynamite from the house. Casey then proceeds to tie several sticks of dynamit the cornstalks. He barely finishes the work when the goat re-enters starts eating the corn again. A terrible explosion follows which wrecks house and blows Casey into the clouds. When the smoke clears, Casey seen to fall into the yard. Upon recovering he finds everything wrecked the goat calmly looking on. Code *Uxorial*. 120 Ft. $1

5770 **CHAPPIES IN A BOX.**

Two dudes are seated in the box at a vaudeville theatre. An actress is on the stage doing her turn, and the chappies endeavor to make a "hit" with her. They have a bottle of wine, and after taking two glasses, stand the bottle on the front of the box. In their excitement, they knock the bottle over and ruin the draperies on the front of the box. This is discovered by the management, and they are put out of the place in a hurry.

Code *Uxoricide*. 70 Ft. $8.40

5771 **AN EXTRA TURN.**

Shows a stage setting and private box. After Miss Dolly Lightfoot has finished a clever dance, a card is placed upon the stage announcing an extra turn. An Italian vocalist appears and starts to sing. He is received with a shower of missiles, to which he pays no attention, until he is finally floored. He rushes from the stage and reappears with an umbrella for protection. He defiantly continues to sing. Two stage hands rush from the wings, seize him, and drag him from the stage. Code *Uxorien*. 90 Ft. $10.80

5775 **MESSENGER BOY'S MISTAKE.**

"Cholly" wishes to call on his best girl and sends her a large bouquet. To find out if the girl really loves him, he sends a note with the messenger boy requesting her to "wear this" if she does. The boy delivers the note and a package which the young lady opens and finds an old pair of trousers and other masculine wearing apparel. She becomes enraged. When "Cholly" comes she proceeds to give him instructions as to what to do in the future, etc., but before she finishes, the boy, having discovered his mistake, returns with the right box. "Cholly" hastily closes up the wrong one, hands it to the boy and kicks him out of the door. He then opens the right box and presents the bouquet himself. She wears the flowers, and things are now all right.

Code *Vaalgroen*. 95 Ft. $11.40

5790 **ANIMATED POSTER.**

Shows an old house in the background with one window with the shutters closed. A bill poster comes along and puts up a poster advertising a burlesque show. When his work is finished the picture of an actress in tights is seen on the building. The poster is so placed that when the shutters are opened, the head of the picture is cut off. An old maid in the house is annoyed by the noise made by the bill-poster and opens the shutters to remonstrate. When the shutters are opened the old maid's head appears in such a position as to make it seem that the head of the figure on the poster had come to life. This amuses the passersby, but the bill-poster, not wishing the advertising part of the bill cut from view forces the shutters closed and again plasters paste on them. Suddenly they are thrown open again and the old maid throws a pail of water on her tormentor, who falls over into his paste tub.

Code *Vacarias*. 100 Ft. $12.00

5792 **WHAT HAPPENED IN THE TUNNEL.**

Interior of railroad coach. Pretty young lady and colored maid occupying seat. Young man in rear seat tries to attract young lady's attention. She drops her handkerchief. Young man picks it up and hands it to her, and then takes advantage of the opportunity and leans over the back of her seat and begins to make love to her. As the train enters a tunnel he tries to put his arms around her, and when the train emerges from the tunnel he is hugging and kissing the colored maid, the young lady in the meantime having changed seats with the maid. Code *Vaccada*. 60 Ft. $7.20

5802 **HOW OLD IS ANN?**

SCENE 1.—Bust picture of a man seated at desk, reading paper on back of which in large letters is "How Old Is Ann?" Turning paper over, this meets his eye; he lays the paper down, with a sarcastic smile. He begins to figure with pencil and pad. After several attempts he begins to tear his hair.

SCENE 2.—Shows him in a padded cell, where he is trying to beat his brains out against the wall. Code *Vacunaron*. 90 Ft. $13.50

5803 **UNDER THE MISTLETOE.**

A young lady is admiring a number of Christmas presents on a table. Her

beau enters. After embracing her, he gives her a present. Her mother and father enter, carrying a step-ladder. After greeting the young man, they proceed to fasten a piece of mistletoe to the chandelier. The young man insists on doing it, although his sweetheart tries to dissuade. He lets the step-ladder fall, breaking a bust upon a pedestal. After considerable trouble he finally gets the ladder in position and climbs up very timidly. While reaching over to tie the mistletoe the ladder falls, leaving him hanging to the chandelier. His dangling feet smash the Christmas gifts on the table, the chandelier gives way, and he falls and breaks the table and lands in a heap on the floor.

Code *Vaderkus*. 90 Ft. $13.50

5851 COHEN'S ADVERTISING SCHEME.

Cohen is pacing up and down in front of his store waiting for a customer. After vainly looking up and down the street Cohen enters the store. A tramp now appears on the scene, clothed in rags, and admires the fine clothes which Cohen has for sale outside his establishment. Cohen steps out and seeing the poor tramp, shivering with cold, offers him an overcoat. The tramp tells him he is broke. An idea strikes Cohen and he re-enters the store. He immediately comes out with a fine new coat which he assists the tramp to put on. After thanking Cohen the tramp goes on his way. The reason for Cohen's charity appears in an advertisement on the tramp's back, "Go to Cohen's for clothing, Baxter street."

Code *Vagipedes*. 65 Ft. $9.75

5852 WIFEY'S MISTAKE.

A butler is assisting his master to remove his coat, etc. After donning his smoking jacket his master leaves the room. The butler immediately proceeds to attire himself in his master's clothes. While admiring himself in the glass his master's wife slips up behind him, and thinking he is her husband, kisses and embraces him in a most affectionate manner. The husband re-enters the room, discovers his wife and upbraids her. The wife tries to explain but only makes matters worse. The butler is finally kicked out of the room by the furious husband.

Code *Vagipenne*. 75 Ft. $11.25

5853 MIDNIGHT INTRUDER.

An old German is fast asleep in bed. He is suddenly awakened and immediately reaches for a large pistol under his pillow. After a few terrifying moments a cat jumps upon the bed. Seeing the cause of his fright, the old fellow embraces the cat and settles back to sleep.

Code *Vagisant*. 55 Ft. $8.25

5854 OLD MAID AND FORTUNE TELLER.

An old maid is having her fortune told by a gypsy woman. Very amusing facial expressions follow as the maid listens to her fortune.

Code *Vagonetas*. 80 Ft. $12.00

5855 LITTLE GERMAN BAND.

A German band is playing in front of a small saloon. The proprietor orders them to move on but the band plays on with more vim. In desperation he mixes some beer and kerosene and invites the band in to have a drink . One of the players fills his brass horn full of beer while the owner is busy serving the others. When they find they have been tricked they adjourn to an alley and enjoy their plunder, much to the disgust of the saloon keeper.

Code *Vagous*. 160 Ft. $24.00

5857 HALLOWE'EN NIGHT AT THE SEMINARY.

A tramp enters a large reception room just as a party of girls are descending a staircase backwards with mirrors in their hands to see their future husbands. One of the girl's mirrors brings the tramp into view and she immediately seizes and embraces him. Discovering her mistake she ejects the tramp from the room. The girls then commence their Hallowe'en games, such as biting the swinging apple, ducking for the ring in a pan of flour and ducking for apples in a tub of water. The climax of this icture is reached when a fresh young man, who has been watching their stunts, is discovered by the girls. They throw him bodily into the tub of water and empty pans of flour over him.

Code *Vagrant*. 130 Ft. $19.50

5858 **CASEY'S FRIGHTFUL DREAM.**

Casey gets out of bed while asleep, walks to the window, raises the sash and steps out on the sill. The scene changes and Casey is seen walking along the edge of the roof. He finally loses his balance and rolls over the side of the roof. The climax of this picture is reached when Casey is seen rolling from the bed on to the floor. This awakens him, and seizing a bottle of whiskey, he falls on his knees and offers up a prayer at finding it was all a dream.

Code *Vaguage*. 100 Ft. $15.00

5925 **DOG FACTORY.**

On the walls of the factory a lot of different varieties of frankfurters are hung. Each is marked with the breed of dog it is made from. A combined dog and bologna making machine is seen in the foreground, and two Germans are working industriously over it. A tramp enters with about a dozen dogs of various types, and sells them to the Germans. They are soon transformed into sausage and the tramp departs with his cash.

A dude now enters who wants to buy a spaniel. The dog is quickly made and sold. A number of customers follow and are supplied with dogs that suit their fancies. Finally a tough enters who wants a bull dog. A Boston Bull is produced, but does not suit him. He wants a fighting bull. The do is made, and as he jumps from the machine he grabs the tough by the pants, and dog and man mix up in a rolling match all over the floor. The tough finally releases himself and disappears, leaving the fighting bull dog to be again turned into bologna. *Code Valetant*. 240 Ft. $36.00

5928 **HOLDUP IN A COUNTRY GROCERY STORE.**

Several farmers are discussing politics in a country grocery store. A bunco man enters and takes an electric battery from a bag. He induces the Rubes to join hands and take hold of the handles. The current is turned on and they go through some very funny stunts, while the bunco man goes through their pockets, taps the till, and makes a hasty exit.

Code *Valcvole*. 160 Ft. $24.00

5929 **COP FOOLS THE SERGEANT.**

SCENE I.—A policeman after looking up and down the street then darts into a baker's shop. A sergeant sees him and waits for him to come out.

SCENE II.—Interior of bakery. Cop comes in and proceeds to make himself comfortable. One of the bakers comes in and tells the cop the sergeant is outside piping him off. He becomes very excited when an idea strikes one of the bakers who tells the cop to get in a large bread basket and they will cover him with bread and carry him out and put him in the wagon.

SCENE III.—Sergeant is waiting patiently. The bakers carry out the basket load it on a wagon and drive away. The cop gets out of the wagon when they turn a corner and comes down the street and salutes the sergeant as he passes.

Code *Valfredo*. 175 Ft. $26.25

5930-C **OFFICE BOY'S REVENGE.**

An office boy is making love to the typewriter. The bookkeeper enters and objects. After presenting typewriter with a bouquet, the bookkeeper sits down at his desk and falls asleep. Office boy tickles his ear with a feather. Thinking that it is a fly, the bookkeeper protects himself by hiding his head under the lid of the desk. The boy then places a basin of water on top of the lid. The head of the firm enters and finds the bookkeeper asleep. The latter awakes suddenly, throwing the basin of water in the air, which lands in the face of the typewriter. Bookkeeper turns the boy over his knee and gives him a sound thrashing. Code *Vucanadora*. 100 Ft. $12.00

5981 **BUSTER BROWN SERIES.**

SCENE I.—The opening scene shows Bridget asleep at the kitchen-table, and Buster enters on tip-toe. After tying her apron over her head and to the back of the chair, he tries to reach a jar of jam on the top shelf of the pantry. After several futile attempts, he gives up. His attention is now attracted by a tramp at the window. Buster beckons the fellow to come in through the window, and asks "Weary Willie" to get jam for him. The tramp secures the jam, he places the jar on the table, and proceeds to enjoy the sweets, but neglects to give

Buster his share. Whereupon Buster angrily gets up from the table, shakes his finger threateningly at the tramp and goes out, but almost immediately comes back with his mamma and his dog Tige. Buster's mamma is greatly shocked at the sight, while Buster now sets Tige on the tramp, and in the melee Bridget wakes up, and falls over backwards, chair and all. Buster's mamma releases Bridget from her predicament, and the tramp, with Tige holding on to his coat tails, makes a hasty retreat through the window. Bridget succeeds in getting hold of her broom and helps him a little. Buster is rewarded by his mamma for getting rid of the tramp, and is given permission to eat all the jam he wants.

SCENE II.—Shows a millinery store in the shopping district, and Mrs. Brown with a lady friend, admiring the hats displayed in the window. Buster and Tige are standing in the foreground. A howling swell, leading a small dog bedecked with ribbons, recognizes Mrs. Brown and stops to chat. Buster becomes impatient, tugs at his mamma's dress, and endeavors to hurry her; but the dude waves him aside. Buster gets angry at this and retaliates by setting Tige on the dude's dog. Tige secures a good hold on the dog's neck and mauls it all over the street. During the battle the dude makes frantic efforts to rescue his dog by kicking Tige. Mrs. Brown comes to the rescue by beating the dude over his head with her umbrella and knocking his hat off. Tige sees the hat, releases his hold, and the two dogs tear the hat into ribbons.

SCENE III.—Shows a bargain counter in a department store and a large gathering of women examining goods. It is a special sale, and a great deal of interest is shown by the ladies, who jostle and crowd each other to secure the choicest bargains. Mrs. Brown enters, accompanied by Buster and Tige. Mrs. Brown is unable to get near the counter and is in despair. Buster sees his mamma's predicament, whispers in Tige's ear to "take a fit," which he does by throwing somersaults high in the air, and running wildly about as though mad. The dog's actions frighten the shoppers and they scatter in all directions. After the stampede Mrs. Brown proceeds to make her purchases, while Tige seats himself on a stool, and Buster looks on very innocently.

SCENE IV.—Shows a kitchen and Bridget busy making crullers. Buster enters and begs Bridget to give him one. Bridget refuses and places all the crullers in a basket on the top pantry shelf. She warns Buster not to touch them, and leaves the room. Buster secures a stepladder and proceeds to climb to the top. As he is about to secure the coveted prize his mamma enters, chastises him severely, and ties Buster fast to the table, and leaves the room. Buster calls Tige to his assistance, explains the situation, and points to the top shelf of the closet. Tige mounts the ladder, secures the basket and places it on the table at Buster's elbow. The scene closes with Buster and Tige dividing the spoils.

SCENE V.—Shows an Italian balloon vender near the "Flat-iron" Building, New York City. Mrs. Brown and Buster appear on the scene. Buster begins teasing his mamma to buy him a balloon, but she refuses. Buster whistles for Tige, and at the same time jostles the vender, who roughly brushes him aside. Seeing a chance to get a balloon for nothing, Buster sets Tige upon the Italian, and points towards the balloons. The vender, in his efforts to get away from the dog, loses his hold on the balloons and they scatter in every direction. Several stray dogs join Tige in rushing upon the balloons, and in their efforts to get hold of them they butt them about in the air in all directions.

SCENE VI.—Shows Mr. R. T. Outcault, the artist, making a quick charcoal sketch of Buster Brown and his dog Tige.

Code *Vangloria*. 710 Ft. $106.50

5959 "WEARY WILLIE" KIDNAPS A CHILD.

Shows an ugly looking old tramp cuddled up in a heap on a park bench. A nurse girl is seated beside him with a little girl. A blue-coated friend of the nurse comes along and they enter into a very loving conversation. Finally he induces her to take a little walk. Forgetting the baby, she accompanies him, and as soon as they are out of sight, the tramp wakes up. He sees the little one alone, and seeing a good chance to get some money, takes it away with him. Hastening along until he comes to a turn in the path, he takes the little one into the bushes and puts a ragged coat and hat on it. He then marches off with the child until a fountain is reached. Here he stops to give the child a drink of water, and as they wait a number of people pass. Seeing the child's ragged clothes, they give the tramp some money. In the meantime the cop and nurse return to the bench and discover the loss of the child. A search is started and

the kidnapper is caught as he is receiving money and the child is recovered. A lively fight ensues betwen the tramp, cop and men who come to the policeman's assistance, and "Weary Willie" is hustled off to the lockup.

Code *Valises*. 150 Ft. $22.50

5998 "POLLYWOGS" 71ST REGIMENT N. G. N. Y. INITIATING RAW RECRUITS.

Shows three raw recruits at camp for the first time at Peekskill, N. Y., with the 71st Regiment N. G. N. Y., and in order to "stand in" with the rest of the company they are obliged to show their patience. First they are compelled to lay on their stomachs in mud and go through the motions of swimming. Two of them are then placed in a wash tub. Two brooms are placed through the tub handles to serve as oars, and in this awkward position they are obliged to go through the action of rowing a boat. During the performances buckets of cold water are freely used to keep the recruits from getting over-heated from their exertions. The last scene shows a hurdle race on all fours. The picture is full of action from start to finish, and very amusing.

Code *Vannerous*. 130 Ft. $19.50

6019 HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD "PERSONAL" COLUMNS.

The picture opens with a "Personal" advertisement which actually appeared in the New York Herald of August 25th, 1904: "YOUNG French Nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets." The first scene shows the young "Nobleman" in his dressing room. He picks up the "Herald," and finally locates his "ad" with evident satisfaction. He then fastens a large bunch of violets to the lapel of his coat and departs for the rendezvous. The next scene shows the "Nobleman" at Grant's Tomb, pacing impatiently back and forth. Soon a handsome young lady passes him, and seeing the violets, mutual recognition quickly follows. Another lady soon arrives, and others in rapid succession until the young Frenchman is completely surrounded. He finally escapes and runs for his life down the Riverside Drive, pursued by a dozen or more of his fair would-be captors, a stout lady in white bringing up the rear. He leads the girls a merry chase over sand banks, fallen trees through bushes, over rail fences, and finally escapes, as he thinks, by wading into a pond up to his waist. The girls finally reach the pond and stand on the bank, imploring him to come ashore. But the Frenchman pays no heed to them. Finally the stout lady, who has been last throughout the entire race, arrives upon the scene, and without hesitating for an instant she dashes into the water and finally captures first prize and a titled husband into the bargain, again proving the old adage that "The race is not always to the swift."

All the New York papers took notice of the "Personal" in humorous articles. From "Town Topics" of September 1st we quote the following:

"The esteemed 'Herald'—which should know better—published last Thursday in its 'Personal' column the following bogus advertisement of a moving picture concern:

> YOUNG French nobleman, recently arrived, desires to meet wealthy American girl; object matrimony; will be at Grant's Tomb at 10 this morning, wearing boutonniere of violets.

It is well known throughout Europe that wealthy American girls are in the habit of lying in wait at the Battery for any impoverished foreign nobleman who may chance to arrive in the second cabin or the steerage, and if missed there, of hunting them down in Washington square, Central Park, Grant's Tomb, and other habitats of such game. Upon this national characteristic the advertisement was framed. It caused much excitement and more grief at Newport, Narragansett Pier and in country houses, because of the physical impossibility, even with fast horses and special trains, of getting the wealthy American girls on the ground at the early hour named by the young French nobleman. To this unfortunate fact is to be attributed the absence of wealthy American girls from the rendezvous. But their places were taken by impecunious American girls, hired for the occasion, who posed for the photographer and will be regarded in Europe as marriage-mad heiresses when seen in the pictures at fairs and music-halls." Sold complete or in separate scenes as listed below.

Code *Vaporating*. 675 Ft. $81.00

6019-A	Do.	"Personal" Ad. and "Nobleman."	Code *Vaporatio.*	60 Ft.	$7.20
6019-B	Do.	Grant's Tomb.	Code *Vaporatiot.*	95 Ft.	$11.40
6019-C	Do.	Riverside Drive.	Code *Vaporatip.*	35 Ft.	$4.20
6019-D	Do.	Across the Fields.	Code *Vaporatire.*	60 Ft.	$7.20
6019-E	Do.	Down the Sand Bank.	Code *Vaporatise.*	80 Ft.	$9.60
6019-F	Do.	Through the Woods.	Code *Vaporativ.*	75 Ft.	$9.60
6019-G	Do.	The Rail Fence.	Code *Vaporativer.*	110 Ft.	$13.20
6019-H	Do.	Down the Pike.	Code *Vaporativest.*	65 Ft.	$7.80
6019-I	Do.	Caught at Last.	Code *Vaporativing.*	95 Ft.	$11.40

6020 EUROPEAN REST CURE.

On the gangplank of one of the large ocean liners leaving New York is shown an old gentleman kissing his wife and daughter good-bye before leaving on a tour abroad for a much needed rest from business cares and troubles. A great crowd of people are next shown waving farewells to departing friends and relatives as the big steamer leaves the pier. We now accompany our old friend on his trip and show in succession his varied experiences. As the steamer glides down the Hudson River a panorama is shown of the lower section of New York, with its numerous sky-scrapers, Battery Park, and the Aquarium. Next the pilot is shown leaving the ship at Sandy Hook and the course is now clear for a run across the Atlantic. The scene now changes to a view of the ocean and the bow of the vessel, taken from the bridge. It shows the way a modern ocean greyhound plows her way through the water, and the spray dashing over the deck. The seas are high during the voyage and as our tourist is a poor sailor he suffers severely from the rolling of the ship, and is compelled to keep in his stateroom most of the time. Our next scene shows him rolling around the floor of his room in dreadful agony. He finally gets on his feet and by holding on to anything within reach he finally manages to reach his berth. After reaching the berth a monstrous wave strikes the ship and the unfortunate man is thrown out on the floor. Suddenly the porthole cover is thrown open by the force of a wave and our friend gets a ducking.

Landed in Europe, he makes several new acquaintances, and decides to pay his first visit to Ireland. He reaches Blarney Castle and the guides show him where the Blarney Stone is located. Having heard a great deal of this wonderful stone, he wishes to be one of the party to kiss it, and arranges with a couple of the Irish attendants to lower him over the roof of the castle. They take hold of him by the heels, and swing him down along the side of the building, head first. As he is about to kiss the stone, the Irishmen's grip on his feet relaxes and they let him drop. Eventually he gets over his injuries and leaves Ireland for France. Reaching Paris, he leaves his friends and starts to do up the concert halls. We now show him in one of the gayest of these resorts. Upon entering the place, he takes a seat at a table and orders a drink. His attention is soon attracted by a couple of gay young women at another table, and he soon joins them. The wine begins to flow and soon the women and the old tourist become very gay, and they all start to dance and have a good time. Suddenly the old fellow is surprised by his friends, who, having missed him, started to search for him. They soon hurry him out of the place and upbraid him for getting into such questionable company. Leaving Paris, the party go to Switzerland, and visit the Alps. Of course these famous mountains must be climbed, so guides are engaged to point out the paths and give assistance. The party manages to reach a great height without mishap, but the trip must be spoiled by our seeker for rest. One treacherous section of the mountain is reached, and climbing is quite difficult. The guides assist each of the tourists over the great rocks, but when our friend's turn comes the inevitable happens, and he drops into one of the great crevices of the mountain. The guides lower ropes and haul him up. He gets a bad shaking up but comes around all right, with the assistance of stimulants administered by one of the party. From Switzerland they travel to Italy and view the ruins of ancient Rome. In some way the old tourist is left behind by his party, and as he stands alone wondering what has become of his friends, he is pounced upon by a couple of Italian bandits and relieved of all his valuables. His next stop is in Egypt. The party view the Pyramids and Sphinx, and are finally induced by the natives to climb one of the pyramids. Two of the black guides take care of our friend and aid him

to climb, but as usual something happens. When near the top down he comes, landing in a heap at the bottom. To get over his injuries takes a little time, but hearing of the wonderful curative powers of Germany's mud baths, he sets off for that country. He is next seen in the care of two corpulent bath attendants. They help him into a tub and soon cover him with mud, which gets into his eyes and almost blinds him. The attendants scour him with the mud until the skin peels off and then clean him off by throwing ice water on him. By the time they get through with him he is hardly able to move and decides that he has had enough rest and that home is the best place. The trip across the ocean is made, and he finally lands back in New York. A cab is waiting outside the pier shed and the old fellow is assisted into it by his wife and daughter, and two porters. He is driven home, where his final rest is taken.

Code *Vaporativo*. 990 Ft. $148.50

6044 "WEARY WILLIE" KISSES THE BRIDE.

SCENE I.—"Weary," a hobo, enters a railroad depot, discovers a farmer asleep, steals his ticket from his pocket and leaves without being detected.

SCENE II.—Interior of passenger coach; bride and groom spooning. "Weary" enters; bride becomes very mad when groom leaves for smoking car. "Weary" takes advantage of the situation and sits beside sulking bride, who is looking out the window. She does not look around, but thinks her hubby has returned. "Weary" puts his arms around her and kisses her. When she discovers who it is she screams, and the groom, conductor and porter come to her assistance, and grabbing "Weary" hustle him to rear end of the train.

SCENE III.—Shows passenger train running at full speed and conductor and porter throwing "Weary" from rear end. He lands in a heap; quickly jumping to his feet, he shakes his fist at the retreating trainmen.

Code *Vaquasses*. 140 Ft. $21.00

6052 MANIAC CHASE.

The picture opens with the interior of a cell in an insane asylum. The inmate, who imagines himself to be Napoleon the Great, is seated at a table dressed in the costume of that world renowned general. A keeper enters with a bowl of soup. "Napoleon" tastes the soup and then dashes the contents of the bowl into the keeper's face. A fierce fight follows with "Napoleon" getting the better of it until two more keepers rush in and the three beat him unmercifully and leave him insensible on the floor.

After the keepers leave, "Napoleon" gets up, smashes the table and pries off the bars of his cell with one of the table legs and escapes through the window.

The second scene shows "Napoleon" escaping through the woods, pursued by the three keepers, and succeeding scenes following in rapid succession show the most exciting and ludicrous situations. In his flight "Napoleon" discovers an empty barrel, crawls into it and rolls to the bottom of the hill, and thus eludes his pursuers for a time.

He next reaches a large tree. The first limbs are high above the ground, but "Napoleon" jumps and easily reaches one of the branches. The three keepers follow and disappear into the tree. A panoramic effect shows "Napoleon" descending from another tree, followed closely by the three keepers.

A haystack is now reached. A tramp is sleeping at the foot with a gun beside him. "Napoleon" takes his gun and paces back and forth as a sentinel on guard.

The keepers soon discover him and the chase continues. Finally "Napoleon" gets back to the asylum, climbs up to his cell window, and when the tired and worn out keepers return they are dumfounded at finding "Napoleon" seated at a table reading a paper. At each change of scene "Napoleon" stops to pose in characteristic attitude, producing a highly amusing effect.

Code *Vaquinha*. 530 Ft. $63.60

6076 CITY HALL TO HARLEM IN 15 SECONDS VIA THE SUBWAY ROUTE.

SCENE I—Casey entering subway at City Hall.

SCENE II—City Hall Station; Casey coming down stairs and entering tunnel.

SCENE III—Casey lighting a fuse to set off a blast and running away. Thinking the fuse has gone out, he creeps cautiously up to it, when it suddenly goes off, blowing Casey through the tunnel.

SCENE IV—Casey flying through the tunnel at a terrific speed.
SCENE V—Subway exit in Harlem; a big puff of smoke comes out, blowing Casey into the air.
SCENE VI—Casey's home. Mrs. Casey washing at the tub. Casey comes down through the roof, landing on top of Mrs. Casey, and upsetting her and the tub of water. Code *Varengaje*. 150 Ft. $22.50

6077 RUBE COUPLE AT A COUNTY FAIR.

SCENE I—Driving into the Grounds.
SCENE II—Machinery department.
SCENE III—Getting weighed.
SCENE IV—On the Pike.
SCENE V—Looking at the big pumpkins.
SCENE VI—Cattle parade.
SCENE VII—Trotting race, with female jockeys.
SCENE VIII—Hurdle jumping, female riders.
SCENE IX—High school horse.
SCENE X—Slide for life.

Code *Varenkruid*. 540 Ft. $81.00

6099 SCARECROW PUMP.

A young boy is going to a village pump for water. Reaching the pump he sees a man coming down the road zig-zag fashion, and decides to play a trick on him. Securing an old coat and hat from a nearby house, he puts them on the pump. He then paints the top of the pump to resemble a face, and hides in an empty tub under the pump nozzle. The drunken man now approaches the pump, and imagining the handle to be someone's proffered hand, grasps it, and tries to shake it. Finding that it won't shake back, he starts to investigate, and soon discovers the joker's hiding place. Grasping the pump handle again, he shakes it so vigorously that the joker gets a good drenching, and as he crawls out of the tub, presents a very ludicrous appearance.

Code *Variaras*. 95 Ft. $14.25

6104 BAD BOYS' JOKE ON THE NURSE.

A matronly-looking nurse girl is asleep on a park bench, with a baby in her lap. Directly opposite sits an old gentleman, snoozing. Two bad boys appear on the scene. One gets a log of wood, about the size of the baby, and after removing the baby, places the log in the nurse's lap. They then place the baby in the old gentleman's arms, and scamper off to await results. In a few moments the fat nurse wakes up and discovers the baby gone. She tosses the log away, and commences to scream and run up and down the walk. Suddenly she discovers the youngster in the old man's lap. She grasps the baby, and after placing it upon another bench, returns to the old man. Catching him roughly by the neck, she drags him from the bench to the walk, and after giving him a good shaking, she knocks him down and sits on him. Her screams attract a policeman to the scene, and the old man is roughly hustled off to the station house, followed by the angry nurse, carrying the cause of all the trouble. The boys have been enjoying all the fun from their hiding place.

Code *Varicant*. 75 Ft. $11.25

6105 THE "STRENUOUS" LIFE, OR ANTI-RACE SUICIDE.

The picture opens with the interior of a merchant's private business office. The head of the firm is engaged at his desk, while the lady stenographer is busy at the typewriter. There is a telephone call, which evidently demands prompt attention, as the head of the firm rushes for his coat and hat. The stenographer endeavors to assist him, and from her actions, she is evidently aware of the urgency of the call. In the excitement the lady's hat gets on her employer's head, and things get generally mixed.

The next scene shows a hansom cab, dashing up the street. It stops in front of a fashionable doctor's residence. Our friend, the merchant, alights, rushes up the steps, and soon returns, accompanied by an elderly doctor. They both jump into the hansom, the driver is given his orders, and off they dash.

The next scene shows a handsomely furnished parlor. A maid answers the door, and the doctor and merchant enter. They remove their overcoats, and the doctor takes his medicine case and goes upstairs, while the merchant

tries to interest himself with a newspaper. He soon tires, throws it down, and paces nervously about the room.

Soon a nurse appears with a baby, which she places in its father's arms. He is overcome with delight. A scale is brought, and the baby is weighed, showing ten full pounds. He has no more than settled himself in a chair with the baby, when a maid rushes in with a second baby, which is weighed and given to the father. The nurse soon appears with a third, and she is quickly followed by the maid with a fourth baby. This proves too much for the fond father, who promptly collapses. The doctor now appears on the scene and restores the poor man to consciousness. When he recovers he recognizes the doctor, and with two of the babies in his arms he promptly kicks the doctor out of the house.

Code *Varicosas*. 330 Ft. $49.50

6127 HOW JONES LOST HIS ROLL.

This film has created a decided sensation in numerous Vaudeville Theatres, Moving Picture Entertainments, and among Exhibitors both in this country and abroad. There is not a dull or uninteresting moment throughout the entire picture, while at several points the audience breaks into rounds of applause and laughter. From beginning to end the audience is kept in one continual state of expectancy while the pictures show "How Jones Lost His Roll," the letters, after much effort and manœuvering disentangle themselves at intervals and tell the story in words. Further description is unnecessary and would only detract from the interest and novelty, the same as exposing a trick before performing it. Everyone wants to know how it is done. The film is very fine photographically, beautifully tinted, and one of the most novel that has ever been produced. No exhibitor should be without one of these films. It is sure to make the biggest kind of a hit. Fully described and illustrated in Circular No. 244.

Code *Varraques*. 575 Ft. $86.25

6133 BURGLAR'S SLIDE FOR LIFE.

The first scene shows the interior of a room in an apartment house. A burglar enters and seeing a portable vapor bath in the corner of the room gets into it to hide.

Presently two ladies enter. One is the lady of the house and she is evidently showing her friend through the rooms. The new vapor bath interests her friend, so she lights the lamp and explains how it is operated.

Soon the steam begins to come out of the top of the bath. Out jumps the burglar, carrying the cloth sides with him, and makes his escape by jumping through the window.

The ladies now call the dog, who rushes into the room and follows the burglar.

In jumping out of the window the burglar seizes a clothes line stretched from the house to a pole in the back yard and endeavors to reach the ground by a succession of slides from floor to floor.

In the meantime the dog follows suit and finally overtakes the burglar in mid-air and securely fastens his teeth in the burglar's trousers. They both finally drop to the ground together and after a struggle the burglar manages to free himself and climbs to the top of a ten-foot fence. The excitement has aroused the whole neighborhood and in every back yard window a man or woman is leaning out, cheering and yelling encouragement to the dog.

Reaching the top of the fence the burglar stops to get his breath and imagining himself perfectly safe he turns round and puts his fingers to his nose.

In an instant the dog is after him again and before he can move the dog leaps to the top of the fence and pulls him back into the yard. While the dog keeps his hold the women beat the burglar with brooms, to the intense delight of all. Fully described and illustrated in Circular No. 254.

Code *Vartabed*. 265 Ft. 39.75

6136 ON A GOOD OLD 5c TROLLEY RIDE.

The opening scene shows the interior of a trolley car. The only passenger is a young man who has evidently been making a night of it with the boys. A young lady enters and the young man insists upon giving up his seat to her, and although there are plenty of vacant seats he prefers to hang on to a strap. It is about all he can do to keep on his feet.

The next passenger is an old maid with a hat-box and several bundles. She takes a seat near the young man, but his actions become so annoying that she

is obliged to change her seat. The conductor now enters and collects her fare. She asks for a transfer and is given one by the conductor, who punches the ticket by firing a shot through it with a revolver.

A colored washerwoman now enters with a large basket of clothes. The car starts with a jerk and she falls over the basket. After getting the clothes back into the basket, she takes her seat and places the basket beside her. The conductor now enters and collects her fare. Seeing the basket on the seat he demands a second fare, which she at first refuses to pay. She finally turns her back to the conductor and gets the necessary nickel from her stocking, protesting vigorously all the while. The passengers in the meantime have been doing a little "rubbering." When the conductor rings up the second fare the register turns backwards.

A tough enters with a cigar in his mouth. The conductor calls his attention to the "No Smoking" sign but he keeps on smoking just the same and finally blows the smoke into the conductor's face. The conductor now seizes the cigar, takes a couple of puffs, cuts off the lighted end with a pair of scissors and puts the butt into his pocket. Meanwhile the old maid has been beating the tough with her umbrella.

A typical Rube farmer gets on with a basket of eggs. All the passengers commence to laugh, rub their hands and nudge each other. The car starts with a jerk, but the farmer manages to reach a seat and save himself and his eggs. Presently he produces a large plug of tobacco and starts chewing vigorously. He spits on the floor and then changes his seat. The conductor now enters and noticing that there has been a violation of the company's rules endeavors to locate the culprit. He questions several of the passengers, among them the old maid, who becomes very indignant. Finally he spots the farmer chewing. Going over to the farmer he points to the "No Spitting" sign, takes the tobacco away from him and demands five dollars for the fine, which the farmer hands over. The conductor now calls in the motorman and gives him half the money and the plug of tobacco. After biting off a piece the motorman returns the plug to the conductor, who puts it in his pocket and warns the farmer never to chew again. Meanwhile the passengers have been roaring with laughter.

The next passenger is a big fat woman, who gets wedged in the door. The conductor boosts her from behind while two of the passengers try to pull her through. She finally comes through with a rush and lands on the farmer and his basket of eggs. She is finally lifted into a seat. The conductor then takes the stove shovel and scoops up what is left of the eggs and puts them back into the basket.

The fat woman complains of the cold to the conductor and several passengers join in with her and button up their coats and turn up their collars. The conductor then puts some coal in the stove and removes the ashes. When he opens the window to throw out the ashes they are blown back into the car all over the passengers.

A typical "Yiddisher" now enters with a covered basket. The car starts and down he goes, basket and all. The basket breaks open and out jumps a big fat goose. The women jump up on the seats while the men chase the goose all over the car. The old maid's bundles, the farmer's basket of eggs and the washerwoman's clothes basket are all mixed up in the general melee, the goose finally making its escape.

The picture now changes to an outdoor suburban road scene. A trolley car is seen approaching. A goose flies out of the car and all the passengers give chase. The chase is a merry one. Across a golf ground and through the woods the passengers follow. The rumpus awakens a tramp who has been sleeping at the foot of a tree. As the goose passes him he grabs him and the chase now continues after both tramp and goose. A pond is reached and into it plunges the tramp with the goose. He finally reaches the opposite bank and has the laugh on the passengers, who dare not follow.

As a burlesque on street car trolley service the picture has been a great success. It greatly adds to the effectiveness of the picture if the music of the well-known popular song, "On a Good Old 5c Trolley Ride" is played while the picture is being shown. The words and music of a portion of the chorus complete the picture. Fully described and illustrated in Circular No. 253.

Code *Varvoute*. 545 Ft. $81.75

6139 THE WHOLE DAMM FAMILY AND THE DAMM DOG.

The Whole Damn Family and The Damm Dog is a popular fad which has

been widely advertised by lithographs and souvenir mailing cards, and has recently been made the subject of a sketch in a New York Vaudeville Theatre. The Edison Manufacturing Co., with their usual up-to-date methods, have illustrated this popular subject in a most novel and original way in Motion Pictures.

The picture opens with a close view of the individual members of the family. Each goes through a very amusing performance. Mr. I. B. Damm is seized with a severe fit of sneezing. Herself relieves her mind through woman's sole weapon. Jimmy Damm shows how a cigarette should be smoked. Miss U. B. Damm is very proud of the marcel wave in her hair. Annie Damm, in a large picture hat, tries to look very shy and demure. Lizzie Damm chews gum in a most artistic manner. Baby Damm gives a sample of his ability at crying. A family group is seated at dinner, with the Damm Dog seated at the head of the table. Mr. I. B. Damm enters and kicks the Damm Dog out of the chair. The Damm Dog waits until the soup has been served, and then returns and drags the table cloth and all the dishes on to the floor.

The final scene is most amusing. Different portions of the Damm Dog's body appear from all directions. They finally arrange themselves in shape, showing a dilapidated looking cur sitting up on his haunches. Presently his tail joins his body by piecemeal, the end having two tin cans tied to it. The tail and tin cans begin to wag in a most comical way. This picture has made the biggest kind of a hit, and is one of the best humorous pictures ever offered. Fully described and illustrated in Circular No. 258.

Code *Vasadura*. 300 Ft. $45.00

6147 "RAFFLES"—THE DOG.

The opening picture shows the interior of a scantily furnished room. A man and woman are engaged in teaching a dog to become an expert thief, and the dog goes through his part most cleverly. At a sign from his master "Raffles" steals a package from the table, and while his mistress is seated upon a chair he steals a pocket book from her pocket and a suit case beside her. The slightest sign from his master is all that is necessary for "Raffles" to go through his part, and he promptly carries all the plunder to his master. The next scene shows "Raffles" with his master and mistress taking a stroll through a park. An old gentleman is asleep on a bench. The three thieves now approach. "Raffles'" master points to the old gentleman's watch and chain, and the three pass on. "Raffles" soon returns, jumps upon the bench and deftly steals the old gentleman's watch and chain without disturbing him. When he wakes up he discovers his loss, but the thieves are now out of sight. The three now make a tour of the city. The next scene shows an express wagon driving up to the sidewalk, and the driver getting out to deliver a package. "Raffles," with his master and mistress, are seen coming down the street. They pass the express wagon, but "Raffles" soon returns alone, jumps into the wagon and steals a package. The next scene shows a butcher's boy and two companions "shooting craps." Soon "Raffles" and his two companions appear and "Raffles" steals a string of sausage from the butcher boy's basket. The boy discovers his loss and gives chase. The next scene shows a fashionable turnout coming down the street. It stops in front of a handsome residence and two ladies alight. "Raffles" and his two companions are seen coming round the corner and presently disappear down the street. "Raffles" now returns, jumps into the carriage and steals a package which is lying on the seat.

The next scene shows some ladies standing on a corner waiting for a car. One is carrying a dress suit case, which she places on the crossing. "Raffles" appears and makes off with the suit case. The lady discovers her loss and "Raffles" running up the street. A lively chase now follows after "Raffles" and his pals. They are first seen running down a long flight of stone steps followed by a crowd in which some of "Raffles'" victims are readily recognized. A policeman and numerous bystanders join in the chase, which soon becomes very exciting. Up and down the several streets, down a steep bluff and over a wire fence the crowd follows the three thieves. The crowd running down the flight of stone steps is very laughable, and the efforts of the pursuers to make haste and overtake "Raffles" and his companions are most amusing. Several hesitate when they reach the steep bluff, but they all finally take a chance and jump. Finally "Raffles'" master is caught by a policeman, while another policeman coming round the corner in the opposite direction secures his mistress. "Raffles'" victims now crowd around the captives, and all the stolen articles are found

upon his mistress, hidden in her skirt, and are returned to the rightful owners. In the meantime "Raffles'" master is endeavoring to explain matters to the policeman. This picture is strictly up-to-date, and has already received the most flattering notices from numerous vaudeville theatres and exhibitors throughout the country. Fully described and illustrated in Circular No. 260.

Code *Vasculado*. 635 Ft. $95.25

6190 **POOR ALGY!**

The opening scene shows Algy and his best girl preparing a luncheon under a tree on the bank of a brook in a beautiful meadow. Algy goes for some water, while the young lady gathers some flowers.

Presently a villainous looking tramp emerges from under the footbridge over the brook. He discovers the lunch basket and decamps with it.

Algy's sweetheart returns, discovers the tramp making off with the basket, and calls Algy back, who returns in time to see the tramp disappearing into the woods. He calms her fears and boldly starts after the tramp.

The next scene shows Mr. Tramp comfortably seated in the woods, regaling himself with the luncheon. Algy appears and demands the basket, whereupon Mr. Tramp, with the aid of a club, persuades Mr. Algy to exchange hats and coats, and to retire with him behind some bushes and exchange the rest of his attire. Both soon return completely dressed in each other's clothes. Mr. Tramp now drives Algy away with his club.

Algy's sweetheart has been waiting his return. Soon she discovers a tramp approaching and starts to run. The tramp runs after her and chases her through a cornfield and over a rail fence.

Reaching a road she sees a man ahead. He is dressed in a very loud sweater and is evidently a pugilist training for a fight. She overtakes him and explains the situation. The prize fighter tells her "dere is nutin to it," and goes back after the tramp. He promptly knocks him down, kicks him a few times and then carries him on his back to where the young lady has been watching the proceedings with much satisfaction. In spite of his black eye and dilapidated appearance she recognizes her "Algy" and then proceeds to roundly score her preserver. Fully described and illustrated in Circular No. 267.

Code *Vastezza*. 315 Ft. $47.25

6192 **SNEEZING.**

A very amusing picture of an old man who is seized with a fit of sneezing. The facial expressions are very funny. Code *Vasthebben*. 25 Ft. $3.75

6193 **CIGARETTE FIEND.**

Shows a would-be sport. He takes a Turkish cigarette from a box, strikes a match on his collar, lights the cigarette and inhales and exhales the smoke in a number of different ways. Code *Vastheid*. 30 Ft. $4.50

6198 **OLD SWEETHEARTS.**

An old couple are seated in front of an old fashioned fire place. The woman is winding a ball of yarn while he is holding the skein. They are talking very confidentially, and he presently endeavors to steal a kiss. While she is rather bashful, and weakly protests, he puts his arm around her and kisses her affectionately. The picture is tinted to show the bright glory of the fire, which adds greatly to the beauty of the scene. Code *Vastitabas*. 60 Ft. $9.00

6199 **OLD MAID AND PET CAT.**

A comely old maid is seated on a chair lamenting her fate. She is not bad looking; in her opinion she is entertaining and can keep house. Still something seems to be lacking and she can't account for it. Oh! what's the use of worrying. Men are deceitful and why should she care about them. She has her pet cat to fondle and it purrs out its love for her, so she embraces and kisses it most affectionately. Still it is evident she would prefer being embraced and kissed herself—by a man. A very amusing facial expression picture, in which the actions of the old maid speak louder than words.

Code *Vastitabo*. 35 Ft. $5.25

6202 **ALWAYS A GENTLEMAN.**

A street car scene. The sole occupant is so drunk that he imagines the car is full of people. A young lady gets on the car and the young man rises and

insists upon her taking his seat. She sits down while he stands holding on to a strap and trying to balance himself as the car jerks around curves at a high speed. His actions are very laughable as he swings on the strap. At the end of the picture the car strikes a curve so hard that he is knocked off his feet and compelled to sit down. Code *Vastiude.* 80 Ft. $12.00

6203 **BURGLAR AND VAPOR BATH.**

A burglar is surprised in a sitting room of an up-to-date flat and hides in a vapor bath. The mistress of the flat enters with a caller, to whom she shows all the conveniences of her new home. The women pause before the bath while the hostess explains its use, etc., and lights the lamp. The unfortunate burglar overturns the bath, gets tangled up in it, frightens both women to death, and finally rushes to the window and jumps through it. The hostess calls the dog, and the picture closes with the dog jumping through the window after the burglar. Code *Vastkleven.* 105 Ft. $15.75

6204 **BURGLAR AND BULLDOG.**

A companion picture to the "Burglar and Vapor Bath." Shows a dog catching a burglar as he is crossing a back yard fence. He pulls the burglar off the fence and proceeds to rip the clothes off him. The occupants of the house are attracted by the noise and rush into the yard with brooms and sticks, and belabor the intruder unmercifully. As a climax one of the occupants produces a pistol and discharges it at the burglar. He misses his mark and shoots a servant girl in the "sit down" section of her anatomy, which causes her to go through some very funny antics. Code *Vastloopen.* 55 Ft. $8.25

6211 **THE WATERMELON PATCH.**

The opening scene shows a typical Southern watermelon patch with the customary scarecrow figures scattered among the vines. A number of darkies are sneaking through the vines and picking out the best melons. While thus engaged the scarecrows throw off their outer garments and appear as animated skeletons. They are soon discovered by two of the darkies, who are very much frightened and give the alarm. They all seize what melons they can lay their hands on and scamper off, with the skeletons in close pursuit.

In order to avoid the risk of breaking the melons while climbing a fence they dexterously roll them under the lower rail and secure them again on reaching the other side.

Entering the woods the pillagers succeed in eluding their pursuers by hiding among the trees while the skeletons continue down the road. As soon as the skeletons pass the darkies sneak out and retrace their steps through the woods until they reach a cabin, where the parson and a number of friends and neighbors are gathered. To the music of banjos and bones all hands make merry. A cakewalk is followed by buck and wing and other styles of negro dancing.

Suddenly the door is thrown open and in come the men with the melons, which are thrown on the floor, this being the quickest way of opening and serving them. Benches and tables are brought and the whole company sit down and proceed to enjoy the melons as only Southern "coons" can. The next scene shows a close view of two boys who seem to think eating watermelon the only pleasure in life. Their actions are very realistic and the facial expressions most amusing.

The picture now reverts to the scene in the woods where the melon thieves eluded the skeletons. The pursuers have warned the farmers, who appear with a a pack of large bloodhounds, who soon get on the scent, which leads up to a cabin. The farmers, who have been following the trail of the bloodhounds, now arrive and proceed to nail up all the doors and windows. One of them climbs up to the roof and places a large cover over the top of the chimney. It is evidently their plan to smoke the merry-makers out.

The next scene shows the interior of the cabin. The "coons" are still busy with the melons, but several get quite uneasy when they hear the nailing and boarding up of the house. The smoke is now seen settling around them and they are seized with violent fits of sneezing, and the entire company of merry-makers becomes thoroughly frightened.

They at once start an investigation and all hands make a mad rush to escape from the building, only to find themselves locked in. After numerous attempts a large negress is finally shoved head first through one of the windows. The

closing scene shows the darkies coming out of the building in all manner of ways and each is given a parting remembrance by the farmers, in the shape of a kick or a clout over the head to vary the monotony.

All of the watermelon thieves are genuine negroes, and the action throughout the entire picture, as well as the photographic qualities, are all that can be described. The picture will make a sure hit everywhere. Fully described and illustrated in Circular No. 268. Code *Vastwoelen*. 725 Ft. $108.75

6214 **DOWN ON THE FARM.**

The opening picture shows a number of boarding school girls, raiding an orchard. Some are gathering the apples in their skirts, while others are climbing up the trees and shaking and knocking down the fruit.

They are suddenly startled by shouts and, looking around, find they have been discovered by the farmers, who start on a run after the raiders. The girls in the tree scramble down, and all take to their heels, with the men in close pursuit.

The chase is now on in earnest. Before going far the girls are obliged to climb a fence, which they accomplish in fairly good form. While running down a steep bank, one of the farmers stumbles and falls and quits the race.

The next obstacle is a very high gate, at the edge of some woods, which the girls clamber over with difficulty on account of their skirts. Another farmer is now disabled and gives up the chase.

The young ladies, though rather tired, quicken their pace along a country road and succeed in ridding themselves of another of their pursuers, who drops by the roadside.

They next enter a field and climb up on a haystack. The girls slide to the top of the stack without assistance. When a lone farmer approaches they unmercifully pelt him with apples. He finally secures a ladder, but by the time he reaches the top of the stack the girls have slid down the other side, and he once more starts in pursuit.

Again running through the woods they reach a lake and wait in a pavilion. When the almost exhausted farmer comes up they grab him and throw him into the water. To add to his discomfort they again throw apples at him and he is glad enough to get away from his tormentors. Fully described and illustrated in Circular No. 270. Code *Vaterarm*. 440 Ft. $66.00

6219 **DIGESTING A JOKE (JAS. T. POWERS).**

The opening scene shows Mr. James T. Powers, the well-known comedian, seated at a table reading a newspaper. Something attracts his attention which he evidently does not understand. He cuts the article out of the paper, presses it into a small ball and swallows it. His face presently asssumes a series of the most comical expressions and he finally seems to comprehend the meaning of the article in the newspaper. Very amusing and well acted throughout.

Code *Vaterland*. 70 Ft. $10.50

6221 **EVERYBODY WORKS BUT FATHER.**

The picture opens with a laughable "Jumble" Announcement—a new feature, exclusively Edison, mysterious and novel to a degree.

The first scene shows Mother and all the children hurriedly eating breakfast and rushing off to work. Mother calls Father repeatedly, but gets no reply. The next scene shows Father in bed. His slumbers are disturbed by a horrible dream. In his dream, which appears as a vision, he is seen carrying the hod up a ladder. He gets into an argument with a bricklayer, who throws him off the scaffold and pelts him with bricks, which he tries to dodge. Suddenly he wakes and finds his wife standing beside his bed with a cup of coffee. The next scene shows Mother and Daughter working in the kitchen. Father enters with his shoes in his hand and sits down by the fire to smoke. Mother sends him out for wood. Father is next seen by the wood-pile, hiring a man to chop the wood, while he sits down and puts on a pair of blinders, so he cannot see the man work. Presently Mother comes along and the man shows her the big pile of wood he has chopped. Mother gives the man a glass of beer and carries the wood into the house. The next scene shows a carpet on the line. Father instead of beating it, crawls into it. Mother and Daughter now start in to beat the carpet and Father gets covered with dust and a good beating before they discover him. The final scene shows Father seated in a chair in the

kitchen. Mother and Daughter are washing. Father's chair gets caught in some clothes in the wringer, and he is thrown to the floor and the entire contents of the wash tub pours over him, and he is almost smothered in the suds.

Code *Vaterlos.* 350 Ft. $52.50

6239 **DREAM OF A RAREBIT FIEND.**

The opening picture shows a young man seated at a table in a restaurant. He has evidently been out for a good time with the "boys" and is winding up the night's frolic with a Welsh Rarebit and a few bottles of Bass' ale. After stuffing himself with the entire contents of the chafing dish, and washing it down with numerous glasses of ale, he starts for home somewhat the worse for wear.

The exterior of the cafe is next shown. Presently the "Rarebit Fiend" comes out of the building. He stumbles and staggers along the street, but manages to keep on his feet by holding on to the iron railing in front of the cafe. Arriving at the corner of the street he endeavors to reach a friendly lamp-post. Everything is in a whirl. The buildings, trees, trolley cars and wagons are rapidly zig-zagging along the street, while the lamp-post sways and dances around. After many futile attempts the "Rarebit Fiend" finally succeeds in throwing his arms around the lamp-post and waves his handkerchief to imaginary companions. A diminutive policeman now appears and realizing the young man's condition endeavors to assist him. A rough and tumble wrestling match follows, but the "cop" finally manages to get him on his feet and starts him off for home.

The next scene shows the young man entering his room with his shoes in hand and considerably under the weather after his night's fun. After putting on his night shirt he climbs into bed, but is obliged to get up again and tie a wet towel around his aching head. He then lies down and the scenes which follow show his terrible dream.

First his shoes mysteriously creep out of the room. Then the table and chairs become animated and quickly disappear to the dreamer's great astonishment. A close picture of the dreamer's head on his pillow follows. A large steaming chafing dish suddenly appears over his head. Three little devils jump out and beat a lively tattoo on his head and pillow with pitchfork and shovel.

The bed now comes to life and after going through a lively dance and spinning around the room like a top, ends its freakish actions by shooting out through the window.

The next scene is a beautiful panorama, showing the bed sailing through the air high above the city, over bridges and rivers, and the dreamer desperately clinging to it. The "Rarebit Fiend" imagines he is in an air ship, and sitting up in the bed endeavors to steer it. A strong wind tosses him about, but he manages to hang on to the foot board of the bed, and trails along behind. Suddenly the bed makes a quick turn, which causes him to lose his hold and he falls down through the air until his night shirt catches on a weather vane on top of a lofty church steeple. The strong wind blows the weather vane rapidly round and round until his night shirt gives away and he once more plunges down through space, leaving a portion of his night shirt on the weather vane, which still continues to turn round.

The final scene shows him crashing through the ceiling of his room and landing on his bed. This ends the nightmare, and the "Rarebit Fiend" tumbles out of bed on to the floor very much awake and realizes that it was all a horrible dream.

The different scenes are mono-tinted, producing the most beautiful effects.

The picture is probably best described as being humorously humorous and mysteriously mysterious, and is certain to make the biggest kind of a "hit" with any audience. Some of the photographic "stunts" have never been seen or attempted before, and but few experts in photography will be able to understand how they are done.

Code *Vaucour.* 470 Ft. $70.50

6244 **JOKE ON A ROUNDSMAN.**

A mounted policeman rides up in front of a private stable, and after looking up and down the street dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman, who rides up and waits for him. The interior of the stable is now shown. The cop puts his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a

pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, resaddles him, and riding back salutes the astonished roundsman. The latter accuses him of loafing while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one-horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing.

Code *Vaufrenage*. 340 Ft: $51.00

6245 **THE TERRIBLE KIDS.**

The opening scene shows two boys seated on a bench eating cake. Seated on his haunches between them is "Mannie," a bull terrier dog, who looks as if he were not receiving his share. Finally the boys remember the dog and give him some of their cake, and make him beg for his share.

In the next scene a lady is standing on a street corner with a little spaniel tucked under her arm, and a satchel in her hand. Presently she is joined by a gentleman friend and they engage in earnest conversation, the outcome of which is that the young fellow puts the dog in the satchel and places it on the sidewalk. When their backs are turned "Mannie" crawls up to the bag, grabs the handle in his mouth and dashes off, with the two kids following him. The loss is soon discovered and the young lady and her friend immediately give chase.

A Chinaman is walking up the street. "Mannie" suddenly rushes up from behind, jumps on the Chinaman's back, seizes his queue and drags the poor Chink to the ground. The terrified Chinaman picks himself up and beats a hasty retreat, while "Mannie" and the boys scamper off.

A billposter is posting bills on a high fence. The two kids approach and offer to assist him, but he sends them away. The billposter now climbs the ladder and starts to work. Suddenly "Mannie" appears, climbs the ladder, grabs the billposter by the leg of his trousers and he falls to the ground with the ladder on top of him, while the kids enjoy the billposter's predicament.

Two ladies coming down the street are followed by "Mannie" and the two kids, who are carrying a rope, the end of which is seized by the dog. As the ladies approach "Mannie" runs around them several times, with the rope in his mouth, while the kids hold the other end and the ladies soon fall in a heap on the sidewalk.

The next scene shows an Italian fruit vender with a push cart, standing on a street corner. The youngsters are seen to run up, seize several apples and dash off, the Italian shaking is fist threateningly at them. Presently a customer approaches and selects several apples. "Mannie" now runs up, pulls the prop from under the push cart and spills all the apples into the street, and dashes off after his young masters, as they run away yelling with delight.

The antics of the kids have now become pretty well known and their victims are next seen gathering on a street corner telling their trouble to a police officer. It is finally decided to pursue and capture the miscreants and the chase begins. We readily recognize the various victims of the kids' prank: the young lady who lost her dog, the Chinaman who almost lost his queue, the billposter, the two victims of the rope and the Italian fruit vender.

Presently the two kids appear running at top speed down the street, with the crowd in hot pursuit. The boys, on reaching a street corner, climb through an opening in a high board fence surrounding a vacant lot, and are quickly followed by the crowd. The boys reach the further side of the lot ahead of their pursuers and quickly climb the fence.

The policeman is the first to reach the spot where the boys disappeared and starts to climb the fence. When half-way up "Mannie" appears and seizing him by the coat tails drag him to the ground and holds on until the coat is ripped to pieces. The crowd now rush up but are unable to climb the fence and rush for another entrance. The kids now throw their rope over the top of the fence which is seized by "Mannie" and the kids pull him over the fence to safety. "Mannie" and the two kids are next seen making their escape through a gate

in the fence. They stop and get their rope out, give one end to "Mannie" and stretch it across the gateway. The unsuspecting crowd trip over and all are soon piled in a heap, while the kids make their escape in the confusion. A vacant trolley car is standing on the track. One of the kids runs through the car to the front platform and locks the door, while the crowd rushes in. When they are all inside, the other kid, who has been hiding behind the car, quickly locks the back door and all are locked in. They jump out of the windows and continue the chase.

The kids are now seen running down a street, with the crowd in close pursuit. As they reach the corner they run into the arms of another policeman. The final scene shows the two kids being bundled into a closed police van. As the patrol drives off a piece of rope is seen danghng over the door at the back of the wagon. "Mannie" now appears, runs after the wagon, seizes the end of the rope and shakes it with all his strength, but is finally shaken off and stands looking wistfully after the departing wagon. Suddenly the door opens and the kids dash out and make good their escape.

This picture always wins roar after roar of laughter wherever it is exhibited. The antics of the kids, the almost human intelligence of "Mannie" and the narrow escapes from capture, are a source of constant amusement, and are sure to arouse a strong sympathy for the kids and their dog.

Code *Vaultage.* 600 Ft. $90.00

MYSTERIOUS.

5085 STRANGE ADVENTURES OF A NEW YORK DRUMMER.

A commercial traveler has evidently had a "wet" day, judging from the strange things he sees in his hotel. The hall boy shows him to his room, puts down his grips, and then disappears—through the ceiling. Drummer pushes button five times for a drink, and waiter appears—through the floor. Drummer turns to sit down on the bed—it disappears. He fights with the waiter, who locks him in a trunk and sits on it. He opens the trunk and finds it empty. Drummer appears mysteriously, picks up a big book, hits waiter on the head, and drives him through the floor. Drummer dances in delirious glee.

Code *Unbundle.* 70 Ft. $8.40

5102 VISIT TO THE SPIRITUALIST.

A countryman enters the office of a spiritualist. He is then mesmerized and sees funny things. He drops his handkerchief on the floor, and as he reaches for it, it gradually grows larger and larger, dancing up and down, and going through funny antics until it turns to a ghost of enormous proportions. It then vanishes. The scene closes by numerous ghosts and hobgoblins appearing and disappearing before the eyes of the frightened countryman, who finally leaves the room in great haste. Code *Uncleared.* 100 Ft. $15.00

5110 CHING LING FOO OUTDONE.

The magician places a cloth over a tub. On removing it five large geese are seen swimming in the water. The magician takes the geese out and they walk away. He again places the cloth over the tub, and when he removes it the tub disappears and a small boy stands in its place. The boy walks off the stage, to the astonishment and amazement of the audience.

Code *Uncommixed.* 45 Ft. $5.40

5111 MYSTIC SWING.

A professor shows Mephisto his power by mysteriously placing a young lady in a swing. Mephisto then shows his power by making the young lady disappear from the swing, much to the surprise of the professor. The professor makes another mystic pass and produces a second young lady, and also a skeleton in the swing. Code *Uncommonly.* 60 Ft. $9.00

5112 ANIMATED LUNCHEON.

The scene takes place in a fashionable cafe. A well dressed couple enter, and after carefully looking over the bill of fare order some boiled eggs and Welsh rarebit. The obliging waiter delivers the order. The guests break open the eggs, and two beautiful white chickens fly across the room. The diners then perform a similar trick with the Welsh rarebit and two beautiful snow-white

rabbits hop from the dish and kick and squirm when lifted to the floor. It is all a joke, but the waiter is not on. The audience will catch on, for it is a good, lively subject, full of action. Code *Uncompact*. 65 Ft. $9.75

5114 ARTIST'S DREAM.

The opening scene shows the interior of an artist's studio. Mephisto appears mysteriously and signals the pictures to come to life. They step down from the frames and alk forward, admiring their costumes. Mephisto then touches the artist on the shoulder, awaking him, and disappears. The artist, after rubbing his eyes sees the picture on his right hand side, and jumps up to embrace her. After embracing her once, he makes a second attempt, but she disappears. The artist now wakes up, jumps to his feet and runs to see if the pictures are still in the frames. He examines them, and finding that they are still fast on the wall, realizes that he has been dreaming and seeks consolation in the bottle. Code *Uncorded*. 65 Ft. $7.80

5160 SUCH A HEADACHE.

A New York drummer, who has evidently been having a "good time," enters a cheap room in a Bowery hotel. As soon as he is left alone he begins to "see things." His valise flies around the room in a startling manner, and upon opening it a huge demon's head appears and floats through the air. A bottle on the table changes into a little black dog, which springs to the floor as he reaches to take a drink. He rings for the chambermaid, but immediately kicks her out. She returns reinforced with the landlord and bellboy. All now engage in a furious fight, in which bedclothes, chairs, water pitcher, etc., take an active part. The drummer wraps a towel around his head, pours the contents of the ice water pitcher upon it, and wearily lies down again. After seeing the picture it is easy to see why we give it the title, "Such a Headache." Code *Underscore*. 130 Ft. $15.60

5167 ENCHANTED DRAWING.

A cartoonist is rapidly sketching the portrait of an elderly gentleman of comical feature and expression upon a large sheet of white paper. After completing the likeness the artist rapidly draws a clever sketch of a bottle of wine and a goblet, and then actually removes them from the paper and pours real wine out of the bottle into a real glass. Surprising effects quickly follow, and the numerous changes of expression passing over the face in the sketch cause a vast amount of amusement and give a splendid illustration of the caricaturist's art. Code *Undoso*. 100 Ft. $15.00

5243 REVERSING SIGN PAINTER.

A sign painter is painting the words "To Let" on a large sign which projects over a sidewalk. A bicycle rider collides with the stepladder. A laughable mix-up occurs, and the unexpected happens. The stepladder suddenly rights itself and the painter springs backwards on the top round of the ladder. Rubbing his brush over the letters of the sign they disappear one by one. He then dismounts from the ladder and walks backwards up the street. A barrel and other material which he placed upon the ground when he first came into the picture jump from the ground upon his shoulders, and he walks out of the picture backwards. This picture is very humorous and also keeps the audience guessing. Code *Ungerufen*. 60 Ft. $7.20

5329 MYSTERIOUS CAFE.

As the above title indicates, the scene does not take place in an ordinary restaurant, but one in which all natural rules of order and gravitation are reversed. A couple have a most trying experience while endeavoring to partake of a meal. They find themselves flying about the room from chairs to table, and vice versa, until both are completely bewildered. A general mix-up follows which is sure to provoke much merriment. Code *Unificar*. 95 Ft. $11.40

5330 FAT AND LEAN WRESTLING MATCH.

This is one of the most laughable mysterious pictures ever made. An extremely lean and an extremely fat man are engaged in a wrestling match. The lean man attacks the fat one viciously, but cannot budge him from the floor. After wrestling furiously for awhile, the fat man falls upon the lean one and crushes him as flat as a pancake. The fat man then rolls him up in a package

about the size of a carpet bag, lays him on the floor and finally tosses him high in the air. The lean man falls on the fat man's head, knocking him to the floor and causing him to explode in a great cloud of smoke, portions of his body being distributed all over the stage. The portions of the fat man's body begin to slowly draw together, and suddenly assume their proper form and come to life. The fat man jumps to his feet and makes a hasty exit, glad to get away from his terrible opponent.

Code *Unificaron.* 75 Ft. $11.25

5331 ARTIST'S DILEMMA.

The scene opens in an artist's studio. The artist is asleep in his chair. A large old-fashioned clock opens and a young lady comes out and awakens the artist, and requests him to paint her picture. While the artist is executing the work a clown comes out of the clock and begins to make love to the lady. The artist discovers him and compels him to desist. He then continues to paint. The clown becomes interested and asks the artist to allow him to paint the picture, and begins smearing a whitewash brush over the canvas, when, lo, a most perfect image of the young lady appears. The image then steps down from the frame, joins the young lady in the studio, and the figures, each a perfect counterpart of the other, begin to dance, to the great astonishment of the artist. The clown then by waving his hand causes the figures of the two girls to merge into one. The artist then assumes his seat and awakens from his dream with a great shock. Code *Unificassi.* 125 Ft. $18.75

5361 WEARY HUNTERS AND THE MAGICIAN.

Two hunters who have secured no game are lamenting their misfortune in a forest. A magician appears and advises them that for a consideration he will produce a quantity of game for them. They accept his proposition and hand him the money. The magician then takes off his silk hat and produces a large number of rabbits from it, and as they scamper through the forest, the hunters bring them down with their guns. They profusely thank the magician, string their rabbits on a pole and start for home. Code *Uninjured.* 60 Ft. $7.20

5363 HINDOO FAKIR.

A mystifying picture, showing a Hindoo Fakir performing a series of tricks. He produces a lovely woman by simply waving his hand in the air. He then sticks four swords in the platform, lays the woman at full length upon the upright handles, and then with a fifth sword knocks the four from under her and they mysteriously disappear, but the woman remains in her original position apparently suspended in midair. A pair of butterfly wings grow on her shoulders and she flies about the stage in a most mysterious manner, and then fades away into space. Code *Uninspired.* 175 Ft. $26.25

5616 REVERSING BATHERS.

Two swimmers appear on the bank of a beautiful river. Upon removing their clothing, they are seen to be attired in bathing suits. They dive head first into the water. From this point on the action of the film is reversed, producing very comical effects. The bathers spring backwards out of the water, feet first, and each article of clothing jumps up from the ground and flies into its place, causing shrieks of laughter. Code *Upbreaking.* 100 Ft. $12.00

5856 ANIMATED PAINTING.

An artist is painting a sunrise at sea. After a few finishing touches he stands back and admires the painting. The sun immediately commences to rise. From all appearances it becomes very warm as the sun rises, and the artist is seen to throw open the window and fan himself furiously. The climax is reached when the artist rushes from the room and returns with a large tub of water and a pair of tongs. Seizing the sun as it soars in the air he plunges it into the tub, causing a great cloud of steam to rise.

Code *Vagrancy.* 60 Ft. $9.00

ATHLETIC.

5126 HIGH DIVING SCENE BY ARTHUR C. HOLDEN, CHAMPION HIGH DIVER AND WATER EXHIBITOR OF THE WORLD.

Taken at Vailsburg, N. J. Mr. Holden is poised on his lofty perch over the

water, preparing to make his first plunge. He describes a symmetrical curve, descends like a shot and enters the water straight as an arrow, throwing the spray high in the air. Mr. Holden makes four distinct dives, including a forward and backward dive, a forward somersault and a backward double somersault. The tank is surrounded by some of Mr. Holden's athletic comrades.
Code *Uncurbed.* 90 Ft. $10.80

5201 JEFFRIES THROWING THE MEDICINE BALL.

James J. Jeffries throwing the medicine ball. An absolutely perfect picture of the champion heavyweight of the world. Code *Unenjoying.* 50 Ft. $7.50

5202 JEFFRIES SIDE STEPPING AND WRESTLING.

Another fine picture of the champion going through his side-stepping tactics which have made him famous. The picture ends with a wrestling bout with his brother, Jack Jeffries. Code *Unenlarged.* 75 Ft. $11.25

5203 JEFFRIES SPARRING WITH HIS BROTHER.

A fine picture of the champion and his brother in a very lively one-round sparring bout. The muscles of the champion are shown to excellent advantage, and aside from being a very lively and interesting sparring exhibition the film presents an absolutely perfect photograph of the champion and his brother.
Code *Unenslaved.* 150 Ft. $22.50

5204 JEFFRIES SKIPPING THE ROPE.

A splendid subject, showing the champion heavyweight of the world, exercising in his training quarters. After showing his skill in side-stepping, and fancy steps while skipping the rope at a phenomenal speed, the champion's trainers peel off his sweater and give him a rub-down, during which the mighty muscles on the champion's chest and back are seen to perfection.
Code *Unentangle.* 40 Ft. $6.00

5205 JEFFRIES EXERCISING IN HIS GYMNASIUM.

Undoubtedly the best picture ever exhibited of the world's heavyweight champion, James J. Jeffries. Jeffries walks into his gymnasium at Oakland, Cal., accompanied by Billy Delaney, and begins exercising with the heavy weights. The view was taken with the champion close to the camera, and a life-size picture was secured. He begins the weight lifting, facing the camera, and during the exercises his back is turned to the audience, when his great muscles stand out in bold relief, and, as he strains and tugs at the weights, they give one the impression of huge bands of knotted cords. So clear and well defined is the picture that one can easily imagine the champion himself standing before them exhibiting his marvelous physique. Code *Unentombed.* 70 Ft. $10.50

5206 RUHLIN AT HIS TRAINING QUARTERS.

A fine series of pictures of the candidate for the heavyweight championship honors going through a course of sprouts, consisting of sprinting, bicycle riding, horseback riding, throwing the medicine ball and side-stepping.
Code *Unentwegt.* 110 Ft. $16.50

5207 RUHLIN SPARRING IN HIS TRAINING QUARTERS.

A most interest subject giving an idea of the hard work gone through by a fighter while training for a battle. Code *Unenviable.* 50 Ft. $7.50

5208 RUHLIN BOXING WITH "DENVER" ED. MARTIN.

Shows Ruhlin in a lively bout with colored "Denver" Ed. Martin. The bout is very lively from start to finish and ends with a little piece of comedy by Ruhlin presenting Martin with a live chicken. Code *Unenvied.* 120 Ft. $18.00

5228 GORDON SISTERS BOXING.

The champion lady boxers of the world. Shows two female pugilists who are really clever. They engage in a hot one-round sparring bout. A park, with marble entrance and walk, and beautiful trees and shrubbery, make a very pleasing background. The exhibition is very lively from start to finish; the blows fall thick and fast, and some very clever pugilistic generalship is shown. Sold complete or in separate lengths as listed below.

Code *Ungallant.* 100 Ft. $12.00
5228-A Do Code *Ungartered.* 50 Ft. $6.00

5763 THROWING THE SIXTEEN-POUND HAMMER.

This interesting picture was taken at the Caledonian games, and shows a hammer-throwing contest between some of the leading athletes in the United States. As each man steps forward, grasps the hammer and whirls it around his head his muscles stand out in bold relief. Code *Uvoso*. 100 Ft. $12.00

5772 PHYSICAL CULTURE GIRL.

An up-to-date young lady, drsesed in a neat white flannel bloomer suit, goes through her morning exercises of punching the bag, swinging Indian clubs and exercising with dumbbells. Code *Uxoriously*. 150 Ft. $22.50

5798 YALE-PRINCETON FOOTBALL GAME.

A fine panoramic view of the grandstand at the Yale field, shows the enormous gathering of football enthusiasts who have come from far and near to witness the giants struggle for the college championship. The Tigers enter the field and are closely followed by Yale. The principal plays of the game and some of the good work of Captain Dewitt, of Princeton, and Hogan, of Yale, are shown. The finest football picture ever secured in animated photography.
Code *Vacuist*. 230 Ft. $27.60

5958 INTER-COLLEGIATE ATHLETIC ASSOCIATION CHAMPIONSHIPS, 1904.

A series of pictures showing the annual championship contests which took place at Franklin Field, Philadelphia, Pa., May 27th and 28th, '04.
Code *Valinch*. 600 Ft. $90.00

6128 "PLAY BALL"—OPENING GAME, NATIONAL LEAGUE, N. Y. CITY, 1905— NEW YORK vs. BOSTON.

Through the courtesy of Manager John McGraw of the New York Base Ball Club, we were enabled to secure a most interesting set of pictures of this noteworthy sporting event.

The picture opens with a beautiful panoramic view of the grand stand and bleachers, showing the enormous attendance of 40,000, the largest in the history of the game. Then follows the arrival of both teams on the field in automobiles. The New York team, led by Manager John McGraw, march on the field. Then follows the raising of the National League Pennant, the championship emblem of 1904, won by the New York Club. "Mathewson warming up" and the preliminary practice is followed by the opening of the game. The Bostons are retired in one-two-three order. Donlin, the first man to the bat for the New Yorks, knocks out a two bagger and then scores, making the first hit and the first run of the season. We offer this picture as the finest ever taken of a similar subject. Code *Varrasco*. 300 Ft. $36.00

ACROBATIC.

5047 STREET ARAB.

Shows a New York street gamin doing stunts. He turns handsprings, walks the crab, and spins round on his head like a top.
Code *Umreichen*. 45 Ft. $5.40

5322 PHENOMENAL CONTORTIONIST.

A beautiful garden scene. St. Elmo appears and proceeds to twist his anatomy into wonderful shapes. Code *Unibles*. 110 Ft. $13.20

5610 LA PETITE ALMA, BABY ACROBAT.

A wonderful baby acrobat five years of age, performing marvelous feats of contortion, splits, hand-stands, tumbling, back bending, head balancing, etc.
Code *Upblazing*. 65 Ft. $7.80

VAUDEVILLE.

5227 MISS LAURA COMSTOCK'S BAG PUNCHING DOG MANNIE.

A wonderful bag punching performance. His high jumps and lightning punches are remarkable. Sold complete or in separate lengths as listed below.
Code *Ungainful*. 100 Ft. $12.00

5227-A Do. Code *Ungainly*. 50 Ft. $6.00

5569 **PROFESSOR BATTY'S TRAINED BEARS.**

Shows a bear rolling over the floor, climbing a pole, walking across a long plank for a bottle of milk, and then jumping hurdles.
Code *Unroofing*. 90 Ft. $10.80

5930 **JAPANESE ACROBATS.**

A Japanese juggler performs some marvelous juggling feats with a boy. Lying on his back on the floor, he spins the boy with his feet and makes him turn numerous somersaults. Code *Valgamos*. 120 Ft. $18.00

CIRCUS SERIES.

5013 **TANDEM HURDLE JUMPING.**

Shows two of Barnum & Bailey's expert horse women, each mounted on a spirited horse and driving three other horses tandem.
Code *Tundente*. 35 Ft. $4.20

5014 **TRICK ELEPHANTS, NO. 1.**

Twelve of Barnum & Bailey's famous trick elephants performing in a ring. One stands on his head, another rolls a barrel around.
Code *Tundiamos*. 45 Ft. $5.40

5015 **TRICK ELEPHANTS, NO. 2.**

Shows a number of elephants forming a pyramid, while others march round the ring performing many comical and amusing tricks.
Code *Tundidor*. 45 Ft. $5.40

5016 **HORSE DANCING COUCHEE COUCHEE.**

A wonderfully trained horse goes through all the steps of this dance to perfection, keeping perfect time with the music.
Code *Tundidura*. 50 Ft. $6.00

5245 **DAY AT THE CIRCUS.**

A series of interesting pictures showing a number of scenes as witnessed by a visitor to the Great Forepaugh and Sells Brothers' circus. The first scene shows the parade coming down a broad asphalt avenue. Elephants, camels band wagons, chariots, cages of animals, and full circus paraphernalia, make a most interesting scene. The next picture shows the assembly or grand entry into the arena of elephants, chariots, wild animals, horses camels, etc. An exciting horse race, consisting of eight horses, on which are mounted an Indian, a squaw, a Filipino girl, an Arab woman, an Arab, a Cowboy, and an English and an American jockey. The picture concludes with a bareback team race. The drivers stand up, with one foot resting on each horse. They make two circuits of the ring and furnish a very exciting climax to the picture. Sold complete or in separate scenes as listed below. Code *Ungifted*. 325 Ft. $39.00

5245-A	Do.	Street parade.	Code *Ungestraft*.	190 Ft.	$22.80
5245-B	Do.	Horse race.	Code *Ungilded*.	20 Ft.	$2.40
5245-C	Do.	Assembly.	Code *Ungimiento*.	75 Ft.	$9.00
5245-D	Do.	Team race.	Code *Ungird*.	45 Ft.	$5.40

5334 **LEAPING DOGS AT GENTRY'S CIRCUS.**

In the center of the ring the trainer forms a pile of baskets many feet in height. Greyhounds leap in rapid succession. Code *Unifolium*. 100 Ft. $15.00

DANCES.

5002 **CUPID AND PSYCHE.**

By the Leanders. The dress of one consists of a pair of wings and a bow and arrow; the other represents a fairy. Bathers in all stages of dress and undress watch the graceful dance. Code *Tubatore*. 50 Ft. $6.00

5004 **DANCING DARKEY BOY.**

Scene in a stable, where a crowd of horsemen, jockeys and stable hands are watching a little darkey boy dance on a table.
Code *Tuchlappen*. 45 Ft. $5.40

5028 **SUN DANCE.**

By the famous Annabelle. Code *Turbioso*. 45 Ft. $5.40

5029 **SERPENTINE DANCE.**

One of the most popular dances ever presented. Beautiful costumes and startling effects with the calcium light. Code *Turbitti.* 50 Ft. $6.00

5030 **BUTTERFLY DANCE.**

As performed by Annabelle, the famous premier danseuse. A charmingly graceful representation of the light and airy flight of a butterfly. Beautiful when colored. Code *Turbolento.* 35 Ft. $4.20

5069 **DOLORITA PASSION DANCE.**

The Danse-du-Ventre, or the famous Oriental muscle dance.
Code *Unbias.* 50 Ft. $6.00

5183 **FIRE DANCE.**

As danced by Loie Fuller. Very artistic and interesting. A most suitable film for coloring. Code *Uneasiness.* 50 Ft. $6.00

5247 **TOUGH DANCE.**

"Kid" Foley and "Sailor" Lil doing the popular dance of the Bowery.
Code *Ungetruebt.* 80 Ft. $9.60

5253 **RAGTIME WALTZ.**

By "Kid" Foley and "Sailor" Lil, and shows a complete exhibition of the famous Ragtime Waltz. Code *Unglaeubig.* 75 Ft. $9.00

5743 **LITTLE LILLIAN, DANSEUSE.**

Little Miss Lillian, the marvelous child toe dancer, and youngest premiere danseuse in the world. The picture shows her in four different dances, her beautiful costumes changing mysteriously after each dance.
Code *Utriforme.* 145 Ft. $17.40

5761 **OLD-FASHIONED SCOTTISH REEL.**

Shows several Highlanders in full costume dancing this characteristic Scottish dance. Code *Uvifero.* 75 Ft. $9.00

5764 **MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND-FLING DANCER.**

This young lady is shown dancing the Highland Fling, in competition for the championship of the world before some of the greatest judges of the day. The dance itself is remarkable, and it is easily seen how Miss Dogherty has earned her reputation. Code *Uvron.* 95 Ft. $11.40

5765 **MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER.**

Shows Miss Jessie Cameron, dancing the sword dance. Although only ten years of age, she is considered the champion sword dancer of the world.
Code *Uvular.* 115 Ft. $13.80

6023 **JAPANESE FLAG DANCE.**

Taken in the garden of a Japanese nobleman in Tokio. Four Japanese belles march in front of the camera and execute a very pretty dance, similar to the national Geisha dance, but use flags in place of fans. An excellent subject for coloring. Code *Vaporize.* 115 Ft. $17.25

6024 **JAPANESE FAN DANCE.**

This scene is nearly the same as the Flag dance, except that fans are used by the girls in place of flags. Code *Vaporosas.* 75 Ft. $11.25

RELIGIOUS

5067 **PASSION PLAY OF OBERAMMERGAU.**

Sold complete or in separate scenes, as listed below.
Code *Unbefangen.* 2,045 Ft. $245.40

5067-A Train loaded with tourists arriving at Oberammergau .....Code *Undisclosed.* 50 Ft. $6.00

5067-B Opening of the Great Amphitheatre doors for the intermission .....Code *Undismayed.* 50 Ft. $6.00

5067-C Street Scene in Oberammergau ..Code *Undisono.* 50 Ft. $6.00

5067-D	House of Anton Lang, who plays the part of Christ in the Passion Play	Code *Undispose.*	50 Ft.	$6.00
5067-E	Shepherds watching their flocks in the night	Code *Underspend.*	48 Ft.	$5.76
5067-F	Presentation in the Temple	Code *Underspore.*	86 Ft.	$10.32
5067-G	The Flight to Egypt	Code *Understate.*	69 Ft.	$8.28
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5067-I	Raising of Lazarus	Code *Underscried.*	74 Ft.	$8.88
5067-J	Herodius pleads for John the Baptist's head	Code *Undertide.*	75 Ft.	$9.00
5067-K	Salome's dance before Herod	Code *Undertook.*	110 Ft.	$13.20
5067-L	Death of John the Baptist	Code *Undervalue.*	75 Ft.	$9.00
5067-M	The Brook of Cedron	Code *Underwear.*	90 Ft.	$10.80
5067-N	The Messiah's entry into Jerusalem	Code *Underwood.*	30 Ft.	$3.60
5067-O	The Last Supper	Code *Undersigned.*	120 Ft.	$14.40
5067-P	Judas' Betrayal	Code *Underserved.*	65 Ft.	$7.80
5067-Q	The Messiah's Arrest	Code *Undesiring.*	93 Ft.	$11.16
5067-R	The Jews and Pilate in the Temple	Code *Undevil.*	80 Ft.	$9.60
5067-S	Christ before Pilate	Code *Undevised.*	91 Ft.	$10.92
5067-T	Condemnation	Code *Undevoted.*	91 Ft.	$10.92
5067-U	Carrying the Cross	Code *Undevout.*	155 Ft.	$18.60
5067-V	The Crucifixion	Code *Undiamed.*	152 Ft.	$18.24
5067-W	Taken down from the Cross	Code *Undigested.*	130 Ft.	$15.60
5067-X	The Resurrection	Code *Undimia.*	93 Ft.	$11.16
5067-Y	The Ascension	Code *Undirected.*	60 Ft.	$7.20

5527 **ROCK OF AGES.**

A religious subject illustrating the well known hymn. A beautiful girl is clinging to a rock, over which huge billows are dashing and throwing great volumes of spray and surf high into the air. As the maiden becomes exhausted and is about to give up in despair, a cross appears on the rock, showing at first dimly, but gradually growing clearer until it stands out in bold relief. The maiden takes courage and throws her arms about the cross, clings to it in safety, while the waves continue to surge against her.

Code *Unpriestly.* 50 Ft. $7.50

6045 **PARSIFAL.**

In "Parsifal" we offer the greatest religious subject that has been produced in motion pictures since the Passion Play was first produced by the Edison Company about eight years ago, and there has been a constant demand for this picture during all these years, and continuing even up to the present day. At the same time there has been not only a demand, but a long felt want for a new religious picture of interest and merit similar to the Passion Play.

In "Parsifal" we believe we have filled this want. A large amount of time, labor and money has been expended in producing this picture. The picture was specially posed and rehearsed for motion pictures. The same talent, scenery and costumes used in the original dramatic production were used for taking these pictures, the company having played "Parsifal" the entire season of 1903. The result is that we have produced a picture both dramatically and photographically perfect, and we offer this picture to our customers and the public with every confidence that it will be received accordingly.

With each film we furnish a complete illustrated lecture, giving a historical sketch of the life and works of Wagner, the story of "Parsifal" and a synopsis of the different scenes. This lecture is a special feature. It is in itself a literary work of merit, and every exhibitor will find it of material assistance and value in connection with the picture. We also furnish a musical score for the piano, when desired.

SYNOPSIS OF SCENES.

The Holy Grail is the center point upon which the drama hangs—the precious

vessel in which Joseph of Arimathæa caught the blood dripping from the crucified Saviour's side. It is kept as a sacred relic and a potent talisman in the Castle of Monsalvat, located in the northern mountains of Gothic-Spain, by the Knights of the Grail, a sacred society in which membership is conditioned upon purity of life. Titurel built this castle as a place to guard the holy vessel and the sacred spear which were confided to him by divine messengers, and growing old, he intrusts their keeping to Amfortas, his son.

Klingsor, of a selfish and an impure life, appears and asks admission to their sacred society, only to be refused. He thereby renounces good and accepts Evil ever near, and from whom he receives power to work magic—a castle near by a company of fascinating maidens to assist in luring the knights away. He is resolved to spend his life to gain the sacred relics for himself and to corrupt the Grail wardens.

To assist him, Evil summons Kundry, his servant for a thousand years back and to continue so until she meets a holy one who shall have the moral courage to resist and spurn her charms. She lives a life of sin and a life of repentance. Doomed to endless wandering for mocking the Saviour as he carried the burden of the cross to Calvary, she longs for the coming of the compassionate being who will relieve her from her torment.

Herzeloid appears with her son, the child Parsifal, and tells the Grail wardens that to spare her boy the cruel fate his father suffered in battle, she is flying from their palace, leaving wealth, power, home, perhaps all happiness behind to seek a humble cottage in Southern Spain, where, shut off from the world, she can bring him up in happy ignorance of wars, of vice and evil doing, where he may escape corruption from unrighteous men and women, such as surrounded him at the profligate court of Anjon.

The crowning of Amfortas as King of the Grail is then on, and they leave for the chapel. While this ceremony is going on Klingsor and Evil appear and demand of Kundry to tempt the new head of the Grail wardens. She, forced to do their bidding, calls the maidens of the magic castle, and finally succeeds in getting the Sacred Spear into the possession of Klingsor, who plunges it into the side of Amfortas and hurries away.

The Knights are aroused and hurry after Klingsor. Titurel announces that the wound will remain open and uncured until the Redeemer comes, and, with the Spear that caused it, make it well again. They are words the angel spoke. The music of the Grail swells as the scene closes.

The next act shows us a glade in a shadowy forest surrounding the Grail Castle. Day is dawning, and the old knight Gurnemanz arouses the esquires who are sleeping under the trees. Amfortas, the suffering king, is about to be carried to his bath in the lake near by, and is approaching, reclining upon a litter, attended by knights and esquires. At a distance they see a terrible figure upon a madly flying horse. She appears. It is Kundry, who has hurried to bring an Arabian balsam in the hope of giving Amfortas relief. The king is carried on his way to the bath, bewailing his unceasing agony, and longing for the coming of "the guileless one, through pity enlightened," who is, according to the prophecy of the Grail, to free him from suffering and heal the wound with the Spear. He passes on, after acknowledging Kundry's service, who lies motionless on her face, "like a wild beast."

Gurnemanz and the esquires converse upon the sad reality of the Spear being in the possession of the evil Klingsor, when they are interrupted by cries of horror from the other knights and esquires. A wild swan has been wounded with an arrow. The culprit is brought in, listens to Gurnemanz's reproach, then breaks his bow and throws it away in an access of remorse and pity. "I knew not 'twas wrong," says he.

This is Parsifal, fifteen years older than the child of the first scene. He is asked for his name, from what people he comes, but he replies he does not know. He says: "Once I had many names, but now can remember none." He tells his mother's name, Herzeloid, only to learn from Kundry that she is dead in his absence. He is violently overcome by the tidings, and springs upon her in a rage. Gurnemanz restrains him; he grows faint, is revived by water which Kundry runs to fetch from a neighboring spring. Kundry feels herself overcome with ominous weariness, and gripped by terror, knowing that her time has come to serve the wicked Klingsor, she staggers into the thicket and sinks down unconscious. Gurnemanz, with an inkling that this youth may be the guileless

fool long expected, and to refresh him, leads Parsifal to the castle to partake of the sacred nourishment furnished by the Grail to all who are pure.

In going to the castle they pass through strange rocky galleries, under cliffs along mysterious dark passages, and finally arrive at a mighty hall, lighted from the dome high above. Chimes are heard. It is the time for the solemn unveiling and adoration of the Grail. The knights enter in a solemn procession. Amfortas is brought in on a litter and helped up to a raised couch behind an altar. The voice of his father is heard calling upon him to do his duty and uncover the sacred vessel. Amfortas breaks out into passionate lamentation bewailing the anguish caused him by the ceremonial, and beseeches the divine pity.

The ceremony takes place. Parsifal stands as one dumfounded, silent and motionless all through the ceremony, and receives no impressions—not even when Amfortas is borne out again upon the litter, followed by the knights. Gurnemanz turns to Parsifal and asks him sharply if he feels no sense of pity, of enlightenment? Parsifal shakes his head, still speechless. The old man in bitter disappointment bids him begone: "Leave all our swans for the future alone, and seek thyself, gander and goose!" and drives him out of the castle. At this moment a clear voice from above is heard repeating the prophecy of the Grail: "By pity enlightened, the guileless fool."

Next we see the magic castle of Klingsor, a place of fantastic outlines illuminated with a dim unholy light. Evil power lays its spell upon the unwilling Kundry, summoning her to bring about the downfall of Parsifal, who is seen at a distance, disabling the Klingsor guards and mounting the garden wall.

The whole castle sinks and in its place rises the magic garden full of tropical vegetation and a luxurious wealth of flowers, a place of allurement, glowing with light and color. A throng of beautiful damsels appear in haste, as if suddenly disturbed from sleep. Parsifal appears at the back and gazes in astonishment at the scene before him. The maidens bewail the loss of their lovers, the Klingsor guards, whom Parsifal so quickly disposed of. They call upon the sturdy youth to come and play with them. He descends and listens to their chatter and their endearments. One after the other they slip away and return in the guise of living flowers. Pressing around Parsifal they ply him with their blandishments.

At first amused, then half angry at their insistence, he turns to make his escape, when he hears his name called by Kundry's voice: "Parsifal! Parsifal!" He stops short. "Parsifal?" he says; "once my mother called me by that name!" Kundry, still invisible, beseeches him to stay. Finally she is seen through the branches, but wonderfully transformed in appearance! She is now a young woman of wonderful beauty, draped in glistening iridescence, showing the glint of emeralds and fiery opals. Reclining upon a flowery couch, she is a figure of wondrous charm. She tells him of his mother, Herzeloid; of his own babyhood, of her care for him, of her grief at his departure and of her death.

Parsifal, terribly affected, sinks at Kundry's feet, overpowered and overwhelmed with self-reproach. The enchantress begins her wiles. Wreathing her arm about his neck, she comforts him; tells him that "confession is absolution; that transgression when owned is quickly ended." She bids him find consolation in love—such love as his father Gamuret had for his mother. She lowers her head over his and presses her lips to his in a long kiss—a benediction from his mother—a plausible name for it—the first kiss of love.

Parsifal starts up in great terror, pressing his hand to his heart as if in agony. He bursts out in a digress to Amfortas—the Spear wound—he feels it burning and bleeding in his own heart. Love delirium seizes his senses with sinful longings. Suddenly he sees a vision of the Grail, throws himself upon his knees, and calls upon the Saviour, the Lord! He has received enlightenment from Kundry's kiss. He understands all now: The cause of the King Amfortas' downfall, the result from sin, so full of misery. He repulses the enchantress, bids her "Begone!"

The Evil Spirit appears to give further strength to his servant Kundry. Bewildered and beseeching, she says to Parsifal, "Did not my kiss convey to thee the fruits of knowledge? If in my arms I now might take thee!" Parsifal again repulses her! Kundry turns to Evil and speaks: "I'll try no more! Thy power now I defy!" Parsifal asks her to whom she speaks? Evil addresses

Parsifal strenuously, but Parsifal, being pure in heart and soul, cannot hear the voice or see the form of Evil. Parsifal offers Kundry the pure love that leads to redemption if she will but show him the way that leads to Amfortas.

In great rage, Kundry swears that he will never find the way—the curse of Christ that once punished her for mocking Him, gives her might. Once again she pleads for a single hour in his embrace, then the pathway he shall find "Begone, unhappy woman!" is his reply. Kundry in a wild frenzy calls out for all the pathways to be barred. Cries to Klingsor for help. Curses all the roads that Parsifal may travel, and also his search for Amfortas, and delivers him over to the tender mercies of Klingsor.

Klingsor appears with the Sacred Spear and hurls it at the youth, but the weapon stops harmlessly above Parsifal's head, who grasps it, makes the sign of the cross with it. Instantly the castle falls into ruins—the flower damsels wither and die. Klingsor lies dead upon the steps of the ruined castle. A great shower of leaves fall. Parsifal turns to the prostrate Kundry, with the words "Kundry, thou knowest where only we shall meet again."

When the scene opens upon the next act we are again in the Grail domain amid the flowery meadow in springtime. It is Good Friday. Years have passed. Gurnemanz, now very old, comes from the hermit's hut. He sees Kundry, rigid, almost lifeless, in a thicket; drags her out, restores her to consciousness and strength. She once more is the penitent Grail servant, pale, sad with the one word, "Service! Service!"

A strange knight emerges from the neighboring wood, clad in black armor, his helmet closed, his spear lowered, advances slowly with bowed head. He does not respond to their greeting, but lays down his arms and silently prays before them. Gurnemanz recognizes him as the fool whom he once drove from the castle of the Grail in anger. He recognizes the Spear. Parsifal rises and greets Gurnemanz with gratitude and thanks to Heaven that he has found him again. He tells him of sore distress, of conflicts he has gone through, but he has always kept the Sacred Spear holy and unsullied. His one great hope is to find again the Grail and the suffering King.

Gurnemanz is overwhelmed with wonder and thanksgiving. He tells Parsifal that Amfortas, wishing to end his life of intense agony, has refused to perform his office of Grail warder. The holy meal is thus denied them. Their strength has wasted. Titurel, deprived of the Grail's sustaining power, is dead; Gurnemanz himself has hidden in these woods, only to wait for his time to come. Parsifal bursts out into passionate self-reproach, feeling that he is the cause of all this woe, and almost sinks into unconsciousness. Gurnemanz supports him and aids him to a place, where he rests.

Parsifal asks to be taken to Amfortas. Kundry removes Parsifal's sandals and bathes his feet. He blesses Gurnemanz. Kundry anoints Parsifal's feet and wipes them with her hair. Gurnemanz takes the oil and anoints his head and proclaims him king. Parsifal fulfils his first duty by baptizing Kundry and bidding her believe in the Redeemer. Her curse is broken and she weeps great tears of joy. Turning around, Parsifal gazes with gentle rapture on the woods and fields, remarking upon their beauty. It is Good Friday's spell, remarks Gurnemanz, who craves leave to lead Parsifal to the Grail Castle, after dressing him in the mantle of the Grail knights. The three set off for the castle.

They then come to the great hall of the castle. Amid the pealing of bells they see the knights enter, bearing Titurel's corpse upon a bier, and see Amfortas brought in upon a litter. Again Amfortas is called upon to uncover the Grail but he refuses, and tearing open his wound, begs them to plunge their swords into it, deep, to the hilt, and thus end his suffering. Parsifal appears and says: "One weapon only serves—the one that struck can staunch thy wounded side.' He makes the sign of the cross and touches the wound with the Spear. Amfortas healed, is in holy rapture. Parsifal announces his kinship, as the one foretold by the oracle, "the guileless fool enlightened by pity." He puts forth the Spear, the point of which suddenly illumines with a rosy light. He uncovers the Grail and holds it aloft; it, too, is illuminated by the crimson radiance as of old. A flood of light pours from above, and a white dove flutters down and poises itself above his head. Kundry sinks lifeless to the ground. A chant of many voices proclaims

"Wondrous work of mercy;
Redemption to the Redeemer."

Special Price. Code *Vaquant.* 1075 Ft. $335.75

DRAMATIC

6098 **THE EX-CONVICT.**

The picture opens with a pretty suburban cottage. The husband, with his wife and little daughter, are coming down the walk and he kisses them both affectionately as he starts off to town to work. The home is evidently a very happy one.

The scene now changes to an exterior view of a large warehouse, where the hero of our story is employed as a shipping clerk. He is busily engaged, marking and checking cases of merchandise for shipment, when a policeman happens along patroling his beat. He recognizes the clerk as an ex-convict, and immediately enters the store and informs the proprietor. Prompt discharge follows despite his pleas and promises. Putting on his hat and coat, and collecting his wages, he walks down the street, disheartened and discouraged.

The next scene shows the entrance to a large factory, with a sign on the door "Ten Men Wanted." Our hero is one of the applicants waiting in line. When his turn comes he is asked for his reference, and as he has none he is turned away.

The scene now changes to a wealthy residential section of the city. A little girl and her nurse are walking down the street. As they reach the corner of the street a policeman approaches, and the nurse stops to talk with him, and tells the little girl to walk along. At this instance a man rushes across the street, grasps her in his hands, and both roll over into the dirt, just in time to escape a big automobile. The policeman and a bystander lift the man to his feet and the nurse raises the little girl, who is uninjured. The man's head is badly cut. They bandage his head and the policeman asks his name and address, which he refuses to give, and disappears down the street. The little girl's father now reaches the scene and learns of his child's narrow escape and rescue, and the disappearance of the rescuer.

The scene now changes to the home of the ex-convict. Instead of the cozy little cottage, he is living in a single room with his wife and child. Winter has set in. His little girl lies sick in bed, and proper medicine and care are evidently lacking. Our hero enters. The bandage on his head frightens his wife. He explains the cause, and going over to the bed, kisses his sick child. Totally discouraged, he drops into a chair and buries his face in his hands. Suddenly he jumps to his feet. His child must have medicine; his wife must have food. He determines to get both. His wife implores and pleads with him on her bended knees, but the man is desperate now, and breaking away from his wife, he rushes from the room.

He is now out in the street. It is night. The snow is falling fast and it is bitterly cold. He asks assistance from a passerby, but is refused. A stone mansion is located on the corner. He peeps through a window and then decides to rob the house, but hesitates until the thoughts of his starving wife and sick child come back to him. Then he no longer hesitates. He examines the house and discovers a means to enter.

Another change of scene shows the interior of the house. In a handsome drawing room the father and mother and little daughter are seated around a table. The little one has gone to sleep on the floor. When her mother sees her, she wakes her, and after she has kissed her father good night, her mother takes her upstairs to bed. The father soon follows.

The burglar has entered the house, and finding the coast clear, he enters the room and begins to search for valuables. He accidently knocks a vase on the floor, and the noise is heard by the owner, who cautiously steals down the stairs and confronts the burglar with "Hands up" and the muzzle of a revolver. With his hands above his head, the burglar pleads to be let off, but to no purpose. The police are called by telephone. They soon arrive at the front door, and the owner leaves the room to let him in.

At this moment the little daughter is seen coming down the stairs in her nightclothes. She has come for her doll, which she has missed. She sees the burglar, but immediately recognizes him as her rescuer, and goes over to him. He takes his coat off and wraps it about the child, and when the father returns he finds his little daughter sitting on the burglar's knee. He hides behind the staircase and overhears all the conversation, and soon realizes that the burglar is the man who saved his child's life, and whom he has been trying to find.

As the police enter the father steps forward and saves the burglar from arrest. He falls on his knees and thanks his benefactor.

Again the scene changes to the home of the ex-convict. He is sitting by the bed of his sick child. His wife is engaged at her housework. He is startled by a knock at the door. His wife opens it, and is surprised to see a number of visitors. Her husband rushes to greet them, and after taking their coats and wraps, introduces them as the father and mother whose child he saved, and who in turn saved him from another term in the penitentiary. The visitors then deliver the presents they have brought; the wealthy child goes to the bed of the sick one, embraces and kisses her, and as an ending to the picture the ex-convict and his wife are seen thanking their callers for their kindness at a time when it was most needed.

A very pathetic story, illustrated in such a way as to make an audience almost feel that they can hear the principals talking to each other, so realistic are the actions and expressions of the actors. Code *Varimente*. 660 Ft. $99.00

6116

THE KLEPTOMANIAC.

Two Acts—Ten Scenes and Tableau.

The Kleptomaniac (*Mrs. Banker*)	Miss Aline Boyd.
Store Detective	Mr. Phineas Nairs.
Female Detective	Miss Jane Stewart.
Superintendent Department Store	Mr. George Voijere.
The Thief	Miss Ann Egleston.
Police Court Judge	Mr. W. H. Rising.
Justice	Miss Helen Courtney.

Shoppers, Salesladies, Cash Girls, Policemen, Prisoners.

ACT I.

Scene I.—Leaving Home.

The opening scene shows a beautiful residence in a fashionable residential section of New York city. A handsome and richly gowned lady is descending the steps, while a stylish victoria, with coachman and footman in full livery, is waiting at the door. She enters the carriage, gives the footman his orders, and drives off. All the surroundings indicate wealth and fashion. *Mrs. Banker* is going on a shopping tour.

Scene II.—Arrival at Department Store.

The next scene shows a well-known department store at Herald Square, New York city. A stylish turnout is coming down Broadway and stops in front of the main entrance. The footman jumps from the box and *Mrs. Banker* alights and enters the store.

Scene III.—Interior Department Store.

The interior of the department store is shown. Shoppers are busily engaged making purchases at the different counters. Cash girls are running about in all directions and a floor walker is busy giving orders and directing and attending to the wants of customers. Presently *Mrs. Banker* is seen approaching the hoisery counter. The saleslady waits on her and shows her the different styles, but none appear to suit her. While the saleslady's back is turned for a moment, *Mrs. Banker* quickly conceals a pair of hose in her muff and then passes on to the glove counter. In the meantime, her actions have excited the suspicion of a female detective, who now shadows her from counter to counter. At the glove counter she purchases some gloves and orders them sent home, and at a favorable moment adroitly slips a pair into her muff. The lynx-eyed female detective, however, has detected her in the act, informs the floor walker, and then leaves to find the store detective, and both soon return to the scene. *Mrs. Banker* is now at the silverware counter, closely watched by the detective. To distract the clerk's attention she requests to be shown some article in a rear case, and while the clerk's back is turned she seizes the opportunity to take a silver flask from the counter and secrete it in her muff. As she turns to go the female detective steps up and accuses her of the theft, which she indignantly denies. The store detective now approaches and conducts *Mrs. Banker* away through a throng of curious shoppers, who have been attracted by the excitement and commotion.

Scene IV.—Superintendent's Office.

The scene shows the interior of the superintendent's office. He is occupied at his desk while the stenographer is transcribing on the typewriter. The female detective enters and explains the situation. Presently *Mrs. Banker* enters ac-

companied by the store detective. The female detective boldly accuses her of shoplifting. *Mrs. Banker*, in a most haughty manner, denies the charge, whereupon the female detective quickly snatches her muff and withdraws the stolen articles. *Mrs. Banker* then breaks down and confesses and pleads for mercy. The superintendent is deaf to her entreaties, and the store detective leads her away.

Scene V.—Under Arrest.

The scene now returns to the exterior of the store. The carriage is still waiting. *Mrs. Banker* and the detective enter the carriage and drive away.

Scene VI.—Police Station.

The exterior of a police station house is shown. A carriage drives up to the door, and the occupants alight and enter the building. We recognize *Mrs. Banker* and the store detective.

ACT II.

Scene I.—The Home of Poverty.

A scantily furnished room. Poverty and hunger are plainly in evidence. A poor woman is seated at a table with her face buried in her hands. Her youngest child is seated on the floor crying with hunger. Presently a young girl enters. She is evidently the older daughter, who has been out begging in the streets but has returned empty-handed. In desperation the mother throws a shawl over her head and rushes from the room.

Scene II.—The Thief.

A street scene. An errand boy is coming out of a grocery store with a basket on his arm. The proprietor rushes out and sends him back to the store for some things he has forgotten. The boy leaves his basket at the door and goes back into the store. At this moment a poor woman comes along, takes a loaf of bread from the basket and hides it under her shawl. The proprietor, who has watched her, rushes out, seizes her and calls for the police. An officer soon appears and drags the woman off to the patrol wagon.

Scene III.—In the Police Patrol.

The scene shows the exterior of a police station house. A patrol wagon is being rapidly driven up the street and stops in front of the station house in the middle of the street. The snow is piled high up on both sides, making it impossible to drive up to the sidewalk. A poor woman is taken from the wagon by an officer and led into the station house.

Scene IV.—Police Court.

A court room seat. The judge enters and takes his seat. He raps for order and opens the court. Among the motley crowd of prisoners the judge discerns *Mrs. Banker*. He calls a court attendant and instructs him to give *Mrs. Banker* a chair away from the other prisoners. The clerk then proceeds to call the case.

The first prisoner before the bar is a tough. His blackened eye and battered condition tell their own story. He is quickly sentenced. Vagrancy and larceny cases follow and no time is lost in disposing of them. The next case is one of disorderly conduct. A flashily dressed woman appears and tries to flirt with the judge. She is quickly given an extra sentence "on the island" for her impertinence, and as she is led away by the officer she raises her foot and dress and waves ta-ta to the judge.

The next case is petty larceny. We recognize the poor woman in the two preceding scenes. The officer who arrested her, as well as the groceryman, appear against her. She pleads for mercy. Her little daughter rushes to her side and falls on her knees and pleads to the judge for her mother. But the judge is deaf to all entreaties, and the poor woman is sentenced and led away.

The next case is shoplifting. *Mrs. Banker* is led to the bar. Her husband, accompanied by a lawyer, appears in her defense. The female detective gives her evidence, but the judge ignores her testimony and discharges the prisoner, who falls weeping into her husband's arms.

Tableau—Justice.

A tableau of the figure of Justice. On one side of the scale is a bag of gold, and on the other a loaf of bread. The balance shows in favor of the gold. The bandage on the brow of Justice, however, discloses one eye. Fully described and illustrated in Circular No. 233. Code *Variformed*. 670 Ft. $100.50

6120 THE SEVEN AGES.

A portrayal of the Seven Ages of Man as described by Shakespeare in his beautiful comedy, "As You Like It." The original text is closely fol-

lowed, but a humorous feature is introduced by the addition of another age, entitled "What Age?" The picture is absolutely perfect in detail, and, from a photographic and quality standpoint, one of the finest films ever produced.

Particular attention is called to the tinting in Scenes IV and VII, which produce the most beautiful light effects. The picture has already received numerous complimentary notices both in this country and abroad, and it is offered to our customers with every confidence that it will meet with approval and with the success it deserves.

Scene I.—Infancy.

A little baby girl is seated upon a chair crying very hard. A little baby boy brings a nursing bottle to her, and tries in every way to comfort her. After kissing her again and again, and petting and coaxing her, she is finally comforted and ceases crying. This is a beautiful children's picture.

Scene II.—Playmates.

A little boy and girl are seated at the foot of a large tree. Presently the little boy tries to kiss the little girl, who pretends to be shy and unwilling. She offers him her doll to kiss, but the little boy declines. After much coaxing, she finally allows him to kiss her, while he, taking advantage of his conquest, kisses her again and again, until further coaxing becomes unnecessary. The scene ends with a close picture.

Scene III.—Schoolmates.

A young girl is seated upon a bench beneath a tree. She has several books in her arms, and she is evidently a school girl on her way to school, as a school house is seen on a hill in the distance. A barefooted school boy appears carrying his books in a strap in true school boy fashion. His little girl schoolmate invites him to sit down beside her on the bench. He accepts the invitation and soon takes a large apple from his pocket. She asks him for the apple, but he will not give it to her without a kiss. She turns shyly away, but when he shows her what a beautiful apple it is she finally relents and accepts the conditions.

Scene IV.—Lovers.

The scene opens with the interior of a drawing room. A young lady enters and stands in the casement of a French window. She opens the window and looks out into the night. She is evidently expecting someone. Leaving the window, she darkens the room but soon returns and opens the window again. A flood of bright moonlight streams into the room. Presently her lover appears. After embracing and conversing for a few moments, he is reminded of something by the young lady. He has evidently misplaced the article, but finally locates the ring in his vest pocket and places it upon her finger. She kisses the ring and they embrace again and again. The scene ends with a close picture. The moonlight effect in this scene is very beautiful.

Scene V.—The Soldier.

This shows the exterior of a handsome residence of colonial style. A very beautiful young woman descends the steps and anxiously looks around. She is evidently disappointed about something. She takes a seat on a garden bench and tries to interest herself in a magazine. Soon her soldier lover appears and quickly approaching her from behind places his hands over her eyes. When she calls his name he releases her and a warm embrace follows. The scene closes with a close view.

Scene VI.—The Judge.

A beautiful family gathering. The father is reading the newspaper; the mother is seated in a rocking chair reading to her youngest daughter, while the son and older daughter are playing checkers. The little daughter finally drops to sleep on her mother's shoulder. Presently the father puts down his paper, and looking at his watch, discovers that it is past bed time. The children then kiss their parents good-night and the judge fondly embraces his good wife. The scene ends with a close view.

Scene VII.—Second Childhood.

An old couple are seated in front of an old-fasioned fire place. The bright light from the fire is reflected upon their faces. The old man is holding a skein of yarn while the old woman deftly winds it into a ball. They have evidently been friends of long standing. They are talking over old times and their younger days. Presently he drops the yarn and, bending over her, kisses her affectionately while she weakly resists. The picture ends with a close view, and the light effects are very beautiful.

Scene VIII.—What Age?

This scene is a departure from the original text as is shown here and in the frontispiece. An old maid is fondling a cat and the inference is that she has nothing else to kiss. She seems resigned to her fate, and the cat, too, seems perfectly happy. Fully described and illustrated in Circular No. 243.

Code *Varillaje*. 415 Ft. $62.25

6156 **STOLEN BY GYPSIES.**

The New York Sun of August 15, 1905, referring to Edwin Arden's play, "Zorah," then being produced at Proctor's Fifth Avenue Theatre, called attention to this picture in the following complimentary notice, entirely without our knowledge or solicitation:

"Yesterday, between the second and third acts, there was a wait of over half an hour, during which the audience was treated to an intensely interesting motion picture drama, entitled 'Stolen by Gypsies.' There was so much human interest to this little story, and its climaxes came so thick and fast, as it followed the child from the moment that it was stolen up to the hour of its rescue a year later in the gypsies' camp, that it made 'Zorah,' by comparison, seem rather stilted and stagy."

The opening scene shows the interior of a nursery, and a nurse girl dressing a young child. A heart-shaped birth mark is seen on the child's shoulder. The father and mother now enter and kiss their darling, who strongly objects to being dressed.

The next scene shows the nurse and child seated on the lawn. The nurse is called away by her mistress, and while she is gone a gypsy steals the child and drives off in a gypsy wagon. The nurse now returns, misses the child, calls her mistress and both search the garden.

They soon discover two villainous looking men sneaking behind the house and carrying a bundle between them. The alarm is given and the nurse and her mistress are joined by the other servants, the neighbors and the police and an exciting chase follows down a long boulevard.

A Chinese laundryman barely escapes getting knocked down, while a toy balloon vender is not so fortunate, as the balloons are knocked out of his hands and all go sailing skyward. The effect produced by the variously colored balloons is very amusing.

The chase now continues through some very tall grass. Finally a steep sand bank is reached down which everybody jumps. One of the supposed gypsies now becomes exhausted and his companion tries to drag him along.

The police now overtake them and the pursuers crowd around. The supposed gypsies turn out to be two tramps and when the bag is opened it is found to contain a lot of live ducks and chickens.

A year is now supposed to have elapsed.

The first scene shows the rear entrance of the house in the opening of the picture. Some women friends of the servants enter the house. They soon depart accompanied by the nurse.

The next scene shows a typical gypsy camp. Some visitors enter the camp to have their fortunes told. They prove to be the nurse and her friends. A fair haired child, carrying some wood, is now seen to enter the camp. The nurse takes the child in her arms and quickly discovers the birth mark. The gypsies detect the nurse and become alarmed. One of the gypsies seizes the child and the nurse and her friends hurry away.

The next scene shows the father and mother at home grieving over their lost child. While they are looking over some little keepsakes of clothes and toys the nurse enters and tells of her discovery. The father calls up the police by 'phone and then they all hurry away to the gypsy camp.

The final scene shows the rescue of the child and the capture of the gypsies.

Fully described and illustrated in Circular No. 261.

Code *Vasgonen*. 845 Ft. $126.75

6187 **THE "WHITE CAPS."**

During the Westward March of civilization in America during the past fifty years, certain social conditions developed which had to be regulated and controlled by unusual methods. A lawless and criminal element almost invariably accompanied the advance guard of civilization, and to keep this element in check, the law-abiding citizens were compelled to organize for their own self protection.

The "Vigilantes," during the gold excitement of '49 in California, and the "White Caps" of more recent years in Ohio, Indiana and other Western States, are well known organizations which dealt summarily with outlaws and the criminal classes in general.

We have portrayed in Motion Pictures, in a most vivid and realistic manner, the methods employed by the "White Caps" to rid the community of undesirable citizens. As a soul-stirring melodramatic production, it is undoubtedly the finest picture that has ever been offered to our customers and the public, while the photographic qualities and beautiful moonlight and early morning effects must be seen to be appreciated.

The opening scene shows a modest cottage. Two men cautiously approach the house. Their faces are hidden by long white caps completely covering their heads and reaching down to their shoulders. Nothing but their eyes are visible through holes in the caps. They fasten a sign beside the front door. It is a *Warning*, bearing a skull and cross bones and signed "The White Caps."

The next scene shows the family room inside the house. A woman is seated alone at a table reading. She goes to the window, as though expecting some one and appears greatly worried. The door opens and her little daughter enters clad in her night dress. She kneels by her mother's side and tries to comfort her. Her mother kisses her affectionately and sends her back to bed.

Presently the husband enters. He is a powerful man. He is drunk, and holds the *Warning* in his hand. He accuses his wife of being responsible for it. She denies it and tries to explain. In his drunken rage he tears up the *Warning*, knocks his wife down with a terrible blow with his clenched fist and chokes her while she is on the floor. With a great effort she struggles to her feet but is thrown backward across the table with her husband clutching her throat. In the struggle the lamp is overturned.

The little daughter now enters and tries to drag away her father, who turns savagely upon her but shrinks back upon recognizing his daughter and sinks into a chair burying his face in his hands. Meanwhile the wife escapes from the room and the daughter quickly follows.

The foregoing is one of the strongest dramatic scenes ever shown in Motion Pictures. The blow, the fall, the woman's screams and child's pleadings can almost be heard. Pantomime becomes reality.

The mother is now seen waiting in the doorway. Her daughter joins her and both escape from the house.

The scene now changes to a country road. It is early morning. A farmer is driving along the road in an open wagon. The mother and daughter are coming across the fields. They hail the farmer who stops and takes them in. Presently a comfortable farmhouse is reached. The mother is going home to her parents. She is almost helpless from the awful beating. The daughter knocks and kicks at the front door to arouse the house, while the mother in trying to reach the door falls fainting on the porch. The family is aroused and the unconscious woman is borne into the house.

The scene now reverts to the cottage in the opening picture. Two "White Caps" knock at the front door, which is cautiously opened by the husband and instantly closed and fastened. The "White Caps" dodge around the corner of the house just in time to escape a rifle shot from a lower window. The husband now retreats upstairs and exchanges shots with the "White Caps." More "White Caps" appear, a concerted rush is made, the door is forced open and the house is entered.

The husband now appears at a rear upper window. He drops to the ground but is immediately seized by two "White Caps." He is more than a match for the two but five more come to their assistance and he is finally overpowered.

The next scene shows a group of men in the woods. A large kettle is boiling over a fire. A "White Cap" rushes in and the men immediately put on "White Cap" disguises. The prisoner is brought in. The moment his hands are unbound he knocks down three "White Caps" and escapes. The entire band start in pursuit. Carrying torches and armed with guns and clubs they stretch out in a long line and thoroughly search the woods. The moonlight shadows with the white caps and torches produce a most weird and uncanny effect.

The escaped prisoner is next seen hiding behind a tree ready to spring upon a lone "White Cap" who is approaching unconscious of his danger. As he passes the tree he is hurled to the ground and a life and death struggle begins. The

escaped prisoner is rapidly gaining the upper hand when the rest of the "Wh Caps" arrive, beat their victim into insensibility and drag him away.

The final scenes show the carrying out of the sentence in the *Warning*. T prisoner's feet are bound and his hands are secured to ropes suspended from t limb of a tree. His shirt is torn off and from the waist up he is treated an awful dose of tar and feathers. A fife and drum corps heads a procession "White Caps" and the wife beater, astride a fence rail, is drummed out town. Fully described and illustrated in Circular No. 265.

Code *Vastedad*. 835 Ft. $125.

6191 THE MILLER'S DAUGHTER.

The opening scene shows a river bank covered with a thick growth of wi roses. A young girl, whom we recognize as Hazel, the miller's daughter, gathering flowers. While thus engaged, a rough looking individual jumps fro his hiding place in the underbrush and seizes her. She endeavors to avoid hi but he places himself in the way so that she cannot pass. She is now thorough alarmed. At this moment Arthur Carringford, an artist, who has been sketch ing close by, rushes to her aid, and after a fierce struggle, throws the scoundr into the river. Hazel is full of gratitude toward her benefactor and thank him for his gallantry.

The next scene is laid in a country meadow. A herd of cattle are grazing the background. Hazel is sitting on a stone wall, admiring the flowers she h gathered. A smile of contentment is upon her face. Aaron Rodney, a pla and honest young farmer, approaches. It is evident that he loves her and h takes this opportunity to declare his love. She is unprepared for this and reject his proposal.

The following scene shows Hazel posing for Arthur Carringford, who plainl shows his admiration for the beautiful girl. Unknown to Hazel he has a wif and daughter.

The next scene shows the interior of the miller's barn, where a dance is being held in honor of Hazel and her lover, Aaron Rodney. The old miller is amon the guests, and a radiant smile lights up his face when he sees Hazel and he lover, upon whom the old man looks with high favor. This scene is ver humorous.

Hazel and her artist lover, Carringford, are now seen riding through th woods on horseback. He dismounts to adjust her stirrup, which has becom misplaced. The old miller suddenly appears, and seeing his daughter with a man whom he despises, his anger knows no bounds, and he immediately order him to leave and Hazel to return home.

The old miller's house is now shown; it is night. Hazel has consented to elope with Carringford. Two men on horses approach the house. The signal is given and Hazel soon appears. They quickly mount and ride away. The coloring effects in this picture are very fine.

The scene now changes to the exterior of Aaron Rodney's home. A carriage approaches the house and Carringford's wife alights and hurries up the walk Aaron Rodney appears and she informs him of her husband's disappearance. He is greatly surprised and they both drive over to the miller's house. Summoning the old man they explain their fears, and he, not knowing anything of the dark plot, is overcome with amazement and bids them hasten to prevent the marriage

The exterior of minister's cottage is then shown. Hazel is waiting for the return of her lover who has gone for the parson. They soon return, and when the minister is about to pronounce them man and wife, they are startled by the sudden arrival of the artist's wife and daughter with Aaron Rodney. Carringford's wife produces her marriage certificate and openly denounces him.

The next shows Hazel returning to her father's home. The miller was glad of his daughter's seeming fondness for Aaron Rodney, and pleased to think o her as the future wife of so noble a man. When she forsook all for her new lover, the old man became furious with rage, and was in just such a mood when Hazel arrived. He showed no mercy, and ordered her away from the house.

Hazel now realizes the full meaning of her disgrace. She is living in a very scantily furnished room and by taking in sewing manages to eke out a meagre living. Work has become scarce, and when the sewing machine agent calls for his money she cannot pay. He takes the machine away.

We next see Hazel in the streets of a great city. She is thinly clad and wears a shawl over her head. She stumbles and falls to the sidewalk in front of a

church. Looking up she sees a vision of her father in the vine-covered walls of the church. This gives her new hope and she determines to make one more effort for his forgiveness.

We now see the interior of the old home and Hazel peering through the lattice window. The old miller has aged and is almost blind. His wife assists him to a chair and then leaves the room as Hazel slips through the door. She falls at her father's feet, but he recognizes her voice and again orders her to leave the house.

The next is a beautiful winter scene showing a foot-bridge and waterfall in the background. Hazel is seen approaching. When she reaches the bridge she offers a last prayer and jumps into the rushing current beneath. Her scream of despair is heard by Aaron Rodney, her former lover. Without a moment's hesitation he removes his coat and leaps into the icy water, bringing Hazel to the surface just in time to save her life.

Two years have now elapsed, and the closing scene reverts to the interior of the old miller's home. Hazel and her husband, Aaron Rodney, enter with a little child, and her mother greets them all. The old miller then comes in and takes the baby on his knee and fondles it. Hazel then kneels by her father's side, —all is explained—forgiveness and a happy family reunion follow. Fully described and illustrated in Circular No. 269. Code *Vastgicten*. 975 Ft. $146.25

6230 DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE.

The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. An officer now dashes into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him to the sidewalk. A patrol wagon is now seen dashing up the street and backing up to the sidewalk. The burglar is hustled in and driven off to the stationhouse.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

Code *Vatican*. 260 Ft. $39.00

6243 A RIVER TRAGEDY.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would-be-suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen, now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The surgeon jumps out and the work of resuscitating the unfortunate girl is begun. When partly revived she is placed in the ambulance and taken to the hospital.

Code *Vaudrons*. 300 Ft. $45.00

HISTORICAL

5733 **UNCLE TOM'S CABIN.**

Prologue. Scene takes place on a plantation about ten miles from the Ohio River, Kentucky. George Shelby, owner of the plantation and a large number of slaves, owing to business difficulties, is forced to sell some of his slaves to a trader named Haley. Among Shelby's slaves is a faithful old negro called Uncle Tom, to whom Haley takes a fancy, thinking he can get a large price for him at auction in the New Orleans market. After a great deal of persuasion Haley induces Shelby to part with him. The following scenes are then shown:

1st. Eliza Escapes Across the River on Floating Ice.
2d. Tavern. Phineas Outwits the Slave Traders.
3d. Eliza Pleads With Uncle Tom to Run Away.
4th. Rocky Pass. Reunion of Eliza and Geo. Harris.
5th. The Rescue of Eva.
6th. Steamboat Race Between the Robt. E. Lee and Natchez.
7th. Welcome Home of St. Clare, Eva and Tom.
8th. Eva and Tom in the Garden.
9th. Death of Eva.
10th. Bar-room. St. Clare defends Uncle Tom.
11th. The Auction of St. Clare's Slaves.
12th. Cotton Picking. Tom Refuses to Flog Emaline.
13th. Marks Avenges the Death of St. Clare and Uncle Tom.
14th. Death of Uncle Tom. Tableau.

The photographic and dramatic qualities of this production are excellent, and it has been a great headline production. The popularity of the book and play is a positive guarantee of its success. The story has been carefully studied and every scene posed in accordance with the famous author's version. A departure from the old method of dissolving one scene into another has been made by inserting announcements with brief descriptions.

Code *Utopical*. 1,100 Ft. $165.00

FICTION AND ADVENTURE

5106 **SANTA CLAUS' VISIT.**

The scene opens with two little children kneeling at the feet of their mother and saying their prayers. The mother tucks the children snugly in bed and leaves the room. Santa Claus suddenly appears on the roof, just outside the children's bedroom window, and proceeds to enter the chimney, taking with him his bag of presents and a little hand sled for one of the children. He goes down the chimney and suddenly appears in the children's room through the fireplace. He distributes the presents and mysteriously causes the appearance of a Christmas tree laden with gifts. The scene closes with the children waking up and running to the fireplace just too late to catch old Santa Claus by the legs. Santa Claus makes his escape through the chimney and the children are delighted with the presents which he has left. This is a remarkably clear picture especially pleasing to children. Code *Uncloister*. 130 Ft. $15.00

5460 **JACK AND THE BEANSTALK.**

A grand spectacular performance in nine scenes and one tableau, illustrating one of the most popular fairy stories.

This fairy story is known to every child throughout the civilized world. It has been printed in every language, read in every nursery and appeals to every boy and girl. It appeals to every man and woman, because they remember it as one of the most pleasant illusions of childhood.

From this popular fairy tale we have produced a most interesting and mirth producing play in motion pictures, introducing many surprising new tricks and dissolving effects. The subject has been carefully studied, and every scene posed with a view to following as closely as possible the accepted version of Jack and the Beanstalk.

In changing from one scene to another, transformations are made by beautiful dissolving and fading effects. There are no sudden jumps, and the entire effect is at once pleasing, gratifying and comprehensive, and the audience finds itself following with ease the thread of this most wonderful fairy tale.

Coloring. Jack and the Beanstalk offers great opportunity for coloring effects. Price for coloring the film complete, including background, figures and all details, $140.00. Price for coloring the figures only and tinting the beanstalk, $85.00.

SCENE 1.—TRADING THE COW.

Jack's Mother, being very poor, sends him to the market to sell her only cow. A good fairy meets the village butcher at the bridge and informs him that Jack will pass that way with a cow which he can doubtless purchase for a hatful of beans. The fairy vanishes, and Jack appears upon the scene leading the cow. The bargain is struck, and Jack runs away to show his Mother what he considers a very gratifying price for their beautiful animal.

SCENE 2.—JACK RETURNS WITH THE BEANS.

Jack returns to his Mother's cottage, bringing the beans in his hat and shows them to her in great glee. Jack is sent to bed without his supper, and his Mother throws the beans in the garden in great anger.

SCENE 3.—GROWING OF THE BEANS.

A night scene in the garden, with beautiful moonlight and cloud effects. The good fairy appears, and waving her magic wand, commands the beans to grow. A beanstalk of great size grows in a few moments, and climbs up the cliff above the clouds.

SCENE 4.—JACK'S DREAM.

Shows the interior of Jack's bedroom, with the moonlight streaming through the window. The good fairy appears and stands beside Jack's cot directing his dream. Jack dreams of the growing beanstalk and the reward that awaits him who dares to climb it. Next he sees a vision of the Horn of Plenty, bags of the giant's gold and the talking harp, which dances before him in a weird manner. One by one these articles appear and disappear in the picture, coming as if from the dim distance, and as quickly and silently fading away. The climax of this scene is reached when the hen which lays the golden eggs walks into Jack's chamber. An egg is left on the floor, which suddenly grows to an enormous size, breaks in two, and Jack's little fairy appears, who is afterward to make him happy for life.

SCENE 5.—CLIMBING THE BEANSTALK.

Jack awakes in the early morning, looks out of his window and finds the enormous beanstalk which has grown above the clouds. Remembering his dream of the night before, he believes he can climb it with ease; but also remembering his Mother's scolding for trading the cow for the beans, he concludes to consult his Mother. She protests vigorously against his climbing the beanstalk, but Jack sends her into the house on a pretext, and starts up the beanstalk without her knowledge. His Mother returns and is frantic when she finds Jack has gone up beyond her reach. She scolds and commands him to return, but he only laughs and continues to climb. His playmates call for Jack on their way to school, and see Jack's start on his perilous journey, join hands and dance around the beanstalk in great numbers, cheering and waving their hats to the brave boy.

SCENE 6.—JACK WAVING HIS HAT TO HIS MOTHER.

A dissolving view shows Jack two-thirds up the beanstalk, far above the clouds, with his mother's cottage and the hilltops a great distance below him. He is still tirelessly climbing his ladder of bean vines, and pauses as he reaches a dizzy height to wave his hat to his playmates and Mother.

SCENE 7.—ARRIVAL AT THE TOP OF THE BEANSTALK.

Jack arrives at the top of the beanstalk in what appears to be a fairyland. He is very tired and sleepy and lies down in a bed of moss to rest. He soon falls asleep, and his good fairy again appears and tells Jack the story of the giant, who, many years ago, killed and robbed his father, who was a knight and lived in a castle, and drove his Mother from their home. She then causes a vision of the giant's castle to appear before Jack, and commands him to go to the giant's house where great fortunes await him. Jack's enthusiasm is fired by the story of his Father's wrongs, and he immediately sets out to obey the commands of the fairy.

SCENE 8.—THE GIANT'S KITCHEN.

Shows Jack arriving at the giant's house, and being admitted to the kitchen by the giant's wife. The giant suddenly enters, and in great fear lest he kill

and eat the little boy, the good wife hides Jack in a large kettle. The giant comes in and roughly demands his supper, then his harp, bags of gold and the hen which lays the golden eggs. He finally falls asleep from the playing of the harp. Jack creeps from his hiding place in the kettle and steals the hen and as many of the bags of gold as he can carry away. Just as he leaves the kitchen door the giant awakens, and, seizing his great cudgel, chases our little hero, who is now thoroughly frightened.

SCENE 9.—JACK DESCENDING THE BEANSTALK AND DEATH OF THE GIANT.

Jack reaches the beanstalk ahead of the giant. He throws the bags of gold down into his Mother's garden and quickly scrambles down with the precious hen hanging over his shoulder. Reaching the ground, he commands his Mother to bring the ax, and vigorously chops at the beanstalk until it falls in a heap, bringing the giant to the ground with a mighty crash, breaking his neck and instantly killing him. Here the good fairy again appears and informs Jack that he has acted like a brave knight's son and that he deserves to have his inheritance restored to him. She waves her magic wand, and Jack's costume is changed from that of a peasant boy to a young knight, and his Mother is likewise transformed from a peasant woman to a lady.

CLOSING TABLEAU.

A most beautiful scene, showing Jack and his Mother seated in the fairy's boat, which is drawn by three beautiful swans, proceeding on their way to the castle which is to be their future home. The good fairy is flying through the air, guiding Jack and his Mother on their way.

Code *Unmeasured*. 625 Ft. $93.75

6034 CAPTURE OF "YEGG" BANK BURGLARS.

At the Annual Convention of the International Association of the Chiefs of Police, held at St. Louis, Mo., June 6th to June 11th, 1904, a paper was read by William A. Pinkerton, of Pinkerton's National Detective Agency, entitled, "The Yeggman" or the "Bank Vault and Safe Burglar of To-day."

Using the above as a foundation, together with additional information, and suggestions by Robert A. Pinkerton and G. S. Doherty of the Pinkerton National Detective Agency, we offer the following picture in fifteen exciting scenes, showing the life and methods of the "Yegg" bank burglar.

SCENE I.

In a beautiful grove on the bank of a river near a Western town five "Yeggmen" are encamped. One is building a fire. Another is bringing a can of water from a neighboring stream. Two others are engaged in bandaging and placing in a sling the arm of a delicate looking youth, upon whose arm they have made a "fly blister." This youth is the "Gay Cat," and thus disguised as an unfortunate beggar, he is being sent into the town to get the necessary information in regard to the bank they propose to rob.

SCENE II.

The scene shows the exterior of the bank. The "Gay Cat" is seen walking up the street towards the bank, begging from passers-by. At the same time he is closely surveying all the surroundings, and soon enters the bank presumably to beg. He soon comes out and disappears up the street.

SCENE III.

Takes us back to the camp again. Three "Yeggs" are playing cards, while a fourth is returning from a visit to some nearby hen-roost with a plump chicken. He soon wrings its neck, puts it in a can of hot water, and then starts to pluck the feathers. Soon the "Gay Cat" returns, and after his arm has been removed from the sling, they all gather around him while he produces a plan, and gives them all the information he has gathered in the town.

SCENE IV.

A very picturesque moonlight wood scene shows the "Yeggmen" crossing a rustic bridge. They stop in the foreground while the "Gay Cat" with a paper and pencil explains some further details in regard to the bank. They then proceed on their way.

SCENE V.

Two of the "Yeggs" are seen at work on one of the iron shutters in the rear of the bank, which soon yields under the pressure of a powerful "jimmy." The window is soon pried open and through it two burglars disappear.

Scene VI.

Shows the back office of the bank. The two burglars are seen to enter cautiously through the private office door. After satisfying themselves that the coast is clear, they quickly go to work on the vault. Each takes a cake of soap from the tool kit and commences to stop up the crevice around the vault door. Suddenly they stop work, pull their revolvers and wait. The bank watchman is making his rounds, and unsuspectingly enters the office. He is immediately attacked by the two burglars, who are lying in wait for him. In a desperate struggle one of the "Yeggs" knocks the watchman senseless with a blow on the head with the butt of his revolver. The watchman is then quickly bound and gagged and carried into another office. The burglars then proceed with their work on the vault door. The crevice is completely stopped up with the soap except at the top, where a small opening is left and a small soap dam is made, into which one of the burglars carefully pours the nitroglycerine while the other connects and lights the fuse. Both quickly leave the room, none too soon, however, for a terrific explosion immediately follows, blowing the heavy vault door from the hinges, the plaster from the ceiling, and making a general wreck of everything. As soon as the deadly nitroglycerine fumes have cleared away the burglars return. One enters the vault and begins work on the inside safe, where the cash and valuables are kept, while the other communicates by signal with one of the guards outside. The inside safe is quickly blown open and hastily gathering up all the money in sight, they wrap it up in a pair of overalls, and make their escape from the building.

Scene VII.

Shows the exterior of the bank and two "Yeggmen" on guard with drawn revolvers. They are keeping a vigilant watch, patroling back and forth in front of the bank, ready to shoot down any one who approaches. The terrible explosions have aroused the neighborhood, and a citizen is seen running across the street towards the bank, bareheaded and in his shirt sleeves. He is shot down before he can cross the street. Then follows a veritable fusilade to terrify the villagers while the burglars on the inside are completing their work and escaping. The gang soon join and disappear up the street, shooting as they run

Scene VIII.

The citizens quickly organize a posse and start in pursuit. The escaping burglars make a running fight through the woods. Several of the posse are shot down, and one of the burglars is badly wounded. He is picked up and carried along by his pals, and they all make for the river.

Scene IX.

Reaching the river, they quickly jump into a boat and pull desperately for the opposite bank. The pursuing posse reach the river bank before the burglars can reach the middle of the stream and open a hot fire, which is returned with deadly aim. Soon one of the burglars is hit and tumbles overboard. He is seized by his companions, and is saved by clinging to the side of the boat, and after a desperate battle the opposite shore is finally reached.

Scene X.

Shows the robbers as they reach the opposite side of the river. They enter a beautiful little cove on the river bank, and leaving the boat, they take to the woods, dragging their wounded companion with them.

Scene XI.

Upon reaching a farmer's barn, they quickly break open the door, steal horses and ride away.

Scene XII.

Shows the exterior of a low dive on South street, New York city, the resort of thieves and crooks from all parts of the country. The burglars having eluded their pursuers are seen entering the dive. A detective who has tracked them follows closely behind, steps into a hallway, changes his disguise and follows into the dive.

Scene XIII.

Shows the back room of the resort, and an old hag busy about the place. The robbers enter, greet her, and order a round of drinks. In the meantime the detective enters and takes a seat at a nearby table so as to overhear their conversation. One of the robbers becomes suspicious, turns on the detective, tears off his disguise, while one of his comrades knocks him senseless with the butt

of his revolver. Raising a trapdoor in the floor, they throw the detective into the cellar.

SCENE XIV.

The detective, bound and gagged, is lying on the cellar floor. The old hag enters, carrying a candle and a loaf of bread. She places the candle on the floor, and then takes a pail to bring some water. As soon as she is gone the detective rolls over and over until he reaches the candle. He holds the rope that binds his hands in the flame until it is burned through. With his hands released, he soon unbinds his feet. He then crouches behind the stairway, and when the old hag returns he jumps on her and chokes her into unconsciousness.

SCENE XV.

Shows the back room of the dive and the robbers debating as to what they will do with the detective. They call the old hag and order drinks. As the supposed old hag leaves the room, one of the burglars calls attention to the appearance of the old woman, and they call her back. So her shawl is torn away from her head. The gang is dumfounded at discovering the detective, who quickly drops two of them before they can make a move. The third burglar clinches with the detective, and a desperate struggle follows. The detective bites the burglar's hand until he is forced to drop his revolver. Then, throwing him to one side, he picks up the pistol and shoots the outlaw dead just as the latter hurls a chair and a squad of police enter, too late as usual.

Code *Vapulabunt*. 960 Ft. $144.00

6181 THE LITTLE TRAIN ROBBERY.

In "The Little Train Robbery" we have endeavored to portray a subject that will interest and appeal to every one. While the young folks are enjoying themselves their elders can find equal enjoyment in recalling their own youthful days, when their highest ambition was to become a "Jesse James," or a "Bandit Queen."

The unwritten history of "Young America" recalls the fate of many similar expeditions whose bright prospects were nipped in the bud by over vigilant authorities.

Preliminary work on this picture was commenced over a year ago and the work has just been completed. It was thought advisable to take one of the principal scenes over again, although it necessitated loss of time, heavy additional expense and a journey of over one thousand miles. The above in connection with the illustrations, which have been reproduced from the original negatives, will convey some idea of the dramatic effort, theatrical work, time, expense and photographic disappointments involved in the production of a Head Line Motion Picture Attraction.

The results, however, have more than justified all the expenditure. "The Little Train Robbery" will be found perfect in detail, perfect photographically, true to nature and human nature, while the action and surroundings throughout the entire picture are most natural and intensely realistic.

In offering "THE LITTLE TRAIN ROBBERY" to our customers and the public, we feel confident that it will meet with the same unqualified approval and unprecedented success as "THE GREAT TRAIN ROBBERY," universally admitted to be the greatest production in MOTION PICTURES.

The opening scene shows the interior of the robbers' den. The walls are decorated with the portraits of notorious criminals and pictures illustrating the exploits of famous bandits. Some of the gang are lounging about, while others are reading novels and illustrated papers. Although of youthful appearance, each is dressed like a typical Western desperado.

The "Bandit Queen," leading a blindfolded new recruit, now enters the room. He is led to the center of the room, raises his right hand and is solemnly sworn in. When the bandage is removed from his eyes he finds himself looking into the muzzles of a dozen or more 45's. The gang then congratulates the new member and heartily shake his hand.

The "Bandit Queen" who is evidently the leader of the gang, now calls for volunteers to hold up a train. All respond, but she picks out seven for the job, who immediately leave the cabin.

The next scene shows the gang breaking into a barn. They steal ponies and

ride away. Upon reaching the place agreed upon they picket their ponies and leaving them in charge of a trusted member proceed to a wild mountain spot in a bend of the railroad, where the road runs over a steep embankment. The spot is an ideal one for holding up a train. Cross ties are now placed on the railroad track and the gang hide in some bushes close by and wait for the train.

The train soon approaches and is brought to a stop. The engineer leaves his engine and proceeds to remove the obstruction on the track. While he is bending over one of the gang sneaks up behind him and hits him on the head with an axe, and knocks him senseless down the embankment, while the gang surround the train and hold up the passengers.

After securing all the "valuables," consisting principally of candy and dolls, the robbers uncouple the engine and one car and make their escape just in time to avoid a posse of police who appear on the scene. Further up the road they abandon the engine and car, take to the woods and soon reach their ponies.

In the meantime the police have learned the particulars of the hold-up from the frightened passengers and have started up the railroad track after the fleeing robbers.

The robbers are next seen riding up the bed of a shallow stream and finally reach their den, where the remainder of the gang have been waiting for them. Believing they have successfully eluded their pursuers, they proceed to divide the "plunder."

The police, however, have struck the right trail and are in close pursuit. While the "plunder" is being divided a sentry gives the alarm and the entire gang, abandoning everything, rush from the cabin barely in time to escape capture.

The police make a hurried search and again start in pursuit. The robbers are so hard pressed that they are unable to reach their ponies, and are obliged to take chances on foot. The police now get in sight of the fleeing robbers and a lively chase follows through tall weeds, over a bridge and up a steep hill. Reaching a pond the police are close on their heels. The foremost robbers jump in clothes and all and strike out for the opposite bank. Two hesitate and are captured. Boats are secured and after an exciting tussle the entire gang is rounded up. In the mix up one of the police is dragged overboard.

The final scene shows the entire gang of bedraggled and crestfallen robbers tied together with a rope and being led away by the police. Two of the police are loaded down with revolvers, knives and cartridge belts, and resemble walking arsenals.

As a fitting climax a confederate steals out of the woods, cuts the rope and gallantly rescues the "Bandit Queen." Fully described and illustrated in Circular No. 263. Code *Vastasteis*. 725 Ft. $108.75

6201 **FORTUNE TELLING IN A GYPSY CAMP.**

A very pretty woodland scene showing a typical gypsy camp with the tents of the gypsies pitched in the background. The men are walking about, while the women are telling some visitors what their future husbands will look like, etc. Some little children are running about gathering fagots for the camp fires. A very interesting picture of gypsy life. Code *Vastitavit*. 120 Ft. $18.00

6222 **THE TRAIN WRECKERS.**

The opening picture shows a beautiful stretch of wooded country. In the foreground is a neat little cottage, where an elderly man, who is switchman in a nearby railroad tower house, lives with his pretty daughter. The young girl appears on the porch and affectionately strokes a large mastiff lying on the stoop. Presently her lover, a locomotive engineer, approaches and the girl runs to meet him. He walks with her to the house and after a few minutes' conversation continues on his way to work.

The next view shows the interior of the switch tower. The girl has just arrived with her father's dinner. He is busy setting the switches for a train which is seen approaching in the distance. When he has finished his dinner she takes the empty pail and starts for home. A short distance up the track she turns and waves to her father, who is watching from the tower window. The girl continues along the track, but on entering some woods suddenly comes upon a gang of roughly dressed men sitting on the ground and talking among themselves with great earnestness. Quickly stepping behind a nearby tree, she learns they are planning to wreck the next express train, and listening intently, hears the details of the whole plot. One of the gang, coming up from behind, discovers

the girl, rushes up and seizes her before she has time to escape. The men then all gather around, gag her and bind her to a tree. They then hurry away and the camera follows them to a wild spot in a bend of the road, an ideal spot for carrying out their plot. Cross ties are placed on the track and the gang hide among the trees close by and wait for the train.

The scene now reverts to the woods where the girl was left bound to the tree. She is vainly struggling to free herself, and about giving up hope when her pet dog appears. He succeeds in partly tearing away the ropes that hold her fast, and after a hard tussle she unties herself. Realizing that something must be done at once, she sends the dog off to warn her father. The dog runs through the woods to the switch tower and up the stairs to give the alarm. He soon returns, closely followed by the girl's father, who has understood the dog's dumb summons.

In the meantime the girl, although in a somewhat dazed condition, has picked up her dinner pail and reached the track before the arrival of the train. She is unable to drag the heavy timbers off the track. Seeing the smoke of the approaching train in the distance, she quickly removes her red petticoat and hurries up the track to flag the oncoming express. Her efforts are rewarded and the engineer brings his train to a stop within a few feet of the cross ties. The crew remove the ties from the track, and with the passengers gather round the girl and shower thanks and congratulations upon her. Everybody then boards the train, which starts off with all the passengers waving their hands and shouting farewells to the little heroine, who is seated on the ties beside the track. She soon starts for home, and after walking for some distance along the track she is about to turn into the path leading to the house, when one of the train wreckers sneaks up behind and knocks her senseless with a black-jack. The whole gang now appear, and, maddened by their fruitless attempt to wreck the train, place her body across the track with her head over the rail and leave her to her fate.

The next scene shows the gang arriving at a railroad tool house. Seizing a heavy timber they batter in the door and knock off the lock. They steal the section hand car, throw off the picks and shovels and place it on the track. The picture closes with the men escaping on the hand car.

The scene now returns to where the wreckers left the girl on the track. A train is rapidly approaching, but the engineer, who is the girl's lover, notices something ahead on the track and leans far out of the cab window. Quickly jumping out of the engine cab, he hurries along the running board and climbs down to the pilot, while the train is rushing along at a tremendous speed. It does not seem possible that he can reach the pilot in time to save the girl's life, but just as she appears doomed to certain death he reaches down and lifts the unconscious girl from the track, while the train rushes madly on. The train is brought to a stop and the passengers rush out pell mell and aid in restoring the girl to consciousness. Her father now appears, and she gives him and the train crew the details of the assault. Uncoupling the engine, the train crew, with a number of volunteers, start off in pursuit of the desperadoes, while some of the passengers carry the girl into the car.

The wreckers on the hand car are now seen making all possible haste in their efforts to escape, but the engine is fast gaining on them. One of the crew is in a crouching position on the locomotive pilot, keeping up a steady rain of shots at the fleeing men. The engine at last pulls up close on the hand car and a man to man duel commences. One by one the desperadoes fall, either killed or mortally wounded, until only one is left on the hand car. Jumping from the car he is brought down by a shot from one of the crew, but raising himself on his elbow his last shot kills the man who bravely stuck to his post on the engine pilot, while a volley from the remnant of the train crew puts him out of his misery. Fully described and illustrated in Circular No. 273.

Code *Vaterloser*. 815 ft. $122.25.

6223 **LIFE OF AN AMERICAN POLICEMAN.**

These pictures were taken with the sanction and co-operation of the Police Commissioners of New York City, and all the policemen who took part in the pictures were members of the Metropolitan Police Department. The pictures are absolutely perfect as to detail, action and surroundings, and depict in the most realistic manner actual daily life and happenings. The

pictures were first shown at the benefit entertainment for the Police Relief Fund, at the Grand Central Palace, New York City, December 5, 1905, and at a similar entertainment at Schwaben Hall, Brooklyn, N. Y., December 12, 1905, and subsequently at Proctor's Twenty-third Street, New York City, and they have caused a tremendous sensation everywhere.

The "River Tragedy" and the "Desperate Encounter Between Burglar and Police" are undoubtedly the most thrilling and realistic scenes. In order to give our customers a selection between these two scenes, as well as to keep the production within a reasonable length, we have decided to furnish this picture complete with either of the above scenes, as the customer may select, the length in each case for the entire production being 1,000 feet.

Scene I.—At Home.

The opening scene shows a policeman's home. He is at breakfast with his wife and three children. His young son is "playing cop" with his father's helmet and club. A hasty glance at the morning paper and a short smoke follow after breakfast. His wife then assists him with his coat, and after kissing them all good-bye he starts out for the station house.

Scene II.—Going on Duty.

The next picture shows the outside of a precinct headquarters. The heavy doors are flung open and the morning squad marches out of the building to their respective posts.

Scene III.—Lost Child.

A little girl is seated on the stone steps of a city residence holding a little waif in her lap. She is trying to comfort the sobbing child. A policeman, who is patrolling his beat, comes along and inquires concerning the child, and gently takes her in his strong arms. On his way to the station house he stops at a fruit stand and buys her a banana.

Scene IV.—Street Crossing.

A sturdy policeman stationed at a crowded crossing of a busy thoroughfare is regulating traffic and protecting pedestrians from a continuous line of passing trolley cars and tracks.

Scene V.—River Tragedy.

The opening picture is a beautiful night scene, showing a river pier in a large city. A young woman approaches, and after a moment's hesitation, jumps off the pier into the river. The splash is heard by a nearby workman who calls for help. An officer rushes upon the scene. Hastily throwing aside his helmet and belt, he plunges into the river after the would-be suicide. The tide is very swift, but the officer with great effort finally succeeds in reaching the pier. Other policemen now arrive at the dock, where they form a human chain reaching nearly to the water's edge, and with the aid of a ladder bring the unconscious girl and her nearly exhausted rescuer to safety. An ambulance is now seen dashing around a street corner and out onto the pier. The surgeon jumps out and the work of resuscitating the unfortunate girl is begun. When partly revived she is placed in the ambulance and taken to the hospital.

Scene VI.—Desperate Encounter Between Burglar and Police.

The opening picture shows a night scene and a burglar carrying some boxes from the basement of a baker's shop. A night watchman appears and grapples with the thief, who breaks away and starts to run. The next scene shows the thief coming down the street, closely followed by a policeman. Suddenly the thief turns and fires twice in rapid succession. The first shot hits the officer and the second shot brings him down, mortally wounded. While on the sidewalk he reaches for his revolver and fires at the now fleeing murderer. Other policemen now join in the chase, firing as they run. Another shot from the burglar brings down a policeman in the middle of the street, who fires two shots while lying on the ground. The burglar now dashes into a cellar with the police close behind. To draw the fire of the burglar, one of the policemen holds his helmet on the end of his club within the doorway. The next scene shows the interior of the cellar with the burglar wasting his shots on the supposed policeman's head. When he realizes that he has been tricked he hides under an old mattress. An officer now dashes into the cellar, revolver in hand. He quickly throws the mattress aside and grapples with the burglar, and after a desperate struggle drags him to the sidewalk. A patrol wagon is now seen dash-

ing up the street and backing up to the sidewalk. The burglar is hustled in and driven off to the station house.

This picture accurately depicts scenes and incidents of a noted crime in New York City—in which a well-known police officer was killed. The scenes were enacted over the very same ground, and the same night watchman and the same policemen who took part in the real tragedy are seen in the picture.

SCENE VII.—RUNAWAY IN THE PARK.

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer.

SCENE VIII.—JOKE ON A ROUNDSMAN.

A mounted policeman rides up in front of a private stable, and after looking up and down the street dismounts and quickly enters with his horse. He has not, however, escaped the keen eye of the roundsman, who rides up and waits for him. The interior of the stable is now shown. The cop puts his horse in a stall, lights a pipe and makes himself comfortable. A stable boy enters with a pail of beer and tells him that the roundsman is outside. The policeman becomes greatly excited, but an idea strikes him. He unsaddles his horse and hitches it, together with one belonging to the stable, to a coupe. The cop gets inside, pulls down the curtains, and with the coachman and footman on the box, leaves the stable. The roundsman is still patiently waiting, and the coupe passes him without arousing suspicion. After turning the corner the policeman unhitches his horse, resaddles him and riding back salutes the astonished roundsman. The latter accuses him of loafing while on duty, which the "cop" emphatically denies, although the evidence against him is very strong, as the one-horse coupe now passes them on the way back to the stable. The action in this picture is very realistic and the plot extremely amusing. Fully described and illustrated in Circular No. 276. Scene V. Code *Vatername*. 1000 Ft. $150.00

6223-A Scene VI. Code *Vatero*. 1000 Ft. $150.00

6225 **THE NIGHT BEFORE CHRISTMAS.**

The picture closely follows the time honored Christmas legend by Clement Clarke Moore, and is sure to appeal to everyone—both old and young. The details and scenic effects are absolutely perfect, while the photographic value throughout the entire picture is beyond criticism. The panoramic scene of Santa Claus on his journey from his castle in the frozen North is a work of art. It is a hand painted scene in oil, giving the most beautiful photographic effects. The photographic and mechanical difficulties encountered and finally overcome if detailed here would seem incredible. There is absolutely no comparison between this picture and any other so-called Christmas picture, and it is offered with every confidence that it will meet with the approval which it certainly deserves.

SCENE 1.—SANTA CLAUS FEEDING HIS REINDEER.

The opening scene shows Santa Claus feeding his herd of reindeer in a beautiful park. A number of bucks with wide branching antlers stand out prominently, and beautiful mono-tinting adds to the effectiveness of the scene.

SCENE 2.—SANTA CLAUS IN HIS WORKSHOP.

Santa Claus is hard at work making toys for good boys and girls. An automobile, a rocking horse and a large sled and many other toys are all finished and ready for Christmas.

SCENE 3.—SANTA CLAUS LOOKING OVER HIS BOOKS.

Shows Santa Claus looking over his huge books containing the names of boys and girls. While checking off the names he has doubts about some and draws a heavy black line through "Maud" whom he recognizes as a kicker.

SCENE 4.—CHILDREN HANGING THEIR STOCKINGS.

A handsomely furnished library. The little youngsters, in their night clothes,

are assisted by the nurse and old folks while hanging their stockings on the mantle. The children then sit around a table and write their letters to Santa Claus, and presently all go off to bed.

SCENE 5.—CHILDREN ROMPING AND PEEKING.

A nursery scene. Four youngsters are "nestled all snug in their beds" while the nurse passes through the room. Presently one mischief-maker wakes up and all are soon wide awake. A lively pillow fight starts. One pillow bursts open and the air is filled with flying feathers.

SCENE 6.—SANTA CLAUS LEAVING HIS CASTLE IN THE FROZEN NORTH.

The scene opens with Santa Claus packing his sleigh full of toys. A panoramic view of his journey follows. Santa Claus drives his galloping reindeer over hills and mountains and over the moon. As he rides into town it begins to snow heavily, but he pushes on and soon reaches a house-top. A close view shows Santa Claus arriving on the roof and disappearing down the chimney with a bundle of toys on his back.

SCENE 7.—FILLING THE STOCKINGS.

Santa Claus comes out of the fire place and quickly fills all the stockings. He waves his hand and instantly a fully dressed Christmas tree appears. He then disappears up the chimney.

SCENE 8.—CHRISTMAS MORNING.

The children enter and are fairly dazzled by the beautiful sight, but it does not take them long to discover for whom the different presents are intended.

SCENE 9.—MERRY CHRISTMAS TO ALL AND TO ALL A GOOD NIGHT.

A close view of Santa Claus and the motto "Merry Christmas To All, And To All a Good Night." Santa Claus repeats the words and waves his hand, which makes a very effective closing scene.

Code *Vatertheil.* 800 Ft. $120.00

NAVAL AND NAUTICAL

5107 DRILL OF NAVAL CADETS, NEWPORT.

Shows the Cadets marching, countermarching and a great many interesting manoeuvres. Code *Unclothing.* 75 Ft. $9.00

5122 U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED.

Taken at Newport, R. I., and shows this wonderful torpedo boat running at the rate of thirty miles an hour. When the boat comes in front of the camera it discharges a gigantic Whitehead torpedo, which is seen to dive into the water like an enormous fish. Code *Uncrafty.* 75 Ft. $9.00

5123 DISCHARGING A TORPEDO.

Taken on board the U. S. torpedo boat "Morris." Shows the crew loading a Whitehead torpedo into the tube and discharging it. The torpedo can be seen running along the surface of the water for a distance of over half a mile.

Code *Uncreating.* 75 Ft. $9.00

5124 EXPLODING A WHITEHEAD TORPEDO.

The torpedo is exploded in fifteen fathoms of water. Shows the water, mud and rocks thrown high up in the air, and gives an idea of the destructiveness of these missiles. Code *Uncredible.* 25 Ft. $3.00

5162 TUG-O'-WAR ON OCEAN STEAMER.

Shows a tug-o'-war between the male and female passengers of the S. S. New York of the American Line during a trip from Southampton to New York. After hard tugging the female passengers pull the male passengers half the length of the ship. Very exciting. Code *Undice.* 80 Ft. $9.60

5169 NAVAL SHAM BATTLE, NEWPORT NAVAL TRAINING SCHOOL.

Shows the attacking forces firing on the shore batteries, which return the fire, but are at last silenced by the enemy. In the distance can be seen the ruins of a bridge. The smoke thickens as the firing becomes general, and the effect is superb. Full of action, thrilling and exciting.

Code *Undreaded.* 100 Ft. $12.00

5171 GYMNASIUM EXERCISES AND DRILL, NEWPORT NAVAL TRAINING SCHOOL.

Shows the young cadets going through their daily exercises and drills.
Code *Undriven.* 75 Ft. $9.00

5292 WORKING THE BREECHES BUOY.

Shows a mast in the middle of a lake. By means of a mortar a line is thrown over the masthead. The breeches buoy rigging is hauled out by a sailor on the mast and the rigging made fast to the shore. The line is then stretched and the buoy is rapidly run out by the lifesavers, and the man is safely hauled in and landed. A remarkable and realistic demonstration of this wonderful invention. Code *Unhallow.* 80 Ft. $9.00

5321 CANOEING SCENE, CHARLES RIVER, BOSTON, MASS.

The opening of the picture brings into view the beautiful Charles River. A great number of canoes are skillfully handled by the occupants. They approach in large numbers at close range and make a most striking picture. The happy faces of the fair occupants can be plainly seen as they glide past, which makes it a bright and winning subject. Code *Uniaxial.* 100 Ft. $15.00

5528 CALIFORNIA NAVAL RESERVES.

The picture was secured in San Francisco, California, through the courtesy of Captain Thomas A. Nerney, U. S. S. "Marion." The picture shows the officers and men drilling with a one-pound Hotchkiss gun. The picture is perfect in every detail and full of action from start to finish.
Code *Unprince.* 70 Ft. $10.50

5529 CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP.

A fine picture of the above-named organization drilling on board the U. S. S. "Marion." Code *Unprincing.* 120 Ft. $18.00

5550 TRIAL RUN OF THE FASTEST BOAT IN THE WORLD, "THE ARROW."

One of the greatest marine pictures ever made. It was secured by special concessions, on September 6th, 1902, and shows the fastest steam yacht in the world, Charles R. Flint's "Arrow" making a world's record one-mile run on the Hudson river, near Irvington. The yacht was photographed during her entire run over the mile course. She first appears as a small speck on the horizon, but quickly grows to a full sized craft, plowing through the water at the rate of nearly a mile a minute. Code *Unreinheit.* 90 Ft. $13.50

5574 MASSACHUSETTS NAVAL RESERVES LEAVING U. S. S. "ALABAMA."

Shows the Massachusetts Naval Reserves leaving the ship. They are mustered on the quarter-deck. A tug comes alongside and the men go aboard with their bags, hammocks, etc. Tug departs and all hands cheer.
Code *Unruinated.* 75 Ft. $9.00

5585 GENERAL ALARM.

Shows the crew lounging about on deck. The alarm is given and all hands run to their stations. Code *Unsaftig.* 25 Ft. $3.75

5586 NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND.

Taken from the bow of the "Alabama." Showing the "Kearsarge" and "Massachusetts" bombarding Fort Wright on Fisher's Island, Fort Ferry on Long Island and Fort Michie on Gull Island while forcing an entrance to Long Island Sound through Plumb Gut. Code *Unsainted.* 170 Ft. $25.50

5587 NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR.

Shows the "Kearsarge," "Massachusetts" and "Alabama" bombarding Fort Adams and Castle Hill while entering Newport Harbor.
Code *Unsainting.* 130 Ft. $19.50

5588 SPARRING EXHIBITION ABOARD U. S. S. "ALABAMA."

A sparring exhibition between two sailors on the "Alabama." A ring is pitched on the "foc'sl" deck and is surrounded by over 500 "blue jackets" sitting on deck, turrets, guns, etc. Code *Unsaluted.* 75 Ft. $9.00

5601 CANOE FIGHT.

Taken at Lachine Falls, Canada. Shows two young athletes engaged in a canoe fight, a popular Canadian sport. Each contestant stands in a canoe armed with a long pole, the end of which is padded. They fight each other vigorously with the poles, each endeavoring to capsize the other and throw his adversary in the water. Very interesting and fine photographically.
Code *Unscrew.* 75 Ft. $9.00

5912 OBSTACLE RACE, NET AND TANK, S. S. "COPTIC," MID OCEAN.

Shows a number of sailors on the S. S. "Coptic" engaging in an obstacle race. Large rope nets are stretched across the deck at distances of about five feet. The mesh of the nets is so large that the men's legs get caught in them, and it is amusing to see them trying to free themselves. Also shows them jumping into long tanks and swimming out again. A very exciting scene, full of interest and amusement from start to finish. Code *Valemos.* 56 Ft. $7.50

5920 PILLOW FIGHT, S. S. "COPTIC," MID OCEAN.

Shows two sailors on board the S. S. "Coptic" engaging in a pillow fight. The combatants sit astride a long pole and endeavor to knock each other off the pole with the pillows. Both men pound each other until they fall off the pole exhausted. Code *Valerianic.* 45 Ft. $6.75

5955 WAR CANOE RACE.

Shows a number of big canoes, each manned by ten paddlers and a coxswain rushing forward into close view, each paddler straining every muscle to force his boat ahead of the others. Code *Valiern.* 85 Ft. $12.75

5956 CAPSIZED BOAT.

Shows a man in a birch bark canoe paddling for dear life. He suddenly stops paddling and sits down to rest, but the canoe continues to rush on at the same rapid pace, though no current or rapids are shown in the river. The effect is very mysterious, but the explanation is very simple. His previous efforts were to enable him to reach the suction of a large steamer which was purposely left out of the camera. The scene now changes and shows a number of small boats in the background, and the man in the canoe gives an exhibition of his skill in handling his boat in an upset race. He capsizes the canoe, fills it with water, and while swimming, empties and climbs into it in a very short time.
Code *Valigetta.* 50 Ft. $7.50

6004 WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE.

The "New Ocean Queen" Steamship "Baltic" left New York July 14th, 1904 on her first Eastern voyage and our photographers secured an excellent picture of the "Baltic" leaving her pier. Code *Vanquished.* 150 Ft. $22.50

6018 CANOEING ON THE CHARLES RIVER, BOSTON, MASS., NO. 2.

Another excellent picture showing boys and girls enjoying a sail on the beautiful Charles River. Code *Vaporate.* 130 Ft. $19.50

6138 START OF RACE FOR OCEAN CUP PRESENTED BY THE GERMAN EMPEROR.

Through the courtesy of Commander Hebbinghum (I. G. N.) we were accorded the special privilege of taking pictures of the race for the Ocean Cup from the deck of the Committee Boat Vigilant. All the yachts passed close before the camera, giving a beautiful picture of this noteworthy international event. The different yachts are readily recognized. The jockeying before the start is first shown. The start then follows, showing the Ailsa, the first yacht across the line, followed by the Hildegarde and the Atlantic. The huge British yacht Valhalla narrowly averts a collision with several of the yachts, and the danger and excitement on board the yachts is shown in the picture. The entire film is beautifully pro-tinted. Code *Vasada.* 375 Ft. $56.25

6140 DRILLS AND EXERCISES, SCHOOL SHIP "ST. MARY'S."

An excellent series of pictures showing the various drills and exercises engaged in by the crew of one hundred and more boys. Sold complete or in separate scenes as listed below.

		Code *Vasall.*	505 Ft.	$90.75
6140-A	Do. Breaking Out Sail.	Code *Vasallen.*	160 Ft.	$24.00
6140-B	Do. Taking in Colors.	Code *Vasallajes.*	50 Ft.	$7.50
6140-C	Do. Hammock Drill.	Code *Vasallisch.*	50 Ft.	$7.50
6140-D	Do. Hospital Drill.	Code *Vasallos.*	75 Ft.	$11.25
6140-E	Do. Navigation Class.	Code *Vasche.*	80 Ft.	$12.00
6140-F	Do. Cutters Under Oars.	Code *Vaschetta.*	75 Ft.	$11.25
6140-G	Do. Cutters Under Sail.	Code *Vascofilo.*	40 Ft.	$6.00
6140-H	Do. Diving and Swimming.	Code *Vascolejar.*	75 Ft.	$11.25

6186 STEAMBOAT TRAVEL ON LONG ISLAND SOUND.

From early in the afternoon until late at night Summer and Winter the numerous palatial steamers of the various lines plying between New York and the cities of the New England States may be seen following each other on their daily trips through Long Island Sound. The picture shows the largest and grandest of these boats as they pass Blackwell's Island.

Code *Vastbouten.* 205 Ft. $30.75

DEWEY DOINGS

We equipped eight parties on the occasion of Admiral Dewey's arrival in New York Harbor, Wednesday, September 27th, 1899, and secured the following excellent motion pictures of the stirring events of Dewey Days. Ours was the only camera on board the U. S. Cruiser Olympia, and the Admiral posed especially for us.

5090 ADMIRAL DEWEY RECEIVING THE WASHINGTON AND NEW YORK COMMITTEES.

Code *Uncalled.* 85 Ft. $12.75

5091 ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE, U. S. CRUISER OLYMPIA.

Code *Uncalm.* 75 Ft. $11.25

5092 ADMIRAL DEWEY, LEADING LAND PARADE.

Sold complete or in separate lengths as listed below.

		Code *Uncaptious.*	200 Ft.	$24.00
5092-A	Do.	Code *Uncapital.*	100 Ft.	$12.00

5093 PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY.

Code *Uncastle.* 100 Ft. $12.00

5094 WEST POINT CADETS.

Code *Uncastling.* 75 Ft. $9.00

5095 DEWEY PARADE, 10th PENNSYLVANIA VOLUNTEERS.

Code *Uncaused.* 50 Ft. $6.00

5096 BATTERY "K" SIEGE GUNS.

Code *Uncensured.* 50 Ft. $6.00

5097 PANORAMIC VIEW, CRUISER "OLYMPIA."

Code *Uncharuel.* 155 Ft. $18.60

5108 PANORAMIC VIEW, DEWEY ARCH, NEW YORK CITY.

Code *Unclouded.* 75 Ft. $9.00

NEW YORK'S WELCOME TO THE WARSHIPS

On Saturday morning, August 20, 1898, six grim black battleships of Admiral Sampson's Squadron sailed into New York Harbor and up the Hudson

to receive a welcome from the people, and to fire a salute of victory in sight of the tomb of the great soldier-hero of another war. We present the following films to the public as our share of the celebration.

5059 **FLEET STEAMING UP NORTH RIVER.**

Code *Unwallung.* 145 Ft. $17.40

5060 **VICTORIOUS SQUADRON FIRING SALUTE.**

Sold complete or in separate scenes as listed below.

Code *Umwandel.* 150 Ft. $18.00

5060-A Do. Flagship "New York." Code *Umwand.* 50 Ft. $6.00
5060-B Do. "Massachusetts." Code *Umworren.* 50 Ft. $6.00
5060-C Do. "Oregon." Code *Umwax.* 50 Ft. $6.00

6061 **U. S. CRUISER "BROOKLYN," NAVAL PARADE.**

The bright sunshine throws a shadow from every gun and turret.

Code *Umweben.* 65 Ft. $7.80

5062-A **U. S. BATTLESHIP "OREGON."**

This wonderful war vessel was built on the Pacific. Her commander, the brave Captain Barker, is on the bridge with his navigating officer. Crew are lounging along her decks in picturesque fashion. Every detail is brought out clearly and distinctly. Sold complete or in separate lengths as listed below.

Code *Umwechseln.* 145 Ft. $17.40

5062 Do. Code *Umwech.* 50 Ft. $6.00

5063 **THE "MASSACHUSETTS," NAVAL PARADE.**

The only vessel of the seven that looks as if she had been fighting. A good clear close view. Code *Umwickeln.* 50 Ft. $6.00

INTERNATIONAL YACHT RACES

RELIANCE-SHAMROCK III.

5675 **PANORAMIC VIEW, HERRESHOFF WORKS, BRISTOL HARBOR.**

Code *Upturning.* 100 Ft. $12.00

5676 **PANORAMIC VIEW, TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION."**

Code *Upupa.* 50 Ft. $6.00

5749 **RELIANCE AND SHAMROCK III JOCKEYING AND STARTING IN FIRST RACE.**

Code *Utterless.* 125 Ft. $15.00

5750 **RELIANCE CROSSING THE LINE AND WINNING FIRST RACE.**

Code *Utterly.* 70 Ft. $8.40

5760 **RELIANCE AND SHAMROCK III TURNING OUTER STAKE, SECOND RACE.**

Code *Uvero.* 200 Ft. $24.00

COLUMBIA-SHAMROCK II

5271 **COLUMBIA AND SHAMROCK JOCKEYING AND STARTING FIRST RACE.**

Code *Ungrate.* 120 Ft. $18.00

5272 **COLUMBIA AND SHAMROCK JOCKEYING AND STARTING SECOND RACE.**

Code *Ungravely.* 80 Ft. $12.00

5273 **FINISH OF SECOND RACE BETWEEN COLUMBIA AND SHAMROCK.**

Code *Ungreable.* 100 Ft. $15.00

5274 **COLUMBIA AND SHAMROCK STARTING, THIRD RACE.**

Code *Ungreifbar.* 175 Ft. $26.25

5275 **PANORAMIC VIEW, YACHT RACE FLEET AFTER FIRST RACE.**

Code *Unground.* 100 Ft. $15.00

5276 **COLUMBIA AND SHAMROCK TURNING OUTER STAKE, THIRD RACE.**

Code *Ungrounded.* 70 Ft. $10.50

5277 **COLUMBIA CROSSING THE LINE AND WINNING CUP, THIRD RACE.**

Shows Columbia and Shamrock crossing the line with the Sandy Hook lightship in the background. The yachts were so close together that for some time it was hard to ascertain which had crossed the line first. While Shamrock led Columbia by two seconds, Columbia's time allowance of forty-three seconds gave her the race and the cup. Code *Ungrudging.* 50 Ft. $7.50

5278 **YACHT RACE FLEET FOLLOWING COMMITTEE BOAT "NAVIGATOR" AFTER THIRD RACE.**

Code *Unguarding.* 75 Ft. $11.25

COLUMBIA-SHAMROCK I.

5000 **TRIAL RACE COLUMBIA AND DEFENDER No. 2.**

Code *Defender.* 125 Ft. $18.75

5098 **SHAMROCK AND COLUMBIA ROUNDING OUTER STAKEBOAT.**

Code *Unchaste.* 95 Ft. $14.25

NIAGARA FALLS

5021 **RAPIDS AT CAVE OF THE WINDS.**

View taken from the American side. Code *Turbabais.* 50 Ft. $7.50

5022 **WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE.**

Shows the exact spot where Captain Webb met his tragic death. The most angry spot in the Gorge. Code *Turbacao.* 50 Ft. $7.50

5023 **HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE.**

A fine general view of the Falls and the foaming whitecapped rapids.

Code *Turbamos.* 50 Ft. $7.50

5139 **CIRCULAR PANORAMA, NIAGARA FALLS.**

Taken from Goat Island. Shows a panoramic view of the Rapids above the Horseshoe Falls, the entire Horseshoe, with the Canadian shore in the background. The camera then turns, looking down the Whirlpool below the Horseshoe Falls, showing the Suspension Bridge in the background; passes the American Falls and ends by looking up the Rapids above the American Falls. This picture affords a complete view of Niagara Falls and the surrounding territory. Code *Underdo.* 100 Ft. $12.00

5140 **CIRCULAR PANORAMA, AMERICAN FALLS.**

Shows a panoramic view of the Canadian shore, a close view of the Suspension Bridge, the whirlpool below the Falls, Luna Island and the American Falls. The picture ends with a close view of the Rapids below the Horseshoe Falls. Code *Underdocr.* 35 Ft. $4.20

5177-A **PANORAMIC VIEW FROM GORGE RAILROAD.**

One of the most interesting sights in the vicinity of Niagara Falls is the Whirlpool Rapids, where the immense volume of water which passes over the Falls speeds along through its rocky and tortuous passage towards the ocean. In taking the picture the camera was placed at the front end of a train ascending the grade at a rapid rate. The motion of the train in one direction and the water in the opposite direction, the latter impeded and interrupted in its course

by the rocky path through which it flows, sending beautiful masses of spray and foam many feet in the air, makes a lasting impression. Sold complete or in separate lengths as listed below.

		Code *Undumpish.*	325 Ft. $39.00
5177-B	Do.	Code *Unicaule.*	200 Ft. $24.00
5177-C	Do.	Code *Uraca.*	110 Ft. $13.20

5283 CIRCULAR PANORAMA, WHIRLPOOL RAPIDS.

A most perfect picture photographically, and a highly interesting subject. Shows the most interesting portion of the rapids, and a most marvelous panorama of this most dangerous spot. The waters above move in solemn smoothness, as though resting after their terrific leap over Niagara Falls. Here, they rise like maddened horses, and with irresistible force are suddenly lashed into fury indescribable. It was in these rapids that the famous English swimmer, Captain Matthew Webb, on July 24, 1883, in a brave but foolhardy attempt to swim them, lost his life. Here also, the first Maid of the Mist was at times almost entirely submerged in making her memorable and thrilling run to Lake Ontario. Code *Unguidable.* 100 Ft. $12.00

5319 CAPTAIN BOWSER AND FOOL KILLER GOING THROUGH WHIRLPOOL RAPIDS.

Shows Captain N. P. Nissen, formerly known as Captain Bowser, making a trip through the Whirlpool Rapids in his famous twenty-four foot craft known as the "Fool Killer." Captain Bowser is shown embarking in his boat at Niagara Falls, Ontario. After carefully embarking, the "Fool Killer" is taken in tow by a rowboat and towed out into the stream. The captain now goes below the whaleback deck and closes the hatch. Then the trip through the Rapids begins. The progress of the "Fool Killer" is followed on its entire trip through the mad waters, making a most realistic picture which absolutely defies description. The boat pitches, rocks and plunges as it is carried by the current in this wildest of streams. An absolute picture of a feat heretofore declared impossible. Code *Unhurt.* 145 Ft. $21.75

5320 CARLYSLE D. GRAHAM SWIMMING WHIRLPOOL RAPIDS.

An excellent lifelike picture of the only man who ever successfully swam through the lower Whirlpool Rapids. Shows Mr. Carlysle D. Graham being rubbed down by his assistants and the cork life belts being adjusted. He steps on a flat rock on the American side of the Whirlpool, and slips into the current and starts on his thrilling swim to Lewiston. Shows the swimmer until he passed out of the field of the camera.

Code *Unianular.* 80 Ft. $9.60

5821 CIRCULAR PANORAMA, HORSESHOE FALLS IN WINTER.

This most interesting subject was taken from Goat Island and shows the Horseshoe Falls and surrounding shores covered with ice and snow. One of the features of this picture is the dazzling effect of the sun on the ice-coated trees, which makes a magnificent spectacle. Code *Vagaban.* 100 Ft. $15.00

5822 CROSSING ICE BRIDGE, NIAGARA FALLS.

A circular panoramic view taken from the center of the ice bridge showing a large number of people crossing from the American to the Canadian shores. A most interesting and pretty scene. Code *Vagabond.* 140 Ft. $21.00

5823 SLIDING DOWN ICE MOUNDS, NIAGARA FALLS.

A typical Niagara Falls Winter scene showing young people sliding down immense ice mounds which are some hundred feet in height.

Code *Vagabonder.* 160 Ft. $24.00

WATERFALLS

5006 WATERFALL IN THE CATSKILLS.

A most picturesque mountain cataract, with wild and rugged surroundings.

Code *Tufoso.* 50 Ft. $6.00

5007 **PATERSON FALLS.**

A picturesque waterfall situated near New York City, on the Passaic River. A great volume of water is flowing over the falls, and the foam and spray effects are very fine. Code *Tufosot.* 50 Ft. $6.00

5008 **FALLS OF MINNEHAHA.**

The "Laughing Waters" of Longfellow's "Hiawatha." A beautiful view of this picturesque and celebrated waterfall. Code *Tugenbund.* 50 Ft. $7.50

5596 **SNOQUALMIE FALLS.**

Located near Seattle, Wash. It is 285 feet high and furnishes power for lighting all the towns and cities near Seattle. A beautiful scene and an excellent piece of photography. Code *Unscaling.* 55 Ft. $8.25

CONEY ISLAND SERIES

5100 **SHOOT THE CHUTES SERIES.**

Positively the most wonderful series of pictures ever secured by an animated picture camera. The first scene is taken from the pond of the chutes, and shows a number of boats laden with gay Coney Island pleasure-seekers coming down into the water in rapid succession. The next scene is taken from the top of the incline, showing the boats being loaded, starting away, running down the chutes and dashing into the water. The next and most wonderful picture was secured by placing the camera in the boat, making a panoramic view of the chutes while running down and dashing into the water. Sold complete or in separate lengths as listed below. Code *Unclassic.* 265 Ft. $31.80

5100-A Do. Code *Uncle.* 200 Ft. $24.00

5101 **DIVING HORSES.**

The only picture extant showing this wonderful performance of a horse diving into the water from a staging 40 feet in height. Taken at the Shoot the Chutes pond, Coney Island, N. Y. Code *Unclean.* 100 Ft. $12.00

5161 **MINIATURE RAILWAY.**

One of the greatest attractions in parks and summer resorts. When the little engine and line of cars ready to start the passengers, including many children, scramble aboard, the engineer blows the tiny whistle, and they are off. The train is then seen rounding a long curve and coming head on at full speed. It passes with all the dash of a limited express. A receding view of the same train ends the picture. Code *Undersets.* 75 Ft. $9.00

5613 **LOOPING THE LOOP, CONEY ISLAND.**

A new view of this exciting and hair-raising sport. Two views are shown. In the first part the entire loop is shown at close range and many cars are seen following each other in quick succession down the steep slope and whirling with wonderful rapidity around the circle. The second view gives a still closer view of the cars as they leave the circle and go shooting out towards the camera, the different expressions of fear, pleasure and excitement on the passengers' faces being plainly discernible. Code *Upbraid.* 75 Ft. $9.00

5731 **RAZZLE DAZZLE.**

Shows a large number of children enjoying a ride on the Razzle Dazzle. Code *Utlegation.* 75 Ft. $9.00

5737 **RATTAN SLIDE AND GENERAL VIEW, LUNA PARK.**

Fun fast and furious. A typical Coney Island scene, showing boys and girls sliding down the winding rattan slide. A view of the miniature railway loaded with little ones and "grown-ups," follows. After this is shown the beautiful cascade and boats going through the millrace, the picture concluding with a general panoramic view of the enormous crowds that frequent Luna Park. Full of action, and photographically perfect. Code *Utpote.* 150 Ft. $18.00

5740 **SHOOTING THE RAPIDS, LUNA PARK.**

The boats follow each other in quick succession down the incline, and enter the water with a tremendous splash, going directly toward the spectators. The

expressions on the faces of the passengers show how keenly they are enjoying the pleasure and excitement. The panoramic attachment is then brought into use, and a pleasing picture of the surrounding buildings is shown; also a very pleasing picture of the Esquimau family, who are seen playing with their children and dogs, while two of the Esquimaux are paddling around in the kayaks, or skin canoes. Code *Utricular*. 130 Ft. $15.60

5751 RUBE AND MANDY AT CONEY ISLAND.

The first scene shows a country couple entering Steeplechase Park. They proceed to amuse themselves on the steeplechase, rope bridge, the "Down and Out" and riding the bulls. The scene then changes to a panorama of Luna Park, showing Rube and Mandy doing stunts on the rattan slide, riding on the miniature railway, shooting the chutes, riding the boats in the old mill, and visiting Professor Wormwood's Monkey theatre. They next appear on the Bowery, visiting the fortune tellers, striking the punching machine and winding up with the frankfurter man. The climax shows a bust view of Rube and Mandy eating frankfurters. Interesting for the humorous features, and the excellent views of Coney Island and Luna Park. Code *Uttermost*. 725 Ft. $87.00

5759 ORPHANS IN THE SURF.

Taken at St. John's Home, Coney Island. Shows a large number of boys bathing in the surf. At a signal the boys leave the water and walk into close view. A very unique subject. Code *Uxeras*. 75 Ft. $9.00

5957 ELEPHANTS SHOOTING THE CHUTES, LUNA PARK.

One of the greatest attractions at the famous Summer resort, Coney Island, N. Y. A huge elephant stands at the top of the chutes and prepares for his trip. At his back is another elephant who starts his companion. The huge animal assumes a sitting position as he leaves the top and like a flash slides down the steep incline into the water. He strikes the water with a tremendous splash, remains under the water for a short time, enjoying his cool bath. It takes considerable coaxing on the part of his Arabian keeper to get him to come out of the water. Code *Valimento*. 80 Ft. $12.00

6007 BOXING HORSES, LUNA PARK, CONEY ISLAND.

Shows the famous boxing horses in a bout of two rounds. After the gloves have been placed on the forelegs of the two coal black stallions they go to their corners and are fanned by their trainers. A pony then jumps into the ring, and by shaking his head introduces the "boxers" to the audience. The boxers then take their positions, and rearing on their hind legs "punch" each other in professional style. The gong sounds and they go to their corners. In the next round after a minute of fierce fighting, one of the horses drops to his knees, and is counted out. The pony again appears and announces the winner. Code *Vantajoso*. 165 Ft. $24.75

6009 ELEPHANTS SHOOTING THE CHUTES, LUNA PARK. CONEY ISLAND, No. 2.

Another excellent picture showing two of the huge beasts sliding from the top of a steep incline into the water and swimming ashore. Code *Vantour*. 75 Ft. $11.25

6015 FIRE AND FLAMES, LUNA PARK, CONEY ISLAND.

One of the grandest and most perilous scenes at Luna Park. A busy street scene is shown. Trolley cars, horses and wagons, carriages, and automobiles pass up and down the thoroughfare. Suddenly a fire breaks out in a paint store located in the center of a block of modern New York apartment houses. The flames spread rapidly and the exit of the tenants is soon cut off. Numerous women and children appear at the windows of the upper stories and cry for help. Everything seems to be in confusion. An alarm of fire is sounded and soon the fire fighting apparatus appears on the scene. The hose is rapidly coupled to the engines and hydrants, ladders are run up the sides of the buildings, scaling ladders and ropes are hooked on the window sills and the firemen hastily climb them and rescue men and women from their dangerous positions. A number of windows cannot be reached by the firemen, and below these the

life-savers stretch their nets. Men and women leap from the top of the buildings, and are safely landed on the ground. While the work of rescue is going on, three fire engines pump water into the burning structure, and eventually the flames are subdued. A most realistic fire scene full of action and that will hold any audience spellbound. Code *Vaporable*. 300 Ft. $45.00

6145 HIPPODROME RACES, DREAMLAND, CONEY ISLAND, N. Y.

A novel and exciting entertainment. Shows a race course around a large lake used for "Shooting the Chutes" and many exciting races.

Two cowboys and a girl ride in "A Race for a Bride." The winner catches his prize and lifts her to his horse as they pass at full speed. The "Jockey Race" is very exciting and ends in a dead heat. The "Standing Roman Race" and "Chariot Race" recall the days of the old Roman Circus, and the recklessness of the drivers in their efforts to win make a thrilling scene.

Code *Vasconicas*. 300 Ft. $45.00

6146 CONEY ISLAND AT NIGHT.

An excellent panoramic view of the illumination of the numerous pleasure parks at this famous seaside resort.

Starting at Luna Park a panoramic sweep of the western section of the island is made. It brings into view the enormous See-Saw at Steeplechase Park and ends at the great tower in Dreamland. When the tower was reached, the camera was slowly raised and a complete view of the illumination of the tower was made. A most novel and interesting subject perfect photographically.

Code *Vasculadas*. 240 Ft. $36.00

6162 THE BOARDING SCHOOL GIRLS.

One of the most amusing pictures we have ever offered. The different scenes and the entire action are most natural, and the picture shows all the various attractions and side shows at Coney Island, New York, one of the most popular Summer resorts within easy reach of New York City.

The opening scene shows a party of young ladies descending the steps of a brown stone house in a fashionable residential district of New York City, and entering a high seated automobile. They are readily recognized as a party of jolly Boarding School Girls from Miss Knapp's Select School starting on a summer outing. The governess who accompanies them is very particular about assigning seats to the young ladies and it looks as though she would have her hands full before the day is over. They are all dressed in light summer costumes and parasols to match, and they make a very pretty picture as the automobile starts away.

The next scene shows the automobile arriving in front of Luna Park, Coney Island. The party alight and then proceed to Dreamland, and immediately start to take in everything in sight. We will follow around after them so as not to miss any of the fun.

After passing through "Creation" they all make a dash for the "Miniature Railway." They quickly fill all the seats and start off without the governess, who appears on the scene just as the train is well under way. She hurries up the track and wildly shakes her parasol at the departing train. It is quite evident that the girls intend to give their governess the slip if possible, and so far they have succeeded.

"Shooting the Chutes" is the next diversion. Two boat loads of jolly girls rush down the steep incline into the water and are safely landed on the pier. The sole occupant of the next boat is the governess, who has not been able to overtake the girls. Catching sight of them she stands up in the boat and waves her arms and parasol in a vain endeavor to get the girls to wait for her.

The scene now changes to Steeplechase Park.

"Riding the Camels" is first on the program. Four of these huge beasts are resting on the ground. The girls are assisted into the saddles and as the camels lurch forward to get on their feet the girls hold on for dear life. One of the girls is violently thrown to the ground and limps away with a badly sprained ankle.

The "Dew Drop" next receives attention. The first to arrive at the foot of the slide escape the governess, but several feel her parasol, which she vigorously swings in every direction. All finally make their escape. The "Steeplechase" is [illegible] visited. The "horses" are mounted and a lively race follows. Bringing

up the rear is the governess, doing her best to overtake the girls. The "Carousel" is next visited and all the girls take a good long ride without being molested.

The next scene shows the entire party parading on the beach in bathing costumes. Before going into the water they visit the "Flying Swings." The governess now appears in bathing dress, but is unable to reach the girls in the swings.

Two mischievous girls are now seen digging a hole in the sand. They carefully conceal it with some paper and a light covering of sand, and then run off to await results. The governess now approaches and falls into the trap. All the girls now crowd around and make all kinds of fun at her expense. The entire party now take a dip in the surf. The girls surround the governess and drag her into the water much against her will.

The next scene shows the "Razzle Dazzle." A ride on the "Trolley" follows. Two of the girls lose their hold and fall heavily to the ground, but don't seem to mind it in the least.

The "Moving Stairway" is next reached and all finally land at the bottom without mishap. The governess is the last to come down and from the way she takes the steps she has evidently been there before.

The "Twister" affords all kinds of amusement. The girls slide down an incline and land in the sand at the bottom, gracefully and otherwise. It is one of the most laughable scenes in the picture.

The "Barrel of Love" is the last of the attractions to be visited. Several of the young ladies get inside the huge barrel and are securely strapped in the seats. The barrel is set in motion and they go round with it. The governess now appears on the scene and after getting the girls released she gives the proprietor a piece of her mind. The girls have now had all the fun they want and go quietly home. Fully described and illustrated in Circular No. 264.

Code *Vasilhame*. 965 Ft. $144.75

SEASIDE

5042 **SEA WAVES.**

Shows the beach at Long Branch, N. J., im ediately after a heavy storm. The breaking waves dash over a bulkhead, throwing spray high into the air.

Code *Umlauern*. 45 Ft. $5.40

5071 **AFTER THE STORM.**

Shows the wreck of a pier in the foreground with broken and jagged spiles. Far out towards the horizon is the angry sea, an unbroken expanse of surging billows. The surf runs high. Wave after wave rolls in grandly, flecked with foam. As each wave crest breaks over the pier it dashes high into the air, spouting through the spiles in a cascade of shining silver spray. A marvelous display of sunshine and wave effects. Code *Unbigoted*. 45 Ft. $5.40

5244 **SHOOTING THE CHUTES, PROVIDENCE, RHODE ISLAND.**

Taken Decoration Day, May 30th, 1901, at the Shoot the Chute grounds, Providence, R. I. Shows a roller skater starting at the top of the chute and descending into the pond. When he strikes the water, a huge splash sends spray high into the air. Shows the boats descending the chutes and skimming over the pond. The spray effects are the best ever recorded in a chute picture. The last thirty feet show a balloon ascension and parachute jump. Sold complete or separate scenes, as listed below. Code *Ungeschick*. 135 Ft. $16.20

5244-A Do. Balloon ascension and parachute jump.

Code *Ungesotten*. 30 Ft. $3.60

5282 **PANORAMA ATLANTIC CITY BATHING SCENE.**

A panoramic view taken from Young's Pier, showing the boardwalk, the auditorium pier, new steel pier, beach and bathing. Positively the only film on the market showing at least 50,000 people. Code *Unguicular*. 70 Ft. $8.40

5318 **LIFE RESCUE SCENE, ATLANTIC CITY, N. J.**

Shows a number of bathers enjoying a dip in the surf. A young lady is suddenly seized with cramps, throws up her hands, and goes down for the second time. A life boat approaches and one of the life guards seizes her by the hair

as she sinks for the last time. She is pulled into the boat and rowed ashore. The picture then dissolves showing the beach, the half drowned girl being carried from the boat to the dry sand. A crowd gathers. The girl is finally restored, and is so overjoyed that she hugs the heroic life guard.

Code *Unhumbled*. 140 Ft. $16.80

5617 **LIFE RESCUE, ATLANTIC CITY, N. J.**

A complete illustration of the perils of Summer bathing on the Atlantic coast, and the admirable manner in which the life-savers perform their duty at our great Summer resorts. Shows a view of the beach at Atlantic City, N. J. One of the swimmers gets caught in the undertow, and is rapidly carried out to sea. An extremely heavy surf is running, and the life-savers launch the life boat with great difficulty and battle out through enormous breakers. Several times the boat appears to be standing almost on end, but finally reaches the drowning man. One of the life-savers dives overboard and rescues the victim who is carefully brought ashore and the work of resuscitation is begun.

Code *Upbreathe*. 110 Ft. $13.20

5747 **SEASHORE FROLICS.**

Shows a number of young men and women playing leap-frog. The men stoop over and the girls jump upon their backs and are bounced until they fall off. The young men then line up in a row for a novel race. Each man picks up the girl in front of him and run into the surf and back to the beach again. As they reach the water with the girls on their shoulders, the breakers interfere with their progress and they fall head first into the water. Picking the girls up again, they make a dash for the beach, but many become exhausted before reaching the starting point, and let the girls fall. A number of girls are next shown, skylarking on the beach. A camera fiend, seeing a chance for a fine picture, sets up his camera and starts to focus it. The girls spy him, rush up behind the "fiend" and run both him and the camera into the water and give him a ducking. When pulled in by one of the life-guards he presents a pitiable appearance.

Code *Utrumlibet*. 200 Ft. $24.00

6205 **GIRLS RIDING CAMELS.**

A number of young ladies arrive at one of the big pleasure parks, at Coney Island, N. Y. They decide to have a ride on the camels, and all rush at once to the camel keepers and are quickly strapped in position astride the humps of the animals. Three girls are placed on each camel. When everything is ready the camels rise to their feet. Here the girls' troubles begin. They are pitched forward so far that it is with difficulty that they keep their seats, and they are swayed from side to side so suddenly that some of them lose their hold and are nearly thrown to the ground. The girls' faces plainly show that they would much prefer to be on the ground.

Code *Vastmaken*. 90 Ft. $13.50

6206 **GIRLS RIDING STEEPLECHASE.**

A seaside novelty. Several long winding elevated tracks run up and down hill at short intervals. Along these tracks the girls ride wooden horses astride. They all come head on in a mad rush and as the horses travel at a great speed, and the day is windy, the girls keep their seats with difficulty.

Code *Vastpakken*. 35 Ft. $5.25

6207 **GIRLS RIDING "TROLLEY."**

Shows three stout cables suspended in the air at an angle. Attached to a cross bar is a wheel or pulley which runs over the cables. Starting from a platform at the highest point the girls grasp the handles, swing off into space and an exciting race follows. Two of the girls lose their hold on the "trolley" as they come into the foreground of the picture.

Code *Vastslaan*. 65 Ft. $9.75

6208 **GIRLS AND THE MOVING STAIRWAY.**

An excellent and most laughable picture of a number of young ladies endeavoring to walk down a stairway while the stairs jump up and down. While the stairway moves the balustrade remains stationary and many of the girls catch hold of it to keep their balance. In this they are disappointed, as it causes them

to be pulled forward and tossed back so rapidly that they can hardly keep on their feet. The different expressions on the girls' faces when they reach the bottom are very amusing. Code *Vastsmeden.* 65 Ft. $9.75

6209 GIRLS ON THE "BUMPETY BUMPS."

A companion picture to the "Barrel of Love" and "Moving Stairway." A number of girls run away from their chaperon and make a dash for the "Bumpety Bumps," which consists of a smooth waxed incline on which are distributed a number of rounded elevations. The chaperon discovers the girls rushing for the "Bumps" and gives chase, but the girls beat her out and are sliding down the incline in all sorts of positions, just as she arrives at the top. She persists in catching them, and is soon tossed about on the bumps and finally lands in the sand at the bottom in a most ludicrous position.
Code *Vaststuren.* 40 Ft. $6.00

6210 GIRLS AND "BARREL OF LOVE."

One of the many novel attractions at Steeplechase Park, Coney Island, N. Y. This is a monstrous tub or barrel, opened at one end and arranged with seats into which pleasure seekers are strapped.

A number of young ladies rush to the ticket office to secure tickets for a ride. They are strapped in their seats, the great circle is pushed down the track, and the girls are whirled around back and forth until it stops. When the barrel is stopped, the chaperon appears and a good scolding follows.
Code *Vastwerken.* 75 Ft. $11.25

CHAUTAUQUA SERIES

5568 CHAUTAUQUA BOYS' CLUB, NO. 1.

Life saving crew and Park guard going through drills.
Code *Unroofed.* 45 Ft. $5.40

5570 ANNUAL CIRCUS PARADE.

Shows a parade of "realistic" animals, out of door circus, side attractions and a minstrel performance. Code *Unroots.* 145 Ft. $17.40

5579 THE MINUET.

A class of Americanized Delsarte culture showing a summer training for women. Code *Unsadden.* 70 Ft. $8.40

5581 CHAUTAUQUA BOYS' CLUB, NO. 2.

The different departments of the Chautauqua Boys' Club, coming out of their building and starting for their various sports. Code *Unsadness.* 40 Ft. $4.80

5582 CHAUTAUQUA GIRLS' CLUB.

"Swedish Basket Ball" as played by Chautauqua Girls' Club.
Code *Unsaeglich.* 120 Ft. $14.40

5583 SWEDISH GYMNASTICS, CHAUTAUQUA.

Swedish gymnastics as taught at the great Chautauqua Summer School for Physical Education. Code *Unsafe.* 75 Ft. $9.00

5584 CHAUTAUQUA AQUATIC DAY.

High and fancy diving, swimming and aquatic sports.
Code *Unsafely.* 60 Ft. $7.20

STORMS AT SEA

5166 STORM AT SEA.

A most wonderful and sensational picture showing a storm at sea. The picture was secured by lashing the camera to the after bridge of the Kaiserine Maria Theresa, of the North German Lloyd Line, during one of its roughest voyages. The most wonderful storm picture ever photographed. Taken at great risk. Code *Undike.* 55 Ft. $8.25

5336 S. S. MARIA THERESA IN A STORM.

One of the finest storm scenes ever made upon the ocean. Our photographer, while crossing the Atlantic Ocean on board the Steamship Maria Theresa, of

the North German Lloyd S. S. Co., encountered a terrific gale. The camera was placed on the after-deck of the ship and focused on the forward deck and bow. As the ship tosses and plunges into the huge waves, the spray is plainly seen dashing over the decks. Several passengers who are clinging to the safety ropes on board the ship are thrown violently from side to side as the vessel rolls and tosses in the trough of the heavy sea. A most beautiful and perfect ocean scene. Code *Uniformeis.* 70 Ft. $10.50

ROWING AND REGATTAS

5386 WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION.

A very fine picture showing the crews of the above mentioned High School leaving their boat house. The two crews then pull out for a distance of about a mile, and begin an exciting race toward our camera, passing the field of our instrument within half a boat length of each other. A very pretty and interesting picture with beautiful water effects. Code *Univocaron.* 100 Ft. $12.00

5502 COLUMBIA—CORNELL—PENNSYLVANIA BOAT RACE POUGHKEEPSIE, N. Y.

A series of pictures illustrating University boat races. Shows the Cornell and Columbia crews launching their shells, and the finish of the race, with Cornell leading by about three lengths. A very pretty marine picture.
Code *Unpleasing.* 160 Ft. $19.20

5531 CLEARING THE COURSE, HENLEY BOAT RACES, JULY 10th, 1902.

A very fine circular panoramic view of the Henley race course, with thousands of people congregated on both banks, and the vast fleet of pleasure boats.
Code *Unprized.* 120 Ft. $18.00

5532 UNIVERSITY COLLEGE, OXFORD, WINNING LADIES' CHALLENGE PLATE.

Taken at Henley, July 10th, 1902. Shows Oxford winning by a few feet from Eaton. Code *Unprobably.* 65 Ft. $9.75

5533 THIRD TRINITY, CAMBRIDGE, WINNING GRAND CHALLENGE CUP, HENLEY, JULY 10th, 1902.

Shows the famous Third Trinity of Cambridge winning the Grand Challenge Cup by a scant half boat length, in a most exciting finish with Leander.
Code *Unprofaned.* 60 Ft. $9.00

5988 INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y., 1904.

Without doubt the finest picture ever offered of a college regatta. In addition to the finishes of the actual races, a number of very interesting preliminary scenes are shown of the different contesting crews launching their shells. Sold complete or in separate scenes, as listed below.
Code *Vanidad.* 750 Ft. $112.50

5988-A Do. 'Varsity Eight-Oared Race.
Code *Vanidades.* 115 Ft. $17.25

5988-B Do. Freshman Eight-Oared Race.
Code *Vanidicas.* 95 Ft. $14.25

5988-C Do. 'Varsity Four-Oared Race.
Code *Vanidosas.* 80 Ft. $12.00

5988-D Do. Wisconsin 'Varsity Leaving Boat House.
Code *Vanillon.* 95 Ft. $14.25

5988-E Do. Spurt Between Pennsylvania 'Varsity and Freshmen Crews.
Code *Vanillosme.* 85 Ft. $12.75

5988-F Do. Cornell 'Varsity and Freshmen Crews Launching Shell.
Code *Vaniloco.* 190 Ft. $28.50

5988-G Do. Syracuse 'Varsity Launching Shell.
Code *Vanilocuas.* 90 Ft. $13.50

MILITARY

5175 AMMUNITION WAGONS ARRIVING ON BATTLEFIELD.

Shows the arrival on the battlefield of a host of ammunition wagons, each drawn by four horses, with a soldier for each pair of horses.

Code *Undulated*. 100 Ft. $12.00

5235 RED CROSS, GERMAN ARMY, ON BATTLEFIELD.

An exact reproduction of the work of the Red Cross Society during an engagement. These brave men are rushing around on the battlefield with stretchers, picking up the wounded and hurrying them off to a place of safety. Officers on horseback are giving orders for the handling of the unfortunates. A wounded officer falls from his horse and is picked up and placed on a stretcher and carried off, the horse following behind with bowed head. A very pathetic scene.

Code *Ungegessen*. 100 Ft. $12.00

5313 STREATOR ZOUAVES.

Shows this well-trained body of men going through a fine drill, making many difficult evolutions with clock-like precision, and finally scaling a high wall and waving American and British flags. Code *Unhood*. 100 Ft. $12.00

5536 FRENCH CAVALRY EVOLUTIONS.

A number of views of the French army during the annual manœuvres at Long Champs. The pictures were taken under special and exclusive concessions from the office of Secretary of War. The manœuvres of the troops are very interesting and realistic, especially the cavalry manœuvres and charges.

Code *Unquietly*. 290 Ft. $34.80

5537 GREAT FRENCH CAVALRY CHARGE.

Code *Unracked*. 125 Ft. $15.00

6036 MILITARY MANOEUVRES, MANASSAS, VA.

Shows the military manœuvres at Manassas, Va., during September, 1904, on the battlefields of Bull Run and Stone River, also pictures of Generals Grant, Corbin, Bell and Chaffee. The troops march from camp to the field of action, and are reviewed by the commanding generals. After the review the scene changes and shows a line of heavy artillery drawn up. The enemy charge but are repulsed. In this scene excellent smoke effects are shown. The next scene shows an infantry charge and some sharpshooters picking off the officers of the enemy. One of the most exciting and realistic battle pictures ever secured

Code *Vapularian*. 265 Ft. $39.75

6137 KILTIES' BAND.

This picture was taken while the Band of the Royal Scottish Highlanders were on dress parade. The typical costumes and perfect marching time of this famous musical organization make this a most pleasing picture; the best of its kind ever shown. Code *Vasabarris*. 75 Ft. $11.25

CAMPAIGN IN CUBA

We are indebted to the fearless activity of our artist, Mr. Wm. Paley, for the following war views taken on Cuban soil. Under the protection of a special correspondent's pass, given by the United States Government, he improved the occasions as they presented themselves with gratifying results, as shown in the excellent films listed below.

5053 U. S. TROOPS LANDING, BAIQURI, CUBA.

The first U. S. troops to land, June 22, 1898. Transports in the distance. Soldiers clamber up from boats onto the long railroad pier.

Code *Umtaufen*. 55 Ft. $8.25

5054 ARMY MULES SWIMMING ASHORE, BAIQURI, CUBA.

A novel way of discharging four-footed passengers. The surf is running high, giving fine water effects. Code *Umtausch*. 50 Ft. $7.50

5055 PACK MULES WITH AMMUNITION ON THE SANTIAGO TRAIL.

A great pack train approaches rapidly, following the gray bell-mule. Cowboys dash to and fro, keeping them bunched. Clouds of dust rise as they pass.

Code *Umthum*. 60 Ft. $9.00

5056 **TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO.**

Shows 34th Michigan boys hard at work with pick and shovel.
Code *Umtraumen.* 50 Ft. $6.00

5057 **SHOOTING CAPTURED INSURGENTS.**

A file of Spanish soldiers line up the Cubans against a blank wall and fire a volley. The flash of rifles and drifting smoke make a very striking picture.
Code *Umtriebe.* 55 Ft. $6.60

5058 **CUBAN AMBUSH.**

From the upper windows of a ruined mill Cubans are firing at a scouting party of Spaniards, who return the volley. Fine smoke effects.
Code *Umtriebler.* 50 Ft. $6.00

5064 **RETURN OF TROOP "C," BROOKLYN.**

One of the finest of cavalry pictures. They present a grand appearance as they approach, sixteen abreast, with drawn sabres. The background shows the Plaza Circle, Prospect Park, Brooklyn, N. Y.
Code *Unanimar.* 50 Ft. $6.00

5065 **PARADE OF MARINES, U. S. CRUISER "BROOKLYN."**

First comes the famous Marine Band of the "Brooklyn," with the mascot goat beside the bass drum. The 300 marines follow in rapid marching order, a sixteen file front in each company. Code *Unanime.* 150 Ft. $18.00

5068 **BATTLE OF SAN JUAN HILL.**

Soldiers are scouting through the thick underbrush. "Forward by rushes!" comes the order, and up the hill they go, rushing, firing and throwing themselves behind each sheltering clump of bushes. Answering shots come from the block-house and the ranks wither. A struggle on the hill-top, and victory! Our flag is there to stay! Has created greatest enthusiasm.
Code *Unbelebt.* 95 Ft. $11.40

CAMP INCIDENTS

The following are pictures of stirring camp life, transportation of troops and general bustle of military preparations. They are sure to satisfy the craving of the general public for absolutely true and accurate details regarding the movement of the United States Army getting ready for the invasion of Cuba.

5045 **10th U. S. INFANTRY DISEMBARKING FROM CARS.**

Marching up the platform in fours they left wheel at close view and pass out of sight in a cloud of dust. Code *Umlochen.* 90 Ft. $10.80

5046 **10th U. S. INFANTRY, 2d BATTALION, LEAVING CARS.**

Hurrah! Here they come! Real soldiers every inch of them. Up the platform in fours, through the picture. "Nigger dude" looks on in wonder. "Yaller dorg" barks. Small boy cheers. Code *Ummahen.* 100 Ft. $12.00

5051 **TRAINED CAVALRY HORSES.**

Shows the wonderful trained horses of Troop F, 6th U. S. Cavalry. At a command they lie down promptly, and at another scramble to their feet.
Code *Umstimmung.* 60 Ft. $7.20

5052 **BLANKET TOSSING A NEW RECRUIT.**

Company F, 1st Ohio Volunteers, initiating a new man. Nineteen times he bounces in the blanket, and each toss is funnier than the last one.
Code *Umstossen.* 50 Ft. $6.00

FILIPINOS

5080 **U. S. TROOPS AND RED CROSS IN TRENCHES BEFORE CALOOCAN.**

After driving the Filipinos out of the trenches our troops, after firing one or two volleys, press forward. The enemy returns the fire and the forward rush is marked by a trail of dead and wounded. Following close behind comes hospital corps. Stretchers are quickly brought out and the nurses tenderly care for the fallen and carry them to the rear. Code *Unbridling.* 65 Ft. $9.75

5082 **FILIPINOS RETREAT FROM THE TRENCHES.**

An incident of the Battle of the Trenches at Candabar. The enemy are defending a high earth embankment with great stubbornness. The pits are crowded with Filipinos, who fire volley after volley. The artillery of the Americans plays havoc with their ranks and they fall back, leaving many dead. Their retreat is hotly pressed by a company of U. S. Infantry, with mounted officer. They tumble over the embankment into the trenches, fire a volley and then advance. The officer carefully examines the earthworks, his horse picking his way cautiously over the bodies of the fallen foe.

Code *Unbroken*. 70 Ft. $10.50

5083 **CAPTURE OF THE TRENCHES, CANDABAR.**

The Filipinos execute a flank movement and re-occupy the trenches, cutting off the advance guard of Americans. The rebel flag waves over the ditch and they defend their positions bravely. A fierce charge by our soldiers makes them give way and they scatter in all directions. The officer in command pays dearly for his desperate sortie. Just as his horse clears the embankment the officer throws up his hands and falls backward with a crash; while the riderless horse dashes off toward the American lines. Full of exciting action and excellent detail.

Code *Unbruised*. 75 Ft. $11.25

5084 **ROUT OF THE FILIPINOS.**

A dense thicket at Caloocan showing tropical foliage and large trees. First one straggler, then another, then a whole body of flying Filipinos, retreating in disorder, firing occasionally, falling in the brush, and finally disappearing. A smoky haze hangs over the scene like a pall. Then comes the U. S. Infantry crouching in the underbrush, firing and advancing steadily around the waving flag. Just as the advance is in full swing the officer in command is shot. Down drops the upraised sword, and he falls forward. The scene is well chosen, and from a photographic and dramatic standpoint, the picture is an excellent one.

Code *Unbuckling*. 80 Ft. $12.00

BRITON AND BOER

5115 **CAPTURE BOER BATTERY BY BRITISH.**

Shows the Gordon Highlanders steadily advancing in the face of a murderous fire of the Boers. One by one the gunners fall beside their guns and as the smoke clears for an instant the Highlanders are seen gaining the disputed ground. Finally a grand charge is made, and amid cheers they plant the colors on the spot they have so dearly earned.

Code *Uncostly*. 100 Ft. $12.00

5116 **BOERS BRINGING IN BRITISH PRISONERS.**

Shows a mixed company of Gordon Highlanders, Irish Fusiliers and English Lancers being taken to the rear by a troop of Boer Cavalry. The faces show who is the victor, and who is the vanquished. The dust and smoke-begrimed countenances of the prisoners tell the story of their stubborn resistance before surrender; while the Boers give expression to their feelings by cheering and waving their hats as they pass. Code *Uncouple*. 75 Ft. $9.00

5117 **ENGLISH LANCERS CHARGING.**

Shows a Boer battery handling two large field pieces in the foreground. The British Lancers are advancing with the royal colors flying in the air. They press the Boer battery with such vigor that when the position is abandoned, there is scarcely a handful left to retreat. Full of action and very exciting.

Code *Uncoupling*. 75 Ft. $11.25

5118 **RED CROSS AMBULANCE ON BATTLEFIELD.**

Shows the regimental surgeon directing the movements of the Ambulance Corps. Tenderly they pick up the unfortunates and place them in the ambulance. The numbers disabled show that the battle has been a hot one, and many a poor fellow, if he survives his injuries, will carry to his grave the scars honorably acquired in his country's cause. Code *Uncouth*. 100 Ft. $12.00

5119 **BATTLE OF MAFEKING.**

Shows a company of Highlanders preparing to charge a Boer entrenchment

in the distance. Two pieces of artillery in advance of the Highlanders open fire upon the enemy. After several volleys from the battery, the Highlanders charge. The Boers close with the Highlanders and a hand to hand fight is waged in which the smoke becomes so thick that it is difficult to distinguish Boer from Briton. A cavalryman falls mortally wounded from his horse, which walks off the field with an empty saddle. Very exciting picture.

Code *Uncouthly*. 75 Ft. $11.25

FIRES AND FIRE DEPARTMENTS

5128 FIREMEN RESCUING MEN AND WOMEN.

Shows the efficiency of modern life-saving methods and apparatus now in use by the fire departments. Shows the front of a building burning and two ladders raised against it. Through a thick cloud of smoke and sparks members of the fire companies are ascending. Entering the windows they pass unfortunate occupants to their comrades, who in turn take them safely to the ground.

Code *Uncyphers*. 65 Ft. $7.80

5130 DESTRUCTION STANDARD OIL COMPANY'S PLANT, BAYONNE, N. J., JULY 5th, 1900.

In the background immense volumes of dense smoke rise from the burning oil. Outlined against this dense oil smoke some smoke of lighter color appears, which is from the fire engines and houses of fleeing residents. All kinds of vehicles are used, and in some cases men take the place of horses. Sold complete or in separate lengths, as listed below.

Code *Undaunted*. 150 Ft. $18.00

5130-A Do. Code *Undawning*. 50 Ft. $6.00

5130-B Do Code *Undeadly*. 100 Ft. $12.00

5172 BOSTON FIRE BOAT IN ACTION.

Shows the fire boat coming head on. All of the nozzles are in full play, and the effect of the columns of water rising from the bow of the boat is grand. The action of the wind causes the columns to spray out until they look like huge bunches of ostrich feathers blowing in the wind.

Code *Undubbed*. 65 Ft. $7.80

5189 MONTREAL FIRE DEPARTMENT ON RUNNERS.

First comes the Chief's sleigh with old-fashioned side runners, containing the Chief and his driver. Next comes a chemical engine mounted on a stout double runner sled, which is followed closely by hose carriage apparatus mounted also on double runner sleds. Next comes a water tower mounted on a set of double runners and drawn by four beautiful horses. This is followed very closely by an engine drawn by a four-horse string team. This is followed by another engine on double runners, drawn by a four-horse tandem team. A second hose carriage and a Protective Insurance outfit brings up in the rear. The breath leaves the horses' nostrils in great white puffs as they gallop through the snow-covered streets.

Code *Unedifying*. 105 Ft. $15.75

5249 FIRE DEPARTMENT, CHELSEA, MASS.

A perfect fire run showing the department of Chelsea, consisting of six engines, hose wagons, hook and ladder trucks, etc., led by Chief Allan Spencer. One of the crack fire departments of Massachusetts.

Code *Unghia*. 115 Ft. $17.25

5250 QUICK HITCH.

Shows the horses running from their stalls to their places before the apparatus in answer to an alarm. The hitch is made in record time and the apparatus leaves the fire house on a gallop.

Code *Unghito*. 45 Ft. $6.75

5314 FIRE DEPARTMENT, ALBANY, N. Y.

Shows six engines, four hose carriages, two hook and ladders, two chemical engines, and a runabout containing the fire chief. Every engine has steam up and volumes of smoke are pouring from the stacks. They form a most dramatic effect as they pass at lightning speed.

Code *Unhooding*. 120 Ft. $14.40

5598 **SEATTLE FIRE DEPARTMENT IN ACTION.**

Made while two of the companies were answering an alarm. The famous trick horse of this fire department is hitched to the hook and ladder in this run. A great fire engine scene. Code *Unschuldig*. 75 Ft. $9.00

5611 **LIFE OF AN AMERICAN FIREMAN.**

It will be difficult for the exhibitor to conceive the amount of work involved and the number of rehearsals necessary to produce a film of this description. We were compelled to enlist the services of the fire departments of four different cities, New York, Newark, Orange, and East Orange, N. J., and about 300 firemen appear in the various scenes.

From the first conception of this wonderful series of pictures it was our aim to portray the "Life of an American Fireman" without exaggeration, and at the same time to embody the dramatic situations and spectacular effects which so greatly enhance a motion picture performance.

The work of American fire departments is known throughout the world, and the fame of the American fireman is echoed around the entire world. He is known to be the most expert, as well as the bravest, of all fire fighters. This film faithfully and accurately depicts his thrilling and dangerous calling and emphasizes the perils he encounters when human life is at stake, every movement of the brave firemen and their perfectly trained horses from the moment the men leap from their beds in response to an alarm until the fire is extinguished and a woman and child are rescued after many fierce battles with flame and smoke. Below will be found a description of each of the seven scenes which make up this most wonderful of all fire scenes, "Life of an American Fireman."

Scene 1.—The Fireman's Vision of an Imperilled Woman and Child.

The fire chief is seated at his office desk. He has just finished reading his evening paper and has fallen asleep. The rays of an incandescent light rest upon his features with a subdued light, yet leaving his figure strongly silhouetted against the wall of his office. The fire chief is dreaming, and the vision of his dream appears in a circular portrait upon the wall. It is a mother putting her baby to bed, and the inference is that he dreams of his own wife and child. He suddenly awakens and paces the floor in a nervous state of mind, doubtless thinking of the various people who may be in danger from fire at the moment. Here we dissolve the picture to the second scene.

Scene 2.—Close View of a New York Fire Alarm Box.

Shows lettering and every detail in the door and apparatus for turning in an alarm. A figure then steps in front of the box, hastily opens the door and pulls the hook, thus sending the electric current which alarms hundreds of firemen and brings to the scene of the fire the wonderful apparatus of a great city's fire department. Again dissolving the picture, we show the third scene.

Scene 3.—Sleeping Quarters.

A long row of beds, each containing a fireman peacefully sleeping, is shown. Instantly upon the ringing of the alarm the firemen leap from their beds and putting on their clothes in the record time of five seconds, a grand rush is made for a large circular opening in the floor, through the center of which runs a brass pole. The first fireman to reach the pole seizes it and, like a flash, disappears through the opening. He is instantly followed by the remainder of the force. This in itself makes a most stirring scene. We again dissolve the scene to the interior of the apparatus house.

Scene 4.—Interior of Engine House.

Shows horses dashing from their stalls and being hitched to the apparatus. This is perhaps the most thrilling and in all the most wonderful of the seven scenes of the series, it being absolutely the first motion picture ever made of a genuine interior hitch. As the men come down the pole described in the above scene, and land upon the floor in lightning-like rapidity, six doors in the rear of the engine house, each heading a horse-stall, burst open simultaneously and a huge fire horse, with head erect and eager for the dash to the scene of the conflagration, rushes from each opening. Going immediately to their respective harness, they are hitched in the almost unbelievable time of five seconds and are ready for their dash to the fire. The men hastily scamper upon the trucks and hose carts and one by one the fire machines leave the house, drawn by eager prancing steeds. Here we dissolve again to the fifth scene.

SCENE 5.—APPARATUS LEAVING ENGINE HOUSE.

We show a fine exterior view of engine house, the great door swinging open and the apparatus coming out. This is a most imposing scene. The great horses leap to their work, the men adjust their fire hats and coats, and smoke begins pouring from the engines as they pass our camera. Here we dissolve and show the sixth scene.

SCENE 6.—OFF TO THE FIRE.

In this scene we present the best fire run ever shown. Almost the entire fire department of the large city of Newark, N. J., was placed at our disposal and we show countless pieces of apparatus, engines, hook-and-ladders, hose towers, hose carriages, etc., rushing down a broad street at top speed, the horses straining every nerve and evidently eager to make a record run. Great clouds of smoke pour from the stacks of the engines as they pass our camera, thus giving an impression of genuineness to the entire series. Dissolving again we show the seventh scene.

SCENE 7.—ARRIVAL AT THE FIRE.

In this wonderful scene we show the entire fire department, as described above, arriving at the scene of action. An actual burning building is in the center foreground. On the right background the fire department is seen coming at great speed. Upon the arrival of the different apparatus, the engines are ordered to their places, hose is quickly run out from the carriages, ladders adjusted to the windows and streams of water poured into the burning structure. At this crucial moment comes the great climax of the series. We dissolve to the interior of the building and show a bed chamber with a woman and child enveloped in flame and suffocating smoke. The woman rushes back and forth in the room endeavoring to escape, and in her desperation throws open the window and appeals to the crowd below. She is finally overcome by the smoke and falls upon the bed. At this moment the door is smashed in by an axe in the hands of a powerful fire hero. Rushing into the room, he tears the burning draperies from the window and smashes out the entire window frame, orders his comrades to run up a ladder. Immediately the ladder appears, he seizes the prostrate form of the woman and throws it over his shoulder as if it were an infant, and quickly descends to the ground. We now dissolve to the exterior of the burning building. The frantic mother having returned to consciousness, and clad only in her night clothes, is kneeling on the ground imploring the firemen to return for her child. Volunteers are called for and the same fireman who rescued the mother quickly steps out and offers to return for the babe. He is given permission to once more enter the doomed building and without hesitation rushes up the ladder, enters the window and after a breathless wait, in which it appears he must have been overcome with smoke, he appears with the child on his arm and returns safely to the ground. The child, being released and upon seeing its mother, rushes to her and is clasped in her arms, thus making a most realistic and touching ending of the series. Code *Upblowing*. 425 Ft. $63.75

5680 FIREBOAT "NEW YORKER" IN ACTION.

A magnificent picture of this boat making a run and starting the water from at least a dozen nozzles at once. In the middle of the picture the boat throws at least twenty streams, so enveloping herself in mist that she is almost entirely obscured. Code *Uracrasia*. 250 Ft. $30.00

5681 FIREBOAT "NEW YORKER" ANSWERING ALARM.

This picture gives a good idea of how soon one of the New York fireboats can be gotten under way after they receive an alarm of fire. The men are seen running on board the boat, taking their respective places, casting off the lines, etc. The boat is on its way to the fire in almost an instant.

Code *Uragano*. 75 Ft. $9.00

5685 STILL ALARM.

An exciting run of the first battalion of the Fire Department of New York city coming down Broadway opposite City Hall Park. The horses come forward at full speed and the smoke and steam effects from the engine are excellent.

Code *Uranelaine*. 145 Ft. $17.40

5746 SPRINGFIELD FIRE DEPARTMENT.

One of the very best of our fire-run films. The entire fire department of Springfield, Mass., is shown. First the Chief dashes by at a terrific pace, closely

followed by the Assistant Chief. Next follows the chemical engines, steamers, trucks, ladders and water-tower. Very exciting.

Code *Utroque*. 165 Ft. $19.80

5947 ANNUAL PARADE NEW YORK FIRE DEPARTMENT.

Taken in front of the reviewing stand at Madison Square, New York city. Shows the arrival of Mayor McClellan, and other New York officials. The parade is headed by Chief Croker and battalion chiefs. The firemen march in double columns reaching across the street from curb to curb and are followed by engines, hook and ladder trucks, water-towers, etc. The life-saving crews carry scaling ladders, nets and other paraphernalia. An excellent picture of it.

Code *Valid*. 290 Ft. $43.50

6216 FIREMEN'S PARADE, SCRANTON, PA.

Taken at Scranton, Pa., September 5th, 1905, on the occasion of the Firemen's State Convention. Fire companies with their apparatus from the principal cities and towns throughout the state appear in the parade.

Code *Vatergut*. 400 Ft. $48.00

6231 SPECTACULAR SCENES DURING A NEW YORK CITY FIRE.

For several years we have received prompt notification regarding every large fire in New York City, but have only just succeeded in securing a satisfactory picture. The picture shows the destruction of the Delaware, Lackawanna and New Jersey Central Railroad Ferry Houses, New York City, Dec. 20, 1905. Our photographers were promptly on the ground and secured excellent pictures of the most interesting and exciting scenes *during the progress of the fire*. The fierce flames, the streams of water from the engines and fire boats, the falling of the gigantic clock tower and the desperate work of the firemen are all graphically and realistically depicted. This is a *real* fire picture, not a post mortem.

Code *Vaticanism*. 380 Ft. $57.00

THE GREAT BALTIMORE FIRE

5848 PANORAMA OF RUINS, LOMBARD AND CHARLES STREETS.

Shows this busy portion of Baltimore in ashes, where the sky-scrapers were situated. Code *Vaginelle*. 135 Ft. $20.25

5849 PANORAMA OF RUINS, BALTIMORE AND CHARLES STREETS.

A complete circular panorama of the ruins of the business section of the city, taken from a point in Baltimore street opposite the point where the fire started.

Code *Vaginicole*. 145 Ft. $21.75

5850 PANORAMA OF RUINS FROM WATER FRONT.

Taken from water front at Lombard and Calvert streets and shows the great mass of ruins still smouldering. Code *Vaginopore*. 125 Ft. $18.75

5860 PANORAMA OF RUINS FROM LOMBARD AND HANOVER STREETS.

Shows immense pillars of ice and gives an idea of the extreme cold at the memorable fire. Code *Vagueabas*. 60 Ft. $9.00

THE GREAT PATERSON FIRE

5199 GENERAL PANORAMIC VIEW, PATERSON FIRE.

A circular panorama of the Paterson fire, showing the great havoc and destruction in the business center of the city. Code *Unenglisle*. 50 Ft. $6.00

5200 PANORAMIC VIEW, RUINS OF CITY HALL, PATERSON.

Code *Unenjoyed*. 40 Ft. $4.80

5225 PANORAMIC VIEW, PATERSON FIRE, SHOWING RUINS Y. M. C. A. AND LIBRARY.

Code *Unexpected*. 85 Ft. $10.20

5358 FIREMEN FIGHTING FIRE, PATERSON, N. J.

This picture shows the fire at its height, the firemen playing water on the buildings, and the falling walls of one of the large stores.

Code *Uninfected*. 180 Ft. $21.60

SAN FRANCISCO DISASTER

As soon as the extent of this great disaster became known, we dispatched one of our best photographers, who succeeded in securing a series of pictures which have been universally admitted to be the finest on the market. Any selection of subjects may be joined together. Every film is provided with an Edison Announcement, plainly describing and identifying each scene and greatly adding to the interest and value of the pictures.

6246 PANORAMA, NOB HILL AND RUINS OF MILLIONAIRE RESIDENCES.

Taken from the summit of Nob Hill. Shows the ruins of the costly residences of Wm. J. Crocker, Charles Crocker, James Flood and the new Fairmont Hotel. Code *Vaulting*. 75 Ft. $11.25

6247 PANORAMA, RUINS ARISTOCRATIC APARTMENTS.

Taken from the corner of California and Hyde streets and shows the terrible effects among the most beautiful apartment houses in the city.
Code *Vaunter*. 100 Ft. $15.00

6248 PANORAMA, CITY HALL, VAN NESS AVENUE AND COLLEGE OF ST. IGNATIUS.

Shows the ruins of City Hall, a distant view of Nob Hill and Van Ness avenue where the fire was checked. Code *Vaunteth*. 80 Ft. $12.00

6249 VERTICAL PANORAMA CITY HALL AND SURROUNDINGS.

A novelty in a vertical panorama taken at close range and giving a comprehensive idea of the awful damage and havoc.
Code *Vauntful*. 80 Ft. $12.00

6250 EARTHQUAKE RUINS, NEW MAJESTIC THEATRE AND CITY HALL.

Shows the damage inflicted by the earthquake alone, none of these buildings having suffered from fire. Code *Vauntingly*. 55 Ft. $8.25

6251 EXPLODED GAS TANKS, U. S. MINT, EMPORIUM AND SPRECKELS' BUILDING.

Panorama taken at 4th street. The Emporium is the largest department store in the city. Code *Vanqueline*. 130 Ft. $19.50

6252 BIRD'S EYE VIEW FROM HOPKINS ART INSTITUTE.

A scene over the city taken from Hopkins Art Institute on Nob Hill.
Code *Vautours*. 80 Ft. $12.00

6253 RUINS OF CHINATOWN.

Taken at Broadway and Dupont street looking down Dupont street, the heart of Chinatown. Code *Vautrant*. 105 Ft. $15.75

6254 ARMY PACKTRAIN BRINGING SUPPLIES.

Shows a mule pack train bringing supplies from the Presidio.
Code *Vautres*. 105 Ft. $15.75

6255 RUINS BULLETIN BUILDING, CALIFORNIA THEATRE AND EVENING POST.

Taken from Bush and Kearney streets in the heart of the city.
Code *Vauxhall*. 65 Ft. $9.75

6256 PANORAMA, NOTORIOUS "BARBARY COAST."

Taken from Montgomery avenue and Kearney street, showing St. Francis church, the county jail, the south side of Telegraph Hill and "Barbary Coast" the notorious criminal section of the city. Code *Vavain*. 75 Ft. $11.25

6257 DYNAMITING RUINS AND RESCUING SOLDIER CAUGHT IN FALLING WALLS.

The opening scene shows some of the ruins being blown up with dynamite and the walls of a large building falling to the ground in a cloud of dust. One of the soldiers of the dynamiting squad was buried under the wall and had ten sticks of dynamite in his hands at the time. The next scene shows

the rescuers at work, and the final scene shows the unfortunate fellow being lifted into an auto-ambulance and the ambulance starting for the hospital.
Code *Vavangua*. 175 Ft. $26.25

6258 PANORAMA, RUSSIAN AND NOB HILL FROM AN AUTOMOBILE.

This picture was taken from an automobile and gives a very comprehensive view of the extent of the disaster and is a novelty in panoramic work.
Code *Vavasory*. 140 Ft. $21.00

MARTINIQUE CALAMITY

COLORING. The price of coloring Mt. Pelee Films is 16 cents per foot. This price includes all details, including the flame and smoke. Coloring adds greatly to the effect of volcanic films.

5446 MT. PELEE SMOKING BEFORE ERUPTION (Imitation).

A comprehensive view of Mt. Pelee before the bursting of the crater which buried the entire population of St. Pierre. Shows the quiet city and harbor in the foreground, with ships riding at anchor. Code *Unlustig*. 75 Ft. $11.25

5447 ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE (Imitation).

Vivid and exciting throughout. Shows great volcanic disaster, including the explosion of the crater, the falling of ashes and cinders upon the doomed city, the destruction of the buildings and lighthouse, and the sinking of the ships in the harbor. The imitations of the crater explosions are perfect, and pronounced by spectacular artists to be a most perfect reproduction of the calamity
Code *Unmaidenly*. 100 Ft. $15.00

5448 MT. PELEE ERUPTION COMPLETE.

Complete picture. Code *Unmaimed*. 250 Ft. $37.50

5449 MT. PELEE ERUPTION.

Select strip giving a comprehensive view of the entire catastrophe and ruins.
Code *Unmakable*. 200 Ft. $30.00

5450 BURNING OF ST. PIERRE (Imitation).

Shows the shower of ashes and cinders falling upon the stricken city, the boiling water in the harbor, the air laden with smoke and ash dust, the destroyed buildings, the fallen lighthouse, and a great volume of smoke pouring from the crater of Mt. Pelee. Code *Unmanlike*. 75 Ft. $11.25

Genuine Pictures of the Ruined City of St. Pierre, Mt. Pelee Smoking, Fort de France and Other Historical Scenes Incidental to the Great Calamity.

Our staff photographers returned from Martinique on the steamship "Korona," and brought with them a complete series of typical and genuine Martinique films, which, when exhibited in connection with our Mt. Pelee films, make a complete entertainment in themselves.

Our photographers were dispatched to the scene of the disaster immediately after the news reached this country, and during the following two months succeeded in procuring a set of motion picture negatives that are of extraordinary interest and rare photographic excellence.

The film "Storm at Sea, Near St. Pierre, Martinique," is the finest sea storm picture that we have ever produced. In other respects the films are unique, being the only genuine motion pictures ever made of scenes following a volcanic eruption of such magnitude.

The films showing native women give a clear idea of the manual labor performed by the sex and other native customs. The panoramic views furnish the only adequate conception of the devastation and utter annihilation of everything animate and inanimate.

5451 NATIVE WOMEN WASHING CLOTHES, FORT DE FRANCE.

A fine subject showing how the washerwomen of Martinique do their washing.
Code *Unmannerly*. 100 Ft. $15.00

5452 **STREET SCENE, FORT DE FRANCE, MARTINIQUE.**

Gives a general idea of what is constantly seen along the streets of this town. Mules and oxen are drawing large hogsheads of sugar to the wharves for shipment. Shows the customs of the people. Clear and distinct.

Code *Unmanured.* 65 Ft. $9.75

5453 **NATIVE WOMEN WASHING CLOTHES, GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE.**

A general idea of how the poorer classes live. Code *Unmarried.* 50 Ft. $7.50

5454 **NATIVES UNLOADING COALING VESSEL, FORT DE FRANCE, MARTINIQUE.**

Shows how the women are compelled to earn their livelihood by carrying coal from a large coaling vessel. Code *Unmarry.* 75 Ft. $11.25

5455 **CIRCULAR PANORAMIC VIEW, ST. PIERRE, FROM LIGHT-HOUSE, SHOWING MT. PELEE SMOKING IN THE DISTANCE.**

Shows the wreckage along the ocean front, and how St. Pierre lies in a basin, with the ocean in front and the three other sides enclosed by high ridges, with Mt. Pelee looming up where these ridges converge.

Code *Unmartyr.* 100 Ft. $15.00

5456 **CIRCULAR PANORAMIC VIEW, ST. PIERRE, SHOWING RUINS OF CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN BACKGROUND.**

Shows the lower part of St. Pierre, where the ashes were only three or four feet deep. Code *Unmartyred.* 200 Ft. $30.00

5457 **STORM AT SEA, NEAR ST. PIERRE, MARTINIQUE.**

This picture gives a good idea of how the sea must have rolled on the morning of May 8th, 1902, when St. Pierre was blotted out of existence. The waves dash across the deck continuously. The finest storm picture ever made.

Code *Unmasking.* 110 Ft. $16.50

5458 **NATIVE BULL CART, MORNE ROUGE.**

Made in the little suburb of St. Pierre. Code *Unmasse.* 30 Ft. $4.50

5459 **NATIVE WOMEN AT WORK, FORT DE FRANCE.**

A splendid picture showing how the native women are compelled to toil for a living. Code *Unmeaning.* 100 Ft. $15.00

5461 **NATIVES UNLOADING BOAT OF FIRE-WOOD, CARBET.**

Shows how the natives of Martinique unload a boat where there are no wharves. Code *Unmeddling.* 75 Ft. $11.25

GALVESTON CYCLONE

At the first news of the disaster by cyclone and tidal wave that devastated Galveston on Saturday, September 8th, 1900, we equipped a party of photographers and sent them by special train to the scene of the ruins. Arriving at the scene of desolation shortly after the storm had swept over the city, our party succeeded, at the risk of life and limb, in taking about a thousand feet of motion pictures, although Galveston was under martial law and photographers were shot down at sight by the excited police.

The series, taken as a whole, give a definite idea of the most terrible disaster since the Johnstown flood of 1889. The pictures are copyrighted and fully protected by law. They are made from original negatives, taken at a great expense, and expressed to us immediately after they were taken, and are positively the only motion picture films secured while the city of Galveston was in a state of chaos.

5145 **PANORAMA, EAST GALVESTON, TEXAS.**

Houses for blocks are completely wiped out, while the lumber, furnishings, etc., are piled up in an immense mass. The foreground is strewn with sewing machines, hundreds of which were scattered all over the city.

Code *Underjaw.* 110 Ft. $13.20

5146 **SEARCHING RUINS FOR DEAD BODIES, BROADWAY, GALVESTON.**

Shows a gang of laborers clearing away the debris and searching for corpses, one of which was discovered while the picture was being taken.

Code *Underlayer.* 50 Ft. $6.00

5147 **PANORAMA, WRECKAGE ON WATER FRONT, GALVESTON.**

Shows the remains of one of the docks, several freight cars being piled one upon the other, while the most interesting part of the picture shows two schooners literally smashed one into the other, forming a most picturesque mass of wreckage.

Code *Underleaf.* 45 Ft. $5.40

5148 **PANORAMA, GALVESTON POWER HOUSE.**

The building is a complete wreck, and the twisted iron shows the tremendous power of the cyclone. Code *Underlock.* 50 Ft. $6.00

5149 **PANORAMA, ORPHANS' HOME, GALVESTON.**

The building in which many poor orphans met their death, and one of the principal streets blocked with overturned houses.

Code *Undermatch.* 50 Ft. $6.00

5150 **LAUNCHING STRANDED SCHOONER FROM DOCKS, GALVESTON.**

During the terrific storm all the light vessels along the dock front were lifted out of the water and washed up into the streets, many being carried for miles inland. A number of boatmen are working to get their vessel back into the water and a panoramic view shows the schooner gliding sideways down the improvised ways. Code *Undermeal.* 70 Ft. $8.40

5151 **BIRDSEYE PANORAMA, DOCK FRONT, GALVESTON.**

Showing dismantled cars, wrecked warehouses, schooners and tugs stranded on the docks, and the tents rigged up for the homeless.

Code *Undermirth.* 70 Ft. $8.40

5152 **PANORAMA, TREMONT HOTEL, GALVESTON.**

Shows several wrecked buildings and a rear view of the hotel, in which several thousand people were saved. Code *Undermost.* 50 Ft. $6.00

CALIFORNIA SERIES

We list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects typical of California. We are indebted to the management of the Southern Pacific Lines and also the management of the Mt. Tamalpias R. R. for the excellent results obtained.

5040 **PANORAMIC VIEW FROM MT. TAMALPIAS R. R., No. 2.**

Taken on the line of the Mt. Tamalpias scenic railroad, Marin county, California, from a flat car drawn by an engine. Some tourists are on the front end of the flat car and a brakeman who from time to time sets or loosens the brakes as the grades demand. A panoramic view of the hills and valleys appears as the train ascends the mountain. The engine which draws the car is plainly seen at different points. The working of the piston rods and driving wheels are distinctly shown and produce a very pleasing effect.

Code *Umkronen.* 50 Ft. $7.50

5041 **PANORAMIC VIEW MT. TAMALPIAS R. R., No. 3.**

Taken on the line of the Mt. Tamalpias scenic railroad and while the preceding view was taken ascending, this is a descending view, the camera being placed on the front end of the train which follows another train consisting of two passenger coaches and an engine. The trains run down very steep grades and round numerous curves. The film is exceptionally good from a photographic standpoint and the constant changing of views makes it a subject of unusual interest, holding in its field during the entire trip the picture of the second train descending the mountain. The light and shadow effects are exceptionally fine and the foliage trees stands out clear and distinct. Sold complete or in separate lengths, as listed below. Code *Umladung.* 140 Ft. $21.00

5044 Do. Code *Umlax.* 50 Ft. $7.50

5218 ASCENDING MT. LOW, CALIFORNIA.

This picture was made during a trip over this wonderful road from the foot to the summit, which is some 12,000 feet above sea level. This beautiful picture was taken from the front of a great cable incline car, which makes an ascent of 1,500 feet in a distance of 1,200 yards, and the ride is most thrilling. The passengers are carried about one-third the distance in a cable car when they are transferred to an electric line which takes them to the summit. Sold complete or in separate lengths, as listed below.

		Code *Unerringly.*	275 Ft.	$41.25
5218-A	Do.	Code *Unesco.*	100 Ft.	$15.00
5218-B	Do.	Code *Unespied.*	150 Ft.	$22.50
5218-C	Do.	Code *Unessayed.*	200 Ft.	$30.00

5219 PANORAMIC VIEW RUBIO CANON, MT. LOW RAILWAY, CALIFORNIA.

After running to the top of the cable incline in the picture listed above, our camera was placed on the front end of a trolley car and the trip to the summit continued, passing through Rubio Canon which is the most thrilling portion of the entire trip up Mt. Low. This wonderful picture was taken 8,000 feet above the level of the sea and gives an audience some idea of the grand scenery in the vast Sierra Madre Mountains. The summit of Rubio Canon is far above the clouds and close to the grandest works of nature. This picture will surely be a revelation and delight to any audience.

Code *Unessbares.* 100 Ft. $15.00

5220 CABLE ROAD, SAN FRANCISCO, CAL.

The steep hills of San Francisco, Cal., are widely known. These hills are traversed by electric and cable cars and the trip up and down is most thrilling. In this picture the audience is given a trip on the front platform of a cable car running down Union street, the steepest hill in San Francisco. The trip starts from the top of the hill and the business portion of the city is seen many hundreds of feet below and appears to be miles away. The trip is very thrilling and interesting.

Code *Unevenness.* 95 Ft. $14.25

5221 PANORAMIC VIEW MT. TAMALPIAS, CALIFORNIA.

Taken on the Mt. Tamalpias railroad. The scenery on this road, which takes the tourist from San Francisco to the top of Mt. Tamalpias, some 5,000 feet above the sea level, is most enchanting. In portions of the film one seems to be running at a very high rate of speed along the edge of a huge cliff, with the valley thousands of feet below. This makes the picture most thrilling as one experiences the sensation of momentarily expecting to be hurled into space. Other portions of the film show a panoramic view of the Pacific Ocean and the Golden Gate in the distance. Photographically perfect.

Code *Uneventful.* 250 Ft. $37.50

5222 PANORAMIC VIEW OF THE GOLDEN GATE.

Taken from the front end of a train during a trip from the famous Cliff House to Bakers Beach along the shore of the Golden Gate. One of the features of this picture is the stirring ride along the very edge of the cliff, the track in places being within a foot of the brink, while far below can be seen the huge breakers dashing against the foot of the cliff.

Code *Unevident.* 150 Ft. $22.50

5223 PANORAMIC VIEW OF MT. TAMALPIAS R. R., BETWEEN BOWKNOT AND McKINLEY CUT.

The most crooked railroad in the world. The steep grades and dangerous curves are very stirring and the ride is one which all tourists take who visit California.

Code *Unexacted.* 190 Ft. $28.50

5224 SEAGULLS FOLLOWING FISHING BOATS.

When the fishing tugs return to San Francisco from the Farralone Islands, the fishermen cast into the sea tons of unmarketable fish. Thousands and thousands of seagulls are flying about and diving into the water and fighting as the fish are thrown overboard. A picture that will probably never be secured again. Most marvelous and beautiful. We recommend it to every exhibitor.

Code *Unexampled.* 125 Ft. $18.75

5325 **PANORAMIC VIEW, PIGEON FARMS, LOS ANGELES, CALIFORNIA.**

This picture shows the largest pigeon farm in the world. One of the attendants throws out some feed to the pigeons and immediately the air is filled with thousands of flying birds. A most remarkable subject. Sure to please. Sold complete or in separate lengths, as listed below.

Code *Unieme.* 175 Ft. $26.25

5325-A Do Code *Uniemement.* 100 Ft. $15.00

5326 **OSTRICH FARM, PASADENA, CAL.**

The scene opens with the keepers rounding up the ostriches for their noon-day meal. Their movements while gobbling down their food are extremely comical and interesting. Code *Unifeuille.* 65 Ft. $7.80

COWBOY SERIES

5538 **BRONCHO BUSTING.**

A fine series of broncho busting pictures secured at Denver, Colorado. The most complete scenes of broncho busting ever made. Picture No. 1 shows the famous "Thad" Sowders winning the first prize. Sowders is now recognized as the champion broncho rider of the world. He is also the star rider of Buffalo Bill's Wild West Show. Picture No. 2 shows Thomas F. Minor, of Shoshone, Idaho, winning the second prize. Picture No. 3 shows Harry Brennan winning fourth prize. Sold complete or in separate lengths as listed below.

Code *Unraptured.* 185 Ft. $27.75

5538-A Do. Code *Unrath.* 50 Ft. $7.50

5538-B Do. Code *Unrathsam.* 100 Ft. $15.00

5538-C Do. Code *Unrazel.* 150 Ft. $22.50

5618 **ROUNDING UP AND BRANDING WILD HORSES.**

Shows a number of cowboys rounding up a herd of wild horses and driving them into an enclosure where they can count them. After the horses are counted, they are lassoed and taken into a section of the enclosure spread with straw Here they are thrown to the ground and branded. After branding the animals jump to their feet and kick around in a lively manner.

Code *Upclimb.* 250 Ft. $30.00

5940 **BUCKING BRONCHO.**

One of the toughest bronchos in Oklahoma. It takes two men to hold him while he is being saddled. The cowboy who rides him has hardly time to get into the saddle before the men holding the animal are compelled to let him go and get out of danger. As soon as released, the horse rises on his hind legs, swings around in a circle and gives his rider a severe shaking up. An excellent picture at close range. Code *Valicando.* 55 Ft. $8.25

5941 **ROUNDING UP AND BRANDING CATTLE.**

Shows the principal work of Western cowboys. At every round-up, the country for miles around is searched and all the youngsters are driven to the enclosures to be branded. The cowboys gallop their ponies back and forth along the sides of the herd and the steers are quickly roped and branded.

Code *Valicarno.* 95 Ft. $14.25

5942 **DRIVING CATTLE TO PASTURE.**

Shows cowboys driving cattle back to the ranges after they have been branded and counted. Code *Valicata.* 70 Ft. $10.50

5943 **BRUSH BETWEEN COWBOYS AND INDIANS.**

Shows a band of mischievous cowboys being chased by Indians. A number of shots are fired at the pursuing Indians by the cow punchers, and the Indians' arrows are seen landing in the water pretty close to the fleeing men.

Code *Valicavamo.* 80 Ft. $12.00

5944 **COWBOYS AND INDIANS FORDING RIVER IN A WAGON.**

Shows method employed in the West for ferrying people across a river. A large wagon loaded with cowboys and Indians is drawn by four mules. On

account of the weight the wagon is pretty well under water, and the passengers get a wetting before they land on the opposite bank.

Code *Valicavate*. 50 Ft. $7.50

5945 **WESTERN STAGE COACH HOLD-UP.**

Taken at Bliss, Oklahoma. Shows a typical Western stage hold-up. A band of robbers are playing cards in the foreground of the pictures. Suddenly one of the gang who has been on the lookout for the stage coach, rides up in great haste. They quickly dodge behind a clump of trees and lay in wait. Soon the coach appears and is stopped by the bandits. The occupants are compelled to come down from their hiding places at the point of the gun and after being relieved of their valuables, are allowed to continue on their way. As soon as the stage drives off the robbers make for their ponies and take to the woods.

Code *Valichero*. 155 Ft. $23.25

5946 **HERDING HORSES ACROSS A RIVER.**

A large number of horses are swimming a deep river. The cowboys urge them on and do some fancy riding while their ponies swim across. One of the men loses his balance while kneeling on the back of his pony and gets an unexpected bath. Code *Valichiamo*. 65 Ft. $9.75

6166 **LUCILLE MULHALL ROPING AND TYING A STEER.**

An interesting exhibition of the skill required in handling the wild steers of the Western ranches, by Miss Lucille Mulhall of Oklahoma. Having lassoed and thrown the steer she dismounts and calmly walking over to the fallen animal ropes it by tying its four legs together, and then seats herself upon the steer. Code *Vasomotora*. 50 Ft. $7.50

6167 **WESTERN "BAD MAN" SHOOTING UP A SALOON.**

A number of cowboys are sitting around a saloon smoking and drinking. Suddenly a drunken cowboy rides his horse into the saloon, covers everybody with his guns, and demands a drink of whiskey, which is promptly handed to him by the proprietor. After drinking all the whiskey he wants, he tosses the bottle away, shoots out the lights and gallops off, followed by the cowboys.

A change of scene shows the drunken cowboy riding his broncho across the plains at breakneck speed. A stagecoach containing several men and women drives across his path and he holds it up. As one of the male passengers rises from his seat in the coach he is shot down and the cowboy rides off. The pursuing cowboys now reach the coach and continue the chase. They overtake the murderer and after an exchange of shots lasso and drag him off at full speed with his head and body bumping over the stones.

Code *Vasotti*. 215 Ft. $32.25

6183 **GREAT BUFFALO CHASE.**

On June 10, 1905, arrangements were made by the owners of one of the largest ranches in Oklahoma for a gala day for the cowboys and general public in and around Bliss, Okla. One of the features of the event was a buffalo hunt by Indians. The picture shows the killing of one of these huge beasts by the noted old Indian Chief, Geronomo.

Code *Vastator*. 135 Ft. $20.25

6185 **STARTING ON A COYOTE HUNT.**

Hunting the coyote is one of the favorite pastimes of the cowboy. The picture shows a number of cowboys coming down a road on their horses, followed by a pack of hounds. As the first rider approaches our camera, his horse starts to buck, and we show an excellent picture of the performance.

Code *Vastbinden*. 185 Ft. $27.75

6259 **LIFE OF A COWBOY.**

The opening scene shows the interior of the "Big Horn" saloon. A Mexican greaser is standing at the bar drinking. An old Indian enters and walks over to the bar. Upon being refused a drink he walks away and sits down on a box. The greaser now orders a drink and is about to hand it to the old Indian when an Indian girl, who is evidently the old Indian's daughter, rushes in and knocks the glass out of the greaser's hand. As the greaser is about to strike the girl our

cowboy hero appears on the scene and knocks the greaser down and kicks him out of the saloon.

An English tourist, with his valet, now enters. While they are looking round the saloon, a Salvation Army lass comes in and asks for a donation, but they pay no attention to her. At this moment several mounted cowboys ride into the saloon and begin shooting, and compel the tourist and valet to give up their money and valuables to the girl. When the girl leaves they make the tourist and valet dance to the music of their revolvers, and then drive them before their ponies up to the bar and make them buy drinks for the entire crowd. After a few parting shots, they ride out of the saloon.

The next scene is on a ranch. The ranchman's daughter comes out of the house, sees the stage coach coming up the road in the distance and returns to tell the news. A number of cowboys now dash down the road to meet the stage coach which soon arrives at the house, and the travelers are welcomed in true Western style. The English tourist, with his wife and valet, are easily recognized, and a young lady, who afterwards becomes the heroine of the story. The young lady is presently greeted by our cowboy hero, and it is evident that they are old friends. The greaser, who has been paying marked attention to the young lady, is roughly pushed aside by our hero, which adds to the bad blood already between them. In the meantime the valet, who has been attending to the baggage, falls into the hands of several cowboys, who throw him face downward over a valise and give him a real cowboy greeting by beating him with their "chaps."

The next scene shows the ranch owner, with his family and guests, enjoying some cowboy sports. A party of ten cowboys dash up the road and suddenly stop right in front of the camera. The leader, who is mounted on a white pony, puts him through a number of stunts. Then follows the lassoing of a woman while riding at full speed, and some wonderful tricks with the lariat. The English tourist becomes greatly interested. Presently the lariat falls over his head, and he is dragged round the yard, to the great amusement of everyone. A wrestling bout follows, and then all hands dash off on their ponies.

The next scene shows the stage coach leaving the ranch with the entire party. After a general hand-shaking, the stage starts off. The greaser is seen lurking about in the background. As soon as the stage leaves, and everybody has gone into the house, he mounts his pony and rides after the stage.

The stage coach is next seen driving through some woods. The occupants soon discover that they are being followed by the greaser and a band of Indians and the driver lashes his horses into a wild gallop. The stage is next seen coming down a steep embankment at a break-neck speed, with the Indians fast closing in. Shots are flying thick and fast. As the stage reaches another stretch of woods the Indians overtake the coach and ride alongside of the horses, and bring the stage to a stop, and compel the passengers to get out. The stage driver is shot and falls off the coach. The greaser now seizes the young lady and places her on a horse, while the rest of the gang compel the rest of the passengers to run before them at the point of their guns.

The entire party are next seen making their way through the woods and thick underbrush, and endeavoring to cover up their trail by riding up a small stream.

The scene now reverts to the ranch. The wounded stage driver is seen galloping up the road. He reaches the house and is met by our cowboy hero who catches him as he falls exhausted from his horse. The news soon spreads and a dozen cowboys are soon in hot pursuit after the greaser and his gang. After a terrific ride they overtake one of the Indians, who is shot and falls to the ground. As the cowboys pass, they all fire a shot into his body. The cowboys are now rapidly overtaking the greaser and his gang. Our cowboy hero rides alongside of our heroine's horse and lifts her bodily on to his own horse while both horses are galloping at break-neck speed. The Indians now scatter in all directions. Our heroine quickly revives and congratulations follow.

The final scene shows the greaser creeping through the underbrush, and followed by the Indian girl who knocked the glass out of the greaser's hand in the opening scene. The two lovers are resting in a secluded spot. The greaser creeps closer and closer, raises his revolver, takes a steady aim, and is just about to press the trigger when a bullet from the Indian girl's pistol drops him in his tracks. The Indian girl now approaches the two lovers and shows her gratitude to our cowboy hero for his kindness to her and her old father.

Code *Vavasseur*. 1000 Ft. $150.00

COLORADO SERIES

The following excellent series of pictures was secured by our special photographers during a trip through Colorado. Special permission and facilities were courteously granted by officials of the following railroads:

The Short Line; Colorado Springs to Cripple Creek; The Rock Island System; Pike's Peak Cog Wheel Route; Denver & Rio Grande Railroad.

5539 CANYON OF THE GRAND.

Taken on the line of the Denver & Rio Grande Railway. Shows the Grand Canyon of Colorado, one of the notable features of the West. Near Glenwood Springs the lofty walls of the canyon soar abruptly to a height of 3,000 feet.

Code *Unreadable.* 45 Ft. $6.75

5540 PANORAMIC VIEWS AND SCENES, GARDEN OF THE GODS.

The first scene is a panoramic view of Nature's main entrance taken from a mesa opposite. Towering white and terra-cotta rocks are seen through the entire picture, Pike's Peak appears in the distance through the gateway. The second section is a panoramic view of the entrance, taken from inside the Garden. Shows many of the wonderful formations, among them the Temple of Montezuma, the Kissing Camels, the Sioux Head, General Washington, the Two Gods, and the Gateway. In the third section the celebrated "Balanced Rock" forms the background and before it pass the native burro, a cracker outfit and bronchos. Sold complete or in separate lengths as listed below.

		Code *Unreadying.*	285 Ft.	$42.75
5540-A	Do.	Code *Unrealize.*	100 Ft.	$15.00
5540-B	Do.	Code *Unreason.*	150 Ft.	$22.50
5540-C	Do.	Code *Unreave.*	200 Ft.	$30.00
5540-D	Do.	Code *Unreaving.*	250 Ft.	$37.50

INDIAN SNAKE DANCE SERIES IN MOKI LAND

We list below a number of motion picture films secured in Moki Land, showing the famous snake dance by the Walpi Indians. A lecture synopsis is furnished with each film or upon application.

5338 PANORAMIC VIEW, MOKI LAND.

Code *Unijugate.* 45 Ft. $6.75

5339 PARADE SNAKE DANCERS BEFORE DANCE.

Code *Unikum.* 45 Ft. $6.75

5340 MARCH OF PRAYER AND ENTRANCE OF DANCERS.

Code *Unilabiado.* 100 Ft. $15.00

5341 LINE-UP AND TEASING THE SNAKES.

Code *Unilabiate.* 75 Ft. $11.25

5342 CARRYING OUT THE SNAKES.

Code *Unilingue.* 65 Ft. $9.75

BATHING

5001 SUTRO BATHS, SAN FRANCISCO, CAL.

One of the sights of San Francisco. A 50-foot slide is used by the bathers, who toboggan down its slippery surface in all positions. The bathers are clad in black trunks, making fine contrast with the flesh tints.

Code *Tubage.* 55 Ft. $6.60

5003 LURLINE BATHS, SAN FRANCISCO, CAL.

The main feature is the toboggan slide. Some sit down while others lie down, either head or feet first. Code *Tuberia.* 55 Ft. $6.60

CIRCULAR PANORAMAS

5137 CIRCULAR PANORAMA, ATLANTIC CITY, N. J.

Shows the famous board walk, an immense crowd of surf bathers, Young's pier, and a number of sail boats cruising about close to the shore.

Code *Underdelve.* 100 Ft. $12.00

5138 **CIRCULAR PANORAMA, MAUCH CHUNK, PENNA.**

Taken on the Lehigh Valley Railroad. Often described as "The Switzerland of America." Shows this most picturesque city nestled in the Pohohoka Mountains, with the Susquehanna River winding through the valley. Photographically perfect. Code *Underditch.* 75 Ft. $9.00

5255 **PANORAMIC VIEW, SWITCHBACK RAILROAD, MAUCH CHUNK.**

A romantic piece of scenery in Pennsylvania. The scenes are most enchanting, and when the base of Mt. Pisgah is reached the observation cars are drawn to the top of the mountain, up a cable incline over two thousand feet long. When the summit is reached the cars continue their journey, propelled by gravity, amid the most picturesque scenes. Code *Unglazing.* 190 Ft. $22.80

5281 **PANORAMIC VIEW, NEW HAVEN, CONN.**

An excellent picture of the streets of New Haven, Conn., from the front of a trolley car. Showing the college grounds and the entrance to Yale College. Enormous crowds of people are seen carrying flags and banners and parading the streets. Code *Unguessed.* 75 Ft. $9.00

5378 **PANORAMIC VIEW, PITTSBURG TO ALLEGHENY, PA.**

A fine picture of the busy thoroughfare from Pittsburg to Allegheny, over the Sixth Street bridge. Code *Unitarisme.* 100 Ft. $12.00

5379 **CIRCULAR PANORAMA, JONES & LAUGHLIN'S STEEL WORKS, PITTSBURG, PA.**

Gives a good idea of the work turned out by this great corporation. Code *Unitif.* 50 Ft. $6.00

5388 **PANORAMIC VIEW, LAS VEGAS CANAL, CITY OF MEXICO.**

A beautiful and comprehensive view of one of the greatest produce canals in the world. The Mexican peasants, men, women and children, are seen pushing their flat bottomed boats along with long poles. The boats are loaded down with garden produce. The picture is interesting from start to finish. Many beautiful arch bridges are passed under during the trip, enhancing the scene greatly. Sold complete or in separate lengths as listed below.

Code *Univoltain.* 105 Ft. $12.60

5388-A Do. Code *Univoque.* 50 Ft. $6.00

NEW YORK CITY

5017 **FIFTH AVENUE, NEW YORK.**

The famous parade ground of Metropolitan fashion. Exquisitely gowned women, club men, actresses, millionaires pass by on their afternoon stroll. Code *Tuorlo.* 45 Ft. $5.40

5026 **RUNAWAY IN THE PARK.**

A horse and carriage pursued by two mounted policemen. They approach at furious speed. Excellent action and very exciting. Code *Turbazdine.* 45 Ft. $5.40

5077 **104th ST. CURVE, NEW YORK ELEVATED RAILWAY.**

Taken from the front platform of a special train run backwards over the celebrated S curve. Shows the passing trains with crowded platforms, an excellent view of uptown New York, showing acre upon acre of roofs, towers, steeples and towering apartment houses. As the train slows up at 92d Street, a Harlem express dashes by, the engineer leaning out of his cab, and waving a good-bye. Code *Unbowable.* 140 Ft. $16.80

5099 **BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE.**

Showing the entire trip from Brooklyn to New York. The immense towers stand out clear and distinct against the sky. The best picture of the Brooklyn Bridge yet secured. Code *Unclaimed.* 150 Ft. $18.00

5109 **PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY.**

Shows the Hebrew quarter of New York City. Code *Uncoach.* 100 Ft. $12.00

5359 NEW YORK CITY IN A BLIZZARD.

A realistic panoramic view taken at Madison Square, New York City, on February 17, 1902. A portion of the New York Fire Department is seen trying to make their way to a fire through the immense snow drifts. A few pedestrians are bravely plodding through the immense piles of snow, and a snow plow is hard at work on the Broadway underground trolley line, endeavoring to clear the tracks. Madison Square, Madison Square Garden, Broadway, the Fifth Avenue Hotel, and 23rd Street are all shown in succession.

Code *Uninflamed.* 175 Ft. $21.00

5377 ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE.

One of the sights of the Spring season in New York City, shows the multitude of people leaving St. Patrick's Cathedral after service, Easter Sunday morning, March 31, 1902, a panoramic view of Fifth Avenue, with the thousands of people going and coming, and an unbroken stream of hundreds of fashionable equipages, stage coaches, and automobiles passing up the avenue. A most interesting scene. Sold complete or in separate lengths as listed below.

Code *Unitable.* 125 Ft. $15.00

5377-A Do. Code *Unitively.* 50 Ft. $6.00

5377-B Do. Code *Univalve* 75 Ft. $9.00

5377-C Do. Code *Univalvos* 100 Ft. $12.00

5679 WHITE WINGS ON REVIEW.

A fine picture of the celebrated "White Wings" or street-cleaning department of Greater New York, showing over 350 men in line, and over 100 carts.

Code *Urachness.* 225 Ft. $27.50

5682 NEW YORK CITY GHETTO FISH-MARKET.

A fine panoramic view of this busy market on a Friday morning. Immense throngs of people are passing along the stands and making their purchases of fish. A great character-study. Code *Uramilique.* 165 Ft. $19.80

5683 NEW YORK HARBOR POLICE BOAT "PATROL" CAPTURING PIRATES.

Shows the "Patrol" chasing a row-boat containing river pirates. The pirates are pulling at the oars with all their strength, but a few shots from the Police Boat weaken their nerves and they give up. When the "Patrol" draws up a dory is lowered and a number of policemen make the capture. When the pirates are landed on the Police Boat a fierce fight takes place but the police soon club the thieves into submission. Code *Uramyies.* 125 Ft. $15.00

5684 NEW YORK CITY POLICE PARADE.

The police are first shown pushing back the crowd in front of the City Hall, New York City. The presentation of the medals is followed by the parade. First comes the police on foot, then the Harbor Police, the Police Band, and the Mounted Police. Sold complete or in separate scenes as listed below.

Code *Urane.* 390 Ft. $46.80

5684-A Do. Pushing back crowd and Mayor Low presenting medals.

Code *Uxantis.* 120 Ft. $14.40

5684-B Do. Parade. Code *Uxellum.* 270 Ft. $32.40

5686 SKY-SCRAPERS, NEW YORK CITY, FROM NORTH RIVER.

A beautiful panoramic view of lower New York from Barclay Street to Battery Park, showing a beautiful stereoscopic effect of the sky-scrapers in the business section of the city. Old Castle Garden, where hundreds of thousands of emigrants have landed, but now used as an Aquarium, is also seen in the picture. One of the finest panoramic pictures of New York ever taken.

Code *Uranceux.* 195 Ft. $23.40

5692 SIXTY-NINTH REGIMENT, N. G. N. Y.

Shows the famous Irish regiment marching up Fifth Avenue at 26th Street, in a Decoration Day parade. They pass platoon front, close view, at a swinging gait. Code *Uranopete.* 145 Ft. $17.40

5739 **EMIGRANTS LANDING, ELLIS ISLAND.**

Shows a large open barge loaded with people of every nationality, disembarking at Ellis Island, N. Y. A most interesting and typical scene.
Code *Utricte.* 140 Ft. $16.80

5762 **NEW YORK CALEDONIAN CLUB PARADE.**

Shows the Caledonian Scottish Highlanders of New York on dress parade. The typical costumes, etc., make a most pleasing picture and one of the best of its kind ever taken. Code *Uvolcare.* 55 Ft. $6.60

5766 **EAST SIDE URCHINS BATHING IN A FOUNTAIN.**

Shows a number of boys bathing in a fountain on the East Side. While they are splashing the bystanders and swimming around, a policeman suddenly appears. A wild scramble from the fountain follows, the boys seizing their clothing and dashing away through the streets almost nude.
Code *Uxentum.* 75 Ft. $9.00

5767 **NEW YORK CITY PUBLIC BATH.**

Shows women's day in one of the East Side public baths in New York City during the Summer. A large number of women and children are frolicking in the water. The patrons of these baths are poor people unable to own regulation bathing costumes, and old dresses of every description are seen. A laughable and interesting subject. Code *Uxorculis.* 75 Ft. $9.00

5787 **EAST RIVER NOVELTY.**

Taken from the Brooklyn Bridge. Shows a tugboat with two large barges loaded with freight cars. As they approached the camera was trained upon them until they passed directly underneath, giving a very novel effect. After the boats pass out of view, the camera was raised until the new East River Bridge came in view. Then the camera is again moved, showing a fine view of the lower East Side. Code *Vacance.* 90 Ft. $10.80

5789 **MOVE ON.**

In certain sections of New York City large numbers of Jewish and Italian push-cart venders congregate so closely along the sidewalks that they interfere with traffic. Policemen keep them moving. The picture shows how the frightened peddlers hurry away when a bluecoat appears. Some of the carts are piled high with fruits of all kinds, and it is interesting and amusing to see the expressions of combined fear and anxiety on the faces of the men as they hurry away; the fear of being arrested if they stand, and of losing some of their wares if the carts strike an obstruction in the street. Very fine photographically. Code *Vacantivos.* 100 Ft. $12.00

5808 **OPENING NEW EAST RIVER BRIDGE, NEW YORK.**

Shows ceremonies and Mayor Low accepting the new bridge in behalf of Greater New York. Code *Vadianos.* 200 Ft. $30.00

HORSES

5019 **BUFFALO HORSE MARKET.**

The high-spirited animals are seen to good advantage as they are led on board the cars. Code *Tupiriais.* 45 Ft. $5.40

5032 **RACE TRACK SCENE.**

A bunch of 20 horses is shown in a close finish. The bright sunshine makes every detail clear and distinct. Shows also the weighing out.
Code *Umbesetzt.* 50 Ft. $6.00

5125-A **PARADE ON THE SPEEDWAY.**

Shows a number of the fastest trotting horses in New York City racing at full speed down this world famous drive. Some very exciting brushes are shown as the horses pass in rapid succession. The most famous of New York's horsemen posed for this excellent picture. Sold complete or in separate lengths as listed below. Code *Unctuoso.* 145 Ft. $17.40
5125 Do. Code *Unctuosity.* 50 Ft. $6.00

5316 **TALLY-HO DEPARTING FOR THE RACES.**

Shows a Tally-ho loaded with merrymakers starting for the races.
Code *Unhoused.* 50 Ft. $[illegible]

5718 **AFRICANDER WINNING THE SUBURBAN HANDICAP, 1903.**

Shows Africander winning from Herbert by a head, with Hunter Raine third in a most exciting finish. Shows Africander and his jockey in the floral horse shoe, and the cheering multitude in the grandstand.
Code *Uremicas.* 100 Ft. $12.00

6078 **MISS LILLIAN SHAFFER AND DANCING HORSE.**

Shows beautifully spotted horse, with Miss Shaffer riding astride, going through a number of fancy steps, cake walk and a dance.
Code *Varenmos.* 185 Ft. $27.75

6135 **OPENING BELMONT PARK RACE COURSE.**

This picture has become doubly valuable on account of the subsequent performances of Mr. James R. Keene's Sysonby who, according to many turf experts, was the greatest race horse ever produced in America, if not in the world. The only motion picture in existence of this grand race horse in an actual race.

One of the finest race track pictures ever offered, and the only picture in existence of the opening of the finest race course in America. The picture shows the horses going to the post for the Metropolitan Handicap and the dead heat between James R. Keene's Sysonby and Race King. A panoramic view of the grand stand shows the enormous crowd in attendance, with the jockeys dismounting and unsaddling their horses after the running of the Handicap and getting ready to weigh in. Code *Varuna.* 175 Ft. $26.25

6184 **LUCILLE MULHALL AND TRICK HORSE.**

This young lady of the plains, who has an enviable reputation for horsemanship, puts her horse through a number of "stunts."
Code *Vastatrix.* 155 Ft. $23.25

6242 **RUNAWAY IN THE PARK.**

A beautiful young girl is taking her morning gallop through the bridle path in a park on a highly bred saddle horse. As she is about to turn into the main drive a large automobile dashes by and badly frightens her horse. He bolts and dashes up the bridle path with the girl clinging helplessly to his neck. A mounted policeman, standing by the roadside, catches sight of the runaway, and with one bound leaps into his saddle and is off after the frightened animal. A very exciting chase follows through the park with the policeman gaining steadily. He finally overtakes the runaway and seizing the bridle brings the frightened horse to a standstill. Another officer hurries up just as the exhausted girl falls into the arms of her rescuer. Code *Vaudrais.* 120 Ft. $18.00

AUTOMOBILES

5105 **PARADE OF AUTOMOBILES.**

The famous Madison Square Garden forms the background of this excellent picture. A number of very fine automobiles pass, coming close and showing clear and life-size. Two old ladies drive by in a dilapidated looking buggy drawn by a long-eared mule. A remarkable picture, showing up-to-date means of transportation in New York City, while the mule and the two old ladies add a bit of humor. Sold complete or in separate lengths as listed below.
Code *Uncloaking.* 110 Ft. $13.20

5105-A Do. Code *Unclogged.* 50 Ft. $6.00

6229 **BICYCLE POLICE CHASING SCORCHING AUTO.**

The opening scene shows a little girl standing in the middle of a crossing on a wide boulevard. A mounted policeman dashes up, springs from his horse and seizes the little girl just in time to save her from being knocked down by a large touring car, which dashes up the avenue at an increased speed in an effort to escape arrest. Two bicycle policemen on auto-bicycles now appear and give chase to the now flying automobile. The chase is fast and desperate, but the policemen finally overtake the automobile and put the occupants under arrest in spite of their vigorous protests. The picture was taken

from an automobile which followed the chase running fifty miles an hour and all the excitement and sensations which actually took place are again reproduced upon an audience, making a most novel and interesting picture.
Code *Vathout.* 240 Ft. $36.00

WINTER SPORTS

5033 **COASTING.**

Taken on the steep Court Street hill, Newark, N. J. Shows a great number of school children enjoying this winter sport.
Code *Umfliessen.* 50 Ft. $7.50

5034 **SNOWBALLING THE COASTERS.**

The children come sliding down the hill on their sleds, and run the gauntlet of volleys of snowballs thrown by boys on both sides of the street.
Code *Umfloren.* 50 Ft. $6.00

5178 **ICE BOAT RACING, RED BANK, N. J.**

Shows the yachts with their great white sails running towards and rounding the stake. They go through some remarkable manœuvres. One yacht nearly capsizes. Some of the yachts make forty miles an hour. Gives a remarkably good idea of ice boat racing. Code *Undutiful.* 100 Ft. $12.00

5233 **HOCKEY MATCH ON THE ICE, MONTREAL, CANADA.**

Shows 200 boys playing a hockey match. Some exhibit remarkable skill. One of the boys has only one leg, but with the help of a crutch, skates about and puts up a very successful game. A very pleasing picture and sure to meet with approval. Code *Ungefasst.* 50 Ft. $6.00

5347 **COASTING, MONTMORENCY FALLS.**

A most amusing Winter scene. Shows a large number of boys, girls, men and women on top of an incline with their sleds and toboggans. They coast down the incline at a very high rate of speed.
Code *Unimitable.* 50 Ft. $6.00

5348 **CROSS-COUNTRY RUNNING ON SNOW SHOES.**

A fine piece of photography and an amusing subject. Shows a large number of people on snow shoes racing across the fields. A little comedy is introduced at the end by twelve men tossing one of their companions high in the air.
Code *Unimitte.* 100 Ft. $12.00

5350 **SKIING, QUEBEC, CANADA.**

A wonderful and perfect picture of this great Winter sport in Canada. A number of skiers are going down hill at a terrific speed. They jump a hurdle of snow on their way to the foot of the incline. Nearly all of the jumpers fall to the ground in a heap after taking the hurdle.
Code *Unimpaired.* 60 Ft. $7.20

5351 **TOBOGGANNING, MONTREAL, CANADA.**

A great Canadian Winter sport. The toboggans are seen coming from over the top of the chute, which is nearly one mile long, appearing as a mere speck on the screen. As they come closer they grow and finally appear clear and distinct and life size upon the screen. They pass in rapid succession at a speed of forty miles an hour. Sold complete or in separate lengths as listed below.
Code *Unimplored.* 200 Ft. $30.00
5351-A Do. Code *Unimposed.* 100 Ft. $15.00

5352 **SKIING, MONTREAL, CANADA.**

A very fine and wonderful picture. Shows a large number of skiers going down a steep hill. Code *Unimposing.* 60 Ft. $7.20

5819 **ICE SKATING, CENTRAL PARK, NEW YORK.**

Showing thousands of young people enjoying this favorite Winter Sport. Very pretty and interesting. Code *Vafritiam.* 100 Ft. $15.00

5859 **ICE BOATING, NORTH SHREWSBURY, RED BANK, N. J.**

A very pretty picture of a party of ladies and gentlemen starting on a trip on an ice boat. A most interesting subject. Code *Vague.* 100 Ft. $15.00

5871 **SLEIGHING, CENTRAL PARK, NEW YORK.**

Showing a large number of people enjoying this favorite Wnter pastime in Central Park. This scene was taken close by a large lake, and shows thousands of people skating in the background. A most interesting subject.
Code *Vahalis.* 100 Ft. $15.00

6241 **A WINTER STRAW RIDE.**

This picture is a faithful reproduction of this popular winer sport. The strict attention given to the surroundings, scenic effects and details, the natural and spirited action throughout the entire picture, the beautiful moonlight snow effects produced by appropriate mono-tinting, all combine to produce a picture of unusual beauty and merit. The scene at the snow bank is a photographic work of art in itself, and we believe it to be the most beautiful snow scene ever made. The blue mono-tinting throughout the entire picture completely obscures all defects due to wear ordinarily so prominent in snow pictures, and greatly increases the life and value of the film. The chase scenes through the snow are a novelty never before attempted in motion pictures. This is a picture that will last and stand the test of time, and its success has already been abundantly assured.

The opening scene shows a score or more of pretty girls coming down the pathway leading to a young ladies' seminary. They are clad in furs, long coats and sweaters, and are all prepared for a moonlight winter strawride. On each side of the path the snow is banked high and the sleighing is fine. A large bob-sleigh drives up to the curb and after a preliminary snow battle, in which the snowballs fly merrily, the girls pile in. The first sleigh is soon followed by another, and is quickly filled by the rest of the jolly party. At the bottom of the hill they are met by a party of snowballers and a volley of snowballs, which the girls do not mind in the least. The sleighs soon reach a bridge over a mill-dam, making an unusually beautiful winter scene. While making a sharp turn further along the road the leading sleigh is upset and the girls are unexpectedly pitched all in a heap into a snowbank on the side of the road. They are all soon on their feet again and help to right the sleigh, climb in and are off again.

The sleighs are soon clear of the town and flying along in the open country. The views are very fine as the sleighs wind through the hills and valleys. We can almost hear the boisterous shouts of the girls, the crack of the drivers' whips and the crunch of the horses' feet in the close packed snow. Presently another sleigh is seen coming in the opposite direction, and the occupants are a party of young fellows also bent on a rollicking good time. When the sleighs near each other and come to a halt there is a dispute as to who shall have the right of way. Neither one will allow the other to pass. The climax is reached when both parties alight from their sleighs and begin snowballing each other. The boys soon discover they have met more than they bargained for and are forced to beat a hasty retreat. The girls pounce on one of the boys, roll him in the snow and wash his face until he cries for mercy. In the meantime the rest of the boys have been trying to make their escape, but are closely followed by the girls, who, flushed with victory, are determined to thoroughly punish them for their obstinacy and ill-behavior.

The boys try to escape through a back yard but the girls soon rush in upon them and renew the battle with a volley of snowballs. The young fellows run down a steep hill through the deep snow. At the foot of the hill is a board fence, and as they come tumbling down upon it they rip off the palings. As the girls come flying down after them they trip on the fence boards and plunge head first into a deep drift, extricating themselves with great difficulty, and shaking the snow from their garments.

They now find the boys getting away from them and hurry along as best they can through the deep snow, and plough their way across the fields. The chase leads to the edge of a great snow bank, which the boys get safely over. As the girls follow the entire bank gives away and they are almost buried in an avalanche of snow. This scene is the finest snow picture we have ever made,

the blue mono-tinting bringing the . .ow out with wonderful contrast and clearness.

Both parties finally find themselves at the foot of a steep embankment, quite winded and pretty well exhausted. The boys attempt to climb up the bank but their efforts are unsuccessful and the girls drag them back. After a final volley of snowballs a truce is called with the girls having won a complete victory.
Code *Vaudois.* 500 Ft. $75.00

ICE HARVESTING SERIES

5353 CUTTING AND CANALING ICE, GROTON ICE FIELDS.

Shows ice plows in operation, drawn by horses and guided by men on skates. The plows are first operated in one direction and then crosswise, cutting to within four inches of the bottom, after which men saw and cut the ice entirely off in about twelve foot squares, which are drawn along the canal by horses to a point where they are picked up by the ice carriers and run into the ice houses or loaded on cars. Code *Unimproved.* 90 Ft. $10.80

5354 CIRCULAR PANORAMIC VIEW, HOUSING ICE, GROTON ICE FIELDS.

One of the most interesting pictures in the series showing how the ice is taken up from the canal by machinery and run into ice houses, each of which has a capacity of 50,000 tons. Code *Unincensed.* 50 Ft. $6.00

5355 LOADING ICE ON CARS, GROTON ICE FIELDS.

Shows how the ice is picked up from the canal and loaded on cars which are hauled across the mountain by cable. After letting the cars down on the opposite side it is unloaded from the cars and stored in ice boats and transported to market. Code *Unindented.* 100 Ft. $12.00

AGRICULTURAL

5024 FEEDING THE DOVES.

A farm scene, showing a young girl and her baby sister throwing crumbs and grain to the doves and chickens. Code *Turbaremos.* 50 Ft. $6.00

5365 PRIZE GEESE, NEWMAN'S POULTRY FARM.

A most perfect piece of photography and an amusing subject. Shows about 250 prize geese at Newman's famous Poultry Farm, Long Island, N. Y., eating their noon-day meal. Code *Uninvolved.* 60 Ft. $7.20

5380 DUCKS BATHING, ALLENTOWN, PA., DUCK FARM.

A beautiful picture. Ducks are swimming about, and make a very pretty effect. The picture shows several hundred white ducks. Full of life and action and sure to please. Code *Universaux.* 50 Ft. $6.00

5565 ALLENTOWN DUCK FARM.

Shows the feeding of the ducks and their greedy instincts. They devour the food so rapidly that they become choked. Then they run to the water troughs and immediately back to the food, and keep running back and forth continually. A very lively and interesting picture, perfect photographically and instructive from beginning to end. Code *Unrivaled.* 110 Ft. $13.20

5597 HARVESTING SCENE.

Taken in Western Washington. Shows combined reapers and harvesting machines drawn by nineteen pair of horses, working in the fields. These machines cut a swath of wheat twenty-five feet wide and sack the wheat as they work. Sold complete or in separate lengths, as listed below.

		Code *Unschlitt.*	170 Ft.	$20.40
5597-A	Do.	Code *Unschooled.*	50 Ft.	$6.00
5597-B	Do.	Code *Unschuld.*	100 Ft.	$12.00

INDUSTRIAL

6096 MINING OPERATIONS, PENNSYLVANIA COAL-FIELDS.

A short series of pictures showing blasting and digging coal near the surface of the ground. Code *Variabunt.* 135 Ft. $20.25

6148 BLOWING BOTTLES.

An excellent picture illustrating the old method of blowing bottles.
Code *Vascularia*. 100 Ft. $15.00

6179 "ELECTRIC MULE."

The picture illustrates the practical operation of the electric towing system of the International Towing & Power Co. as applied to the Erie Canal, and its adaptability to the canals of America and the world. The picture was taken at Schenectady, N. Y., on the Erie Canal and was first shown at the Inter-National Congress of Navigation at Milan, Italy, September 24, 1905. The entire system was manufactured and installed by the General Electric Company, of Schenectady, N. Y. Code *Vastamente*. 540 Ft. $81.00

ZOOLOGICAL GARDENS

5072 MR. AND MRS. CALIFF AT DINNER.

Shows a tank in the Zoo at Central Park, New York, and two hippopotami being fed by their keeper, who drops loaves of bread into their wide open jaws.
Code *Unblamed*. 45 Ft. $5.40

5285 EDUCATED CHIMPANZEE.

The picture begins with a Chimpanzee ringing a call bell for something to eat, and then eating at a table. Next changing to an Irishman smoking a pipe, then taking a drink from a bottle, after which Carrie Nation and her little hatchet is portrayed to perfection; he then represents an Irish sport, and is without doubt one of the most expert typewriters in the country. He then takes a turn at reading, and takes the part of a judge, with a wise look that would do credit to a person who has held that position for a quarter of a century, and ends his little exhibition by representing Paderewski to perfection. A gem of photography the action. Code *Unguinal*. 115 Ft. $13.80

5389 FEEDING A BEAR AT A MENAGERIE.

Shows a huge old bear standing on his haunches in a cage. A young man is feeding him some peanuts, which he appears to enjoy immensely. One of the most perfect pieces of photography ever offered, and highly pleasing to children.
Code *Univoqueis*. 50 Ft. $6.00

CHILDREN

5159 BABY'S MEAL.

Baby is seated in his high chair, and at a table close by father is enjoying a light lunch. Both have bottles, but baby's is milk, while Father's is Piper Heidsieck. Baby is in a good humor when the meal starts, but becomes dissatisfied with his own bottle, and when refused the champagne, he digs his knuckles into his little eyes and bawls as only babies can. Mother finally rescues baby and brings the meal to an end. A pretty picture of home life and a sure favorite with ladies and children. Code *Underpull*. 75 Ft. $9.00

5246 WAGON LOAD OF BABIES.

This will please every audience. Pictures of children are invariably popular; and it is safe to say that nowhere can be found a finer collection of youngsters than these. They are just arriving from a May party in a large toy fire patrol wagon drawn by a colored nurse. The beautiful Coney Island Boulevard, crowded with carriages, appears in the background, and as the children alight or are lifted out of the wagon by the ladies, they run forward until the happy smiling little faces entirely fill the picture. Code *Ungesucht*. 50 Ft. $6.00

5376. EGG ROLLING AT THE WHITE HOUSE.

The Washington Star of April 1st, 1900, gave the following account of the ceremony:

"Over 40,000 women and children passed through the White House Gates to-day during the hours set apart for the great National show of Egg Rolling, and when the President stepped on the south front gallery at 4:15 P. M., at least 20,000 were within the grounds. The Marine Band rendered a programme

of popular music. The President's children entertained at least fifty young friends during the day with a view of the egg rolling from the balcony, but none of them mingled with the great throng, preferring to view the panorama from the distance. They were much amused with the antics of the great crowd of children, who were of all colors and from every walk of life." Sold complete or in separate scenes, as listed below.

		Code *Unissant.*	150 Ft.	**$18.00**
5376-A	Do. Tossing Eggs.	Code *Unissons.*	50 Ft.	$6.00
5376-B	Do. Scrambling for Eggs.	Code *Unisyllabo.*	50 Ft.	$6.00
5376-C	Do. Babies rolling Eggs.	Code *Unrissimo.*	50 Ft.	$6.00

5754 **BABY REVIEW.**

Happy mothers and fathers carrying their little ones are following a large band. Some babies are laughing, others are crying, while more are bewildered, and appear to be in doubt as to whether they should laugh or cry. One young man passes with twins, another has his youngster on his shoulders with papa's hat on, and it is amusing to see the little one trying to remove the troublesome headgear. All the babies are held high as they pass. Very interesting.
Code *Uvamico.* 160 Ft. $19.20

5755 **MAYPOLE DANCE.**

A pretty scene in which a large number of small children dance and weave their ribbons round a Maypole. Code *Uvate.* 85 Ft. $10.20

5758 **BABY CLASS AT LUNCH.**

Shows some forty little orphans partaking of their afternoon meal on the steps of St. John's Summer home, Coney Island, N. Y.
Code *Uveous.* 115 Ft. $13.80

5773 **HEAVENLY TWINS AT LUNCH.**

Two little baby boys, who look so much alike that they have to be marked to tell them apart, are seated in high chairs enjoying their morning meal of mush and milk. Their expressions, while racing to see who will finish first, are very amusing. After the meal they are both given corncob pipes and start smoking, but blow the smoke through the pipe. Very interesting and sure to amuse.
Code *Uxorium.* 100 Ft. $12.00

5774 **HEAVENLY TWINS AT ODDS.**

The same babies in the picture "Heavenly Twins at Lunch" are quarreling. They knock each other about like professionals, and it is laughable to see how quick they use their little hands. Code *Vaalbruin.* 80 Ft. $9.60

5924 **BABY AND PUPPIES.**

A little girl and her baby sister are playing in the garden. The older of the two, wishing to amuse herself in some other way, gives the baby some bread and runs off. Pretty soon a number of hungry puppies see the baby eating and make a rush for her. When they jump for the bread the child becomes frightened, gets up and attempts to run away, but there are too many hungry pups around, and before she can get away, they snatch the bread from her. It is very humorous to watch the baby's facial expressions from the time the little puppies first appear, until she runs away. Code *Valetaille.* 65 Ft. $9.75

6008 **SCENES IN INFANT ORPHAN ASYLUM.**

A series of pictures taken in one of the largest orphan asylums in New York city. A number of tables are spread in the gardens around the building and the children march to their places for their noon-day meal. The nurses place them in their chairs and distribute the food. After dinner the children are taken from the tables, the gardens are cleared, and the little ones who are not old enough to walk are given an outing in baby carriages. Each carriage contains two babies, and it is amusing to see the little smiling faces as each carriage passes. After the outing, they are taken indoors and given a bath. Here the trouble begins. As they are dipped in the water they begin to howl, and endeavor to rub the water from their eyes. The next scene shows one of the children getting its hair cut. An elderly nurse acts as barber, and after numerous twistings of the child's head she (with the aid of a large pair of clippers) removes all traces of hair. A fire drill comes next and shows the children marching out of the

building. In perfect order each pair of youngsters files out of the building and down the stone steps clad in their night clothes and carrying their shoes and stockings. Code *Vantanees.* 375 Ft. $56.25

6025 ANNUAL BABY PARADE, 1904, ASBURY PARK, N. J.

One of the most notable annual features of this famous Summer resort. Queen Titania arrives at the court of honor in her royal chariot of gold, drawn by milk white steeds. Guards and heralds proclaim her approach. The Queen's arrival is the signal for the parade to start. Code *Vaporosity.* 370 Ft. $55.50

6157 JUNE'S BIRTHDAY PARTY.

A series of pictures taken at the seashore, showing a children's out-door party in honor of June's Birthday.

In the opening scene the children are dancing and weaving their ribbons around a gaily festooned May Pole.

They then take off their shoes and stockings and go wading in the surf, and their antics in escaping the high waves are very amusing.

A large table cloth is next spread on the sand, and they gather around for lunch, after which they choose sides for a tug-o-war.

The next picture shows a long stretch of sandy beach and the children taking part in a hurdle race; piles of sand having been thrown up for hurdles. One little tot, about two years old, has great difficulty in making the jumps, and is left far behind.

Again the May Pole is shown, and the children are shown playing games and singing songs. A large ocean-bound steamer passing in the distance adds greatly to the effectiveness of this scene.

The children then go into one of the bath-houses on the beach and change their clothes for bathing suits, and are next shown frolicking about in the surf.

The final picture is a close view of a handsome little boy and girl sitting on the beach and filling their tin pails with sand.

Code *Vasiador.* 700 Ft. $105.00

6194 CRY BABY.

A pretty little fat baby boy is seated in a high chair. The expression on his little round face shows that he is expecting something very good to eat. When he finds out he is not going to get it, his expression quickly changes from disappointment to grief. As he cries, he rubs his eyes with his chubby hands and the big tears roll down his cheeks. Very realistic.

Code *Vasthouden.* 30 Ft. $4.50

6195 CHEWING GUM.

A little girl enjoying her piece of chewing gum. The look of intense satisfaction on her face, and the roguish grin as she pulls on her chewing gum is very amusing. Code *Vastificos.* 25 Ft. $3.75

6200 DRESSING THE BABY.

A nurse maid is having her usual morning troubles with the "kid." Its cries even make papa and mamma think there is something wrong and they come down to investigate. Seeing it is simply a little bad temper, they pick up the baby and kiss it in an endeavor to quiet it and leave the room. The youngster now sets up a howl that even the patient nurse girl can't stand, so she hurriedly puts on its dress and rushes with it from the room.

Code *Vastitamus.* 35 Ft. $5.25

EXPOSITIONS

PAN-AMERICAN EXPOSITION

We are largely indebted for facilities furnished by officials of the Lehigh Valley Railroad for the excellent results obtained in the pictures of the Pan-American Exposition.

5236 CIRCULAR PANORAMA, ESPLANADE WITH ELECTRIC TOWER IN BACKGROUND.

Code *Ungchobelt.* 175 Ft. $21.00

5237 **OPENING PAN-AMERICAN EXPOSITION MAY 20th, 1901.**
Code *Ungehofft.* 130 Ft. $15.60

5238 **CIRCULAR PANORAMA, ELECTRIC TOWER AND POND.**
Code *Ungekannt.* 90 Ft. $10.80

5240 **TRIP AROUND PAN-AMERICAN EXPOSITION.**
Sold complete or in separate lengths, as listed below.

		Code *Ungeprueft.*	625 Ft.	$93.75
5240-D	Do.	Code *Ungewalkt.*	200 Ft.	$30.00
5240-C	Do.	Code *Ungewandt.*	300 Ft.	$45.00
5240-B	Do.	Code *Ungeweicht.*	400 Ft.	$60.00
5240-A	Do.	Code *Ungewitter.*	500 Ft.	$75.00

5241 **CIRCULAR PANORAMA, ESPLANADE AND FORECOURT.**
Code *Ungerade.* 50 Ft. $6.00

5242 **CIRCULAR PANORAMA, MIDWAY.**
Code *Ungern.* 95 Ft. $11.40

5286 **ESQUIMAUX VILLAGE.**
Code *Unguineux.* 50 Ft. $6.00

5287 **JAPANESE VILLAGE.**
Code *Unguinoso.* 150 Ft. $18.00

5288 **SCENE IN ESQUIMAUX VILLAGE.**
Code *Ungulado.* 75 Ft. $9.00

5289 **CIRCULAR PANORAMA, ELECTRIC TOWER.**
Code *Ungulata.* 100 Ft. $12.00

5290 **PAN-AMERICAN EXPOSITION BY NIGHT.**
Code *Unhagata.* 75 Ft. $11.25

5291 **PANORAMIC VIEW, ESPLANADE BY NIGHT.**
Code *Unhairing.* 50 Ft. $6.00

5293 **HORSE PARADE, PAN-AMERICAN EXPOSITION.**
Code *Unhallowed.* 140 Ft. $16.80

PRESIDENT McKINLEY AT THE EXPOSITION

5239 **PANORAMIC VIEW, TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT.**
Code *Ungekocht.* 65 Ft. $9.75

5258 **PRESIDENT McKINLEY REVIEWING TROOPS, PAN-AMERICAN EXPOSITION.**
Code *Ungloomed.* 80 Ft. $12.00

5259 **MOB OUTSIDE TEMPLE OF MUSIC, PAN-AMERICAN EXPOSITION.**
Code *Unglorify.* 70 Ft. $10.50

5305 **PRESIDENT'S SPEECH, PAN-AMERICAN EXPOSITION.**
Code *Unheedful.* 75 Ft. $11.25

CHARLESTON EXPOSITION

5390 **PRESIDENT ROOSEVELT REVIEWING TROOPS, CHARLESTON EXPOSITION.**
Code *Unjealous.* 125 Ft. $15.00

5391 CHARLESTON CHAIN GANG.
Code *Unjoins.* 45 Ft. $5.40

5392 MIDWAY, CHARLESTON EXPOSITION.
Code *Unjoyful.* 50 Ft. $6.00

5394 GOLDEN CHARIOTS.
Code *Unkemmed.* 50 Ft. $6.00

5395 MINIATURE RAILWAY, CHARLESTON EXPOSITION.
Code *Umkempt.* 45 Ft. $5.40

PARIS EXPOSITION

5131-A PANORAMIC VIEW FROM THE EIFFEL TOWER, ASCENDING AND DESCENDING.
Code *Undecide.* 200 Ft. $30.00

5131 Do. Ascending. Code *Undeaf.* 130 Ft. $19.50

5132 PANORAMIC VIEW, MOVING SIDEWALK, PARIS EXPOSITION.
Code *Undecaying.* 95 Ft. $11.40

5133 SCENES IN SWISS VILLAGE, PARIS EXPOSITION.
Code *Undefy.* 75 Ft. $9.00

5134 SWISS VILLAGE, No. 2.
Code *Undefying.* 100 Ft. $12.00

5134-A Do. Dance. Code *Undeluded.* 50 Ft. $6.00

5134-B Do. Girls Driving Cattle. Code *Undelved.* 50 Ft. $6.00

5135-A PARIS EXPOSITION VIEWED FROM THE SEINE.
Code *Undeplored.* 75 Ft. $9.00

POLITICAL

6010 DEMOCRATIC PRESIDENTIAL CANDIDATE, JUDGE PARKER, AND MAYOR McCLELLAN, ESOPUS, N. Y.
Code *Vanume.* 65 Ft. $9.75

6016 JUDGE PARKER RECEIVING THE NOTIFICATION OF HIS NOMINATION FOR THE PRESIDENCY.

During the speech the committee near the stand remain uncovered in the rain, while in the background numerous umbrellas are raised.
Code *Vaporabunt.* 165 Ft. $24.75

6017 PRESIDENT THEODORE ROOSEVELT.

An excellent picture of the President, specially posed for.
Code *Vaporalium.* 50 Ft. $7.50

INAUGURATIONS

5187 PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL.
Code *Unedging.* 120 Ft. $14.40

6122 PRESIDENT ROOSEVELT'S INAUGURATION.

Special permits and advantages enabled our photographers to obtain a most excellent and highly interesting series of pictures of this National event at Washington, D. C., March 4th, 1905. Sold complete or in separate scenes, as listed below.
Code *Varioloide.* 1000 Ft. $120.00

6122-A Do. En Route to Capitol Code *Variously.* 155 Ft. $18.60

6122-B Do. Ceremonies at Capitol. Code *Varipede.* 170 Ft. $20.40

6122-C Do. West Point Cadets. Code *Variqueux.* 90 Ft. $10.80

CATALOGUE No. 288

CONTAINS A COMPLETE LIST OF

GENUINE EDISON FILMS

TO JULY, 1906.

The films listed in this catalogue are all Original Prints, printed from Original Negatives, owned and controlled exclusively by the Edison Manufacturing Company. The highest quality of material and workmanship obtainable is used in the manufacture of each film. The difference between the price of 15 and 12 cents per foot represents solely the difference in the cost of procuring the Original Negatives.

BETTER FACILITIES.

Mr. Edison's latest discovery has made a complete revolution in our printing and developing departments. We now employ an entirely new process for making animated film subjects. The results surpass anything hitherto produced. The pictures when projected show great improvement both in clearness and definition.

FILM COLORING.

Coloring, when properly done, adds wonderfully to the effectiveness of many films, while inferior work only spoils a good plain film. There is as much difference in film coloring as there is between a beautiful water-color picture and a cheap chromo.

While artistic and mechanical skill are absolutely necessary for this work, the composition of the colors themselves is a vital point. A great many colored films, instead of being bright and clear, have a faded or washed-out appearance when projected upon the screen.

We have devoted a great deal of time and attention to perfecting our film coloring, and we are now prepared to furnish the highest class of skilled and artistic hand-work in bright, clear and appropriate colors.

As the cost of coloring depends entirely upon the subject and the number of figures to be colored, it is impossible to give general prices. It requires from one to two days to color a 100 foot film; other lengths proportionately longer.

Prices quoted upon application.

MONO TINTING.

This is an entirely new process discovered by Mr. Edison for tinting films. It is a chemical process, the colors are fixed and permanent, cannot be washed off, will not fade and will last as long as the film itself. The most beautiful moonlight effects are produced. Marine scenes and waves are given a natural life almost beyond belief. While the body of the ocean is green or blue the breaking crests of the waves and spray are white, just as they are in nature. The most beautiful effects are produced in woodland and interior scenes. This process, which is an exclusive Edison feature, has been used with great success with the following headline films, "The Night Before Christmas," "The White Caps," "Life of An American Policeman," etc., etc. There is no extra charge for Mono Tinting films.

The usual method employed for tinting films is to put them through a solution of aniline dye. Red, green and blue are the colors mostly used. This is simply a dye staining process. The colors are not fixed or permanent, can be washed off by water, and fade in a short time under the intense light of the Projecting Kinetoscope.

TERMS.

Cash with order, or C. O. D. upon receipt of twenty-five per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office or Express Money Order, or Certified Check.

Goods delivered F. O. B. Orange, N. J. No charge for boxing or cartage.

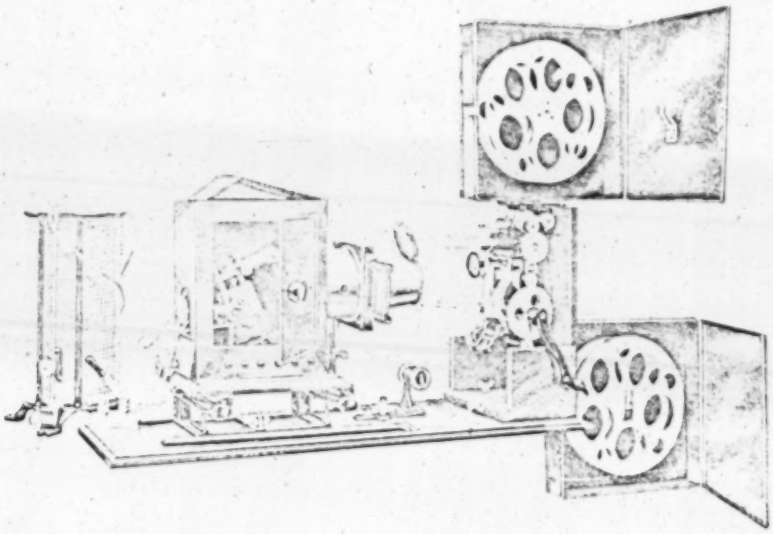
Use catalog numbers for mail orders, and code for telegraphic orders. Be careful to spell the code words exactly as printed. Wrong spelling causes confusion and delay in filling orders, and often necessitates telegraphing for further instructions.

Edison Films are sold outright without territorial restrictions. We do not lease or rent films. We do not ship films on approval. We do not deal in second-hand films, or take old films in exchange or trade.

All Edison Films are guaranteed to be of superior workmanship, and of the best quality of material.

FORM NO. 312. 1-2-07. 50M.

EDISON PROJECTING KINETOSCOPES



EDISON EXHIBITION PROJECTING KINETOSCOPE, IMPROVED TAKE-UP AND FILM MAGAZINES

C. B. KLEINE

662 Sixth Avenue, - - New York City.

EDISON PROJECTING KINETOSCOPE

EXHIBITION MODEL

Improved Take-up and Film Magazines

PRICE, $135.00

Catalog No K 15183. Code *Yermados*

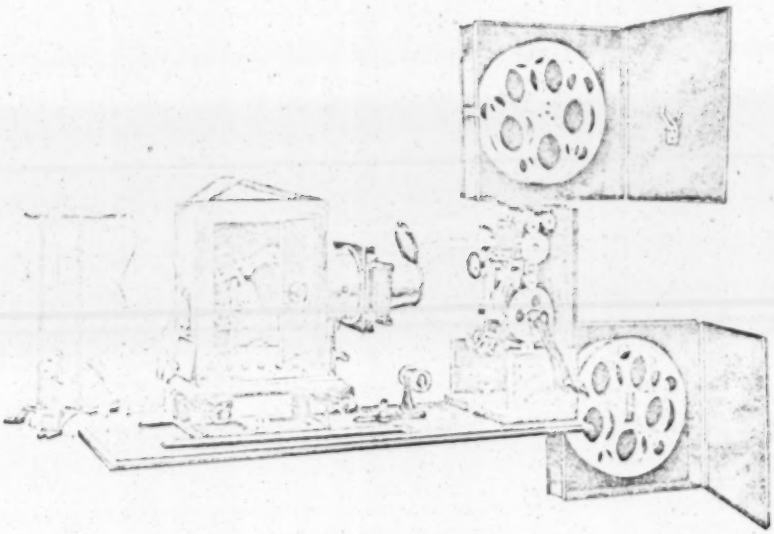


Fig. 15

EDISON EXHIBITION PROJECTING KINETOSCOPE, IMPROVED TAKE-UP AND FILM MAGAZINES

EQUIPMENT

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
Base Board, with Clamp Casting complete.
Lamp House Complete, with Sliding Base.
Arc Lamp Complete.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Condensing Lens.
No. 2 Motion Picture Objective Lens.
No. 2 A Stereopticon Objective Lens with Stereopticon Attachment.
Knife Switch and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

EXHIBITION MECHANISM

Improved Take-up and Film Magazines

PRICE, $115.00

Catalog No. K 15184. Code *Yermando*

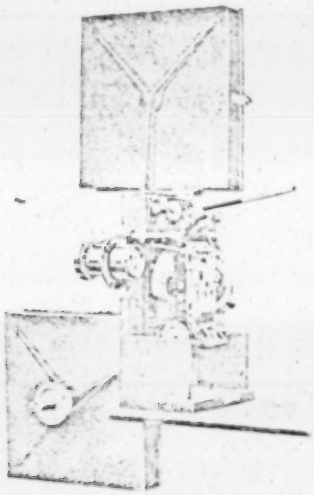


Fig. 19

REAR VIEW EXHIBITION MECHANISM, IMPROVED TAKE-UP AND FILM MAGAZINES.

EQUIPMENT

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2 A Stereopticon Objective Lens with Stereopticon Attachment.

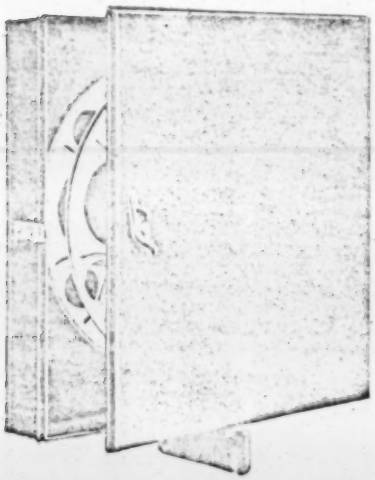


Fig. 21

FILM MAGAZINES

The Film Magazines shown in Fig. 21 are made of the best quality of No. 25 guage Russia iron and are constructed in the most substantial manner. The rollers over which the film passes into the magazines are made of aluminum and are so designed that the wear on the film is reduced to a minimum.

Catalog No. K 15185. Upper Film Magazine. Code *Yermaras*. Price, $10.00.

Catalog No. K 15186. Lower Film Magazine. Code *Yermarials*. Price $10.00.

IMPROVED TAKE-UP ATTACHMENT

Fig. 24

The Improved Take-up Attachment shown in Fig. 24 is a most efficient device. It has but few parts and is of very simple construction. It has been thoroughly tested for the past two years in actual service, under the MOST SEVERE CONDITIONS, and its perfect construction and operation is fully guaranteed. The power is transmitted to the lower reel by a round leather belt which is fitted with belt couplings so that the belt can be readily shortened. The belt should be crossed so that the lower reel revolves from left to right when facing the door of the lower film magazine. The Improved Take-up Attachment is now furnished with all Exhibition Model Kinetoscopes either *with or without* Film Magazines.

Catalog No. K 15187. Improved Take-up Attachment.
Code *Yermaron*. Price, $15.00.

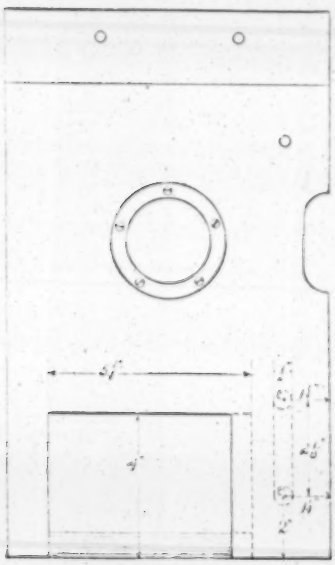


Fig. 25

IMPORTANT NOTICE

Film Magazines with the Improved Take-up Attachment, or the Improved Take-up Attachment without Magazines can readily be adapted to any 1926 Model Exhibition Kinetoscope. The only change required is a slight alteration in the Mechanism Cabinet which is so clearly shown in Fig. 25, that further instructions seem unnecessary.

DIRECTIONS: *Bore a one-half (½") hole at the point C and C', cut out the intervening wood, enlarge the opening in the front of the Cabinet to five and one-quarter inches (5¼") as shown in diagram, and then cut off front end of Base Board flush with face of the Cabinet.*

IMPROVED CRANK

The improvement, which is shown in Fig. 26, consists of a spring catch which engages with a groove in the main shaft and prevents the crank from slipping from the shaft. The catch is nickel plated and of neat design. The Improved Crank is now furnished with all Exhibition Model Kinetoscopes.

Catalog No. K 15188. Improved Crank.
Code *Yermos*. Price $1.00.

Fig. 26

EDISON FILMS

PATENTED AUG. 31, 1891.
REISSUED SEPT. 30, 1902.
REISSUED JAN. 12, 1904.

TRADE MARK

Thomas A Edison

Form No. 315

EDISON FILMS

FOR

Edison Projecting Kinetoscopes

THIS CATALOG INCLUDES ALL ACTIVE FILMS LISTED TO JANUARY 1ST, 1907, AND SUPERSEDES ALL OTHER CATALOGS

Manufactured by the
EDISON MANUFACTURING CO.
ORANGE, N. J.

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EDISON FILMS

Humorous.

5011	SEMINARY GIRLS	*Tumeur*	150 ft.	B	$18.00
5011a	do	*Tumex*	50 ft.	B	$6.00
5012	WASHERWOMAN'S TROUBLES	*Tumido*	150 ft.	B	$18.00
5012a	do	*Tumod*	50 ft.	B	$6.00
5018	MILKER'S MISHAP	*Tupfel*	45 ft.	B	$5.40
5025	MORNING BATH	*Turbasteis*	55 ft.	B	$6.60
5031	THE KISS (MAY IRWIN)	*Tusase*	50 ft.	B	$6.00
5066	BURGLAR ON THE ROOF	*Unbandig*	50 ft.	B	$6.00
5074	JONES RETURNS FROM THE CLUB	*Unboot*	50 ft.	B	$6.00
5075	JONES AND HIS PAL IN TROUBLE	*Unbooting*	50 ft.	B	$6.00
5076	JONES' INTERRUPTED SLEIGHRIDE	*Unborn*	50 ft.	B	$6.00
5078	CASEY AT THE BAT	*Unbreathed*	45 ft.	B	$5.40
5079	CRIPPLE CREEK BARROOM SCENE	*Unbrewed*	50 ft.	B	$6.00
5089	QUIET LITTLE SMOKE	*Unbuttoned*	50 ft.	B	$6.00
5103	WHY JONES DISCHARGED HIS CLERKS	*Unclinging*	95 ft.	B	$11.40
5113	DULL RAZOR	*Unconfined*	50 ft.	B	$6.00
5127	NEW WATERMELON CONTEST	*Uncurious*	145 ft.	B	$17.40
5127a	do	*Uncurling*	100 ft.	B	$12.00
5127b	do	*Uncurse*	50 ft.	B	$6.00
5129	FUN IN A CHINESE LAUNDRY	*Undashed*	60 ft.	B	$7.20
5141	GIRLS' FROLIC AT THE LAKE	*Underdoing*	100 ft.	B	$12.00

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5153	HOOLIGAN AND THE SUMMER GIRLS	*Underpart*	75 ft.	A	$11.25
5154	HOOLIGAN VISITS CENTRAL PARK	*Underpays*	75 ft.	A	$11.25
5155	HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK	*Underpins*	60 ft.	A	$9.00
5156	HOOLIGAN TAKES HIS ANNUAL BATH	*Underplay*	70 ft.	A	$10.50
5157	HOOLIGAN CAUSES A SENSATION	*Underplot*	95 ft.	A	$14.25
5158	HOOLIGAN'S NARROW ESCAPE	*Underpoise*	75 ft.	A	$11.25
5168	MAUD'S NAUGHTY LITTLE BROTHER	*Undosorum*	90 ft.	A	$13.50
5173	NEW "WRINGING GOOD JOKE"	*Undue*	50 ft.	A	$7.50
5174	LOVE IN A HAMMOCK	*Undularan*	50 ft.	B	$6.00
5176	LOVE'S ARDOR SUDDENLY COOLED	*Undulative*	40 ft.	A	$6.00
5177	THE KISS (WEBSTER)	*Undulled*	60 ft.	B	$7.20
5179	KANSAS SALOON SMASHERS	*Undying*	60 ft.	B	$7.20
5180	FOLLOW THE LEADER	*Uncarned*	65 ft.	B	$7.80
5181	JOKE ON GRANDMA	*Unearthing*	40 ft.	B	$4.80
5182	FINISH OF BRIDGET McKEEN	*Unearths*	75 ft.	B	$9.00
5184	OLD MAID IN THE DRAWING-ROOM	*Uneat*	50 ft.	A	$7.50
5184a	do	*Uneatable*	90 ft.	A	$13.50
5185	OLD MAID POSING FOR HER PICTURE	*Unebriate*	75 ft.	A	$11.25
5186	WHY MR. NATION WANTS A DIVORCE	*Unedge*	100 ft.	B	$12.00
5188	WHY BRIDGET STOPPED DRINKING	*Unedibor*	80 ft.	B	$9.60
5190	LOVE BY THE LIGHT OF THE MOON	*Unedonem*	70 ft.	B	$8.40
5191	DONKEY PARTY	*Uneducate*	50 ft.	B	$6.00
5193	HAPPY HOOLIGAN'S SURPRISE	*Uneinlig*	65 ft.	A	$9.75
5194	HAPPY HOOLIGAN APRIL FOOLED	*Unelegant*	60 ft.	A	$9.00
5229	TRAMP'S DREAM	*Ungangbar*	100 ft.	A	$15.00
5230	TRAMP'S STRATEGY THAT FAILED	*Ungebrannt*	65 ft.	A	$9.75

Class "A" 15 cents per foot.

5231 HOW THE DUTCH BEAT THE IRISH
Ungedruckt 75 ft. A $11.25

5232 ANOTHER JOB FOR THE UNDERTAKER
Ungeduld 85 ft. A $12.75

5234 HAYSEED'S EXPERIENCE, WASHINGTON MONUMENT *Ungefragt* 75 ft. B $9.00

5248 FINISH OF MICHAEL CASEY
Unghaiella 95 ft. B $11.40

5251 TRAMP'S UNEXPECTED SKATE
Ungido 60 ft. A $9.00

5252 BOWERY KISS
Ungirding 60 ft. B $7.20

5254 LITTLE WILLIE'S LAST CELEBRATION
Unglaube 75 ft. A $11.25

5295 FARMER AND BAD BOYS
Unhandily 50 ft. B $6.00

5296 RUBE'S VISIT TO THE STUDIO
Unhanding 70 ft. B. $8.40

5297 RUBE AND THE WEIGHING MACHINE
Unhandsom 50 ft. B $6.00

5298 WHAT HAPPENED ON TWENTY-THIRD STREET, NEW YORK CITY
Unharbour 50 ft. B $6.00

5299 AUNT SALLIE'S WONDERFUL BUSTLE
Unhardy 50 ft. A $7.50

5300 SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH
Unharmful 50 ft. B $6.00

5301 TRAMP CYCLIST
Unhatted 95 ft. B $11.40

5302 HOW UNCLE JOSH DEFEATED THE BADGERS *Unhazarded* 100 ft. B $12.00

5303 COUNTRY GROCERYMAN'S REVENGE
Unhealthy 100 ft. A $15.00

5304 NAUGHTY GRANDPA AND FIELD GLASS
Unheavenly 65 ft. B $7.80

5306 WEARY WILLIE AND GARDENER
Unheilbar 50 ft. B $6.00

5307 PHOTOGRAPHER'S MISHAP
Unheilig 100 ft. A $15.00

5308 BOWERY FIVE CENT SHAVE
Unheilwoll 100 ft. A $15.00

5323 TRYING TO CATCH AN EARLY TRAIN
Unicalamo 50 ft. B $6.00

5324 RUBES IN THE THEATRE
Unicalamost 90 ft. A $13.50

5327 HARRY THOMPSON'S IMITATIONS OF SOUSA *Unificamos* 50 ft. B $6.00

5328 CHINESE SHAVING SCENE
Unificando 60 ft. B $7.20

Class "B" 12 cents per foot.

5360	HOW THE LOVER SQUARED HIMSELF WITH PAPA	*Uninformed*	45 ft.	B	$5.40
5362	UNCLE JOSH AT THE MOVING PICTURE SHOW	*Uninominal*	120 ft.	A	$18.00
5364	FEMALE FACIAL EXPRESSIONS	*Uninviting*	50 ft.	B	$6.00
5375	HAIR IN THE SOUP	*Unisilique*	50 ft.	A	$7.50
5381	FUN IN A BAKERY	*Universum*	100 ft.	A	$15.00
5384	BURLESQUE SUICIDE	*Univocamos*	65 ft.	B	$7.80
5385	BURLESQUE SUICIDE, No. 2	*Univocaria*	60 ft.	B	$7.20
5405	CHARACTERISTIC IMITATIONS	*Unknowing*	80 ft.	B	$9.60
5410	BIBULOUS WIRE WALKER	*Unkundig*	60 ft.	B	$7.20
5413	PALS AND CLOTHIER'S DUMMY	*Unlapt*	60 ft.	B	$7.20
5417	TROUBLES IN A TENEMENT HOUSE	*Unlavished*	125 ft.	B	$15.00
5419	OTHER FELLOW'S LAUNDRY	*Unlawfully*	50 ft.	B	$6.00
5423	ABSENT MINDED CLERK, FLY PAPER AND SILK HAT	*Unleidlich*	75 ft.	B	$9.00
5428	WHAT HAPPENED TO THE INQUISITIVE JANITOR	*Unlieb*	105 ft.	B	$12.60
5430	FISHERMEN AND THEIR WONDERFUL CATCH	*Unlikely*	75 ft.	B	$9.00
5436	GAY OLD BOY	*Unlodge*	45 ft.	B	$5.40
5441	FAT AND LEAN COMEDIANS	*Unloosened*	55 ft.	B	$6.60
5443	DARKTOWN COMEDIANS' TRIP TO PARIS	*Unlucent*	75 ft.	B	$9.00
5444	BURLESQUE ON ROMEO AND JULIET	*Unlucky*	80 ft.	B	$9.60
5465	HODCARRIERS' PING PONG	*Unordnung*	90 ft.	B	$10.80
5467	PAPA KEEPS TELEPHONE APPOINTMENT	*Unorthodox*	75 ft.	B	$9.00
5472	LIGHTNING FACIAL CHANGES	*Unpainting*	70 ft.	B	$8.40
5474	LOVERS AND DONKEY	*Unpassend*	65 ft.	B	$7.80
5475	PHOTOGRAPHIC CONTORTION	*Unpastor*	65 ft.	B	$7.80
5479	GRANDMA THREADING HER NEEDLE	*Unpegged*	50 ft.	B	$6.00

Use code for telegraphic orders.

5480 HIS FIRST DOSE OF MEDICINE
Unpegging 70 ft. B $8.40

5486 BOLOGNA EATING CONTEST
Unperplex 60 ft. B $7.20

5487 OLD MAIDS' TEA PARTY
Unpervert 65 ft. B $7.80

5488 OLD FASHIONED WAY OF PULLING A TOOTH *Unpickable* 50 ft. B $6.00

5491 TWO GERMANS IN A THEATRE
Unpiloted 65 ft. B $7.80

5492 SEA SICK EXCURSIONISTS
Unpinion 70 ft. B $8.40

5493 DUTCH SOLDIER'S CHRISTMAS BOX
Unpinioned 75 ft. B $9.00

5496 WHY PAPA REFORMED
Unpitous 90 ft. B $10.80

5497 ICE CREAM EATING CONTEST BLINDFOLDED *Unpitying* 50 ft. B $6.00

5503 GOLF GIRLS AN. TRAMP
Unpliable 50 ft. B $6.00

5504 DUTCHMAN'S INTERRUPTED DINNER
Unpliant 100 ft. B $12.00

5505 APPOINTMENT BY TELEPHONE
Unplight 100 ft. A $15.00

5507 LOVERS AND EGG MERCHANT
Unplumbing 60 ft. B $7.20

5508 GAME OF OLD MAID
Unpoetic 50 ft. B $6.00

5512 BOWLING ALLEY, GERMAN PICNIC
Unpolish 65 ft. B $7.80

5513 NIGHT OWL'S RETURN
Unpolished 50 ft. B $6.00

5514 TWO OLD PALS AT LUNCH
Unpolled 45 ft. B $5.40

5517 SICK MAN'S DELIRIUM
Unportuous 40 ft. B $4.80

5518 TWO BAD BOYS IN CHURCH
Unpowerful 50 ft. B $6.00

5526 MOVING PICTURE OPERATOR ON A DRUNK
Unpressbar 75 ft. B $9.00

5530 MICHAEL CASEY AND THE STEAM ROLLER
Unprizable 60 ft. A $9.00

5544 CADET'S FIRST SMOKE
Unrecorded 95 ft. B $11.40

5551 BEAUTY SHOW
Unreining 115 ft. B $13.80

5552 DUDE AND BOOTBLACKS
Unrejoiced 50 ft. B $6.00

5553 HOOLIGAN'S FOURTH OF JULY
Unrelative 85 ft. B $10.20

Use numbers for mail orders.

5554	PATERNAL AFFECTION	*Unrelieved*	70 ft.	B	$8.40
5563	REVERSIBLE DONKEY CART	*Unripeness*	75 ft.	B	$9.00
5561	POLICEMAN AND AUTOMOBILE	*Unrippest*	100 ft.	B	$12.00
5566	BULL AND PICNICERS	*Unrivet*	75 ft.	B	$9.00
5566a	INEXHAUSTIBLE CAB	*Unrobing*	95 ft.	B	$11.40
5567	GIRLS' INTERRUPTED BATH	*Unromantic*	60 ft.	B	$7.20
5571	BEFORE AND AFTER	*Unrough*	60 ft.	B	$7.20
5572	OH! SHUT UP	*Unroyal*	55 ft.	B	$6.60
5573	GOO GOO EYES	*Unruffling*	75 ft.	B	$9.00
5575	SMITH'S WIFE INSPECTS NEW TYPE WRITER	*Unruined*	55 ft.	B	$6.60
5576	WHAT CASEY WON AT THE RAFFLE	*Unrudiment*	75 ft.	A	$11.25
5577	CASEY'S TWINS	*Unruliness*	85 ft.	A	$12.75
5578	INTERRUPTED PICNIC	*Unrumpling*	75 ft.	B	$9.00
5592	SMASHING A JERSEY MOSQUITO	*Unsavoury*	85 ft.	B	$10.20
5600	BOOTBLACK AND CROSSING SWEEPER	*Unscorched*	65 ft.	B	$7.80
5602	FAT MAN'S RACE	*Unscrewed*	50 ft.	B	$6.00
5603	SACK RACE	*Unsealed*	50 ft.	B	$6.00
5607	BROKEN TRACE	*Unyielding*	50 ft.	B	$6.00
5612	MILLER AND CHIMNEY SWEEP	*Upconuyance*	50 ft.	B	$6.00
5629	BUYING A BABY	*Upgrow*	315 ft.	B	$37.80
5635	RESOURCEFUL WAITER	*Upheave*	140 ft.	B	$16.80
5636	DISAGREEABLE RAILROAD PASSENGERS	*Upheaving*	120 ft.	B	$14.40
5663	SPRING CLEANING	*Upstand*	210 ft.	B	$25.20
5664	WINDOW CLEANER'S MISHAP	*Upstarted*	45 ft.	B	$5.40
5665	PROFESSOR AND FIELD GLASS	*Upstayed*	65 ft.	B	$7.80
5667	THE ANGLER	*Upteared*	45 ft.	B	$5.40

Complete descriptions furnished on application.

5669 HOW THE VALET GOT INTO HOT WATER
Upthrowing 60 ft. B $7.20

5670 SMILES AND TEARS
Upthunder 70 ft. B $8.40

5673 SCARECROW TRAMP
Uptraining 200 ft. B $24.00

5677 HOW THEY DO THINGS ON THE BOWERY
Upwhirl 125 ft. B $15.00

5701 POLICEMAN'S INTERRUPTED VISION
Urbagena 105 ft. B $12.60

5710 DOPE IN DIFFICULTIES
Urchin 140 ft. B $16.80

5711 IMPATIENT GUEST
Urchous 60 ft. B $7.20

5712 SERENADER'S DIFFICULTIES
Urcorum 65 ft. B $7.80

5714 SOAP VS. BLACKING
Urdume 115 ft. B $13.80

5715 SCRAP IN BLACK AND WHITE
Urellies 100 ft. B $12.00

5717 POLICEMEN'S PRANK ON THEIR COMRADE
Uremia 60 ft. B $7.20

5719 WASHERWOMEN AND CHIMNEY SWEEP
Uremico 75 ft. B $9.00

5723 RENT COLLECTOR
Utilary 55 ft. B $6.60

5726 BURGLAR'S ESCAPE
Utilisable 100 ft. B $12.00

5732 CASEY'S NIGHTMARE
Utmost 340 ft. B $40.80

5741 UNAPPRECIATED JOKE
Utrichio 55 ft. B $6.60

5742 STREET CAR CHIVALRY
Utriculoso 65 ft. B $7.80

5744 GAY SHOE CLERK
Utrilde 75 ft. B $9.00

5745 SUBBUBS SURPRISES THE BURGLAR
Utrobidea 65 ft. B $7.80

5748 DOWN WHERE THE WURZBURGER FLOWS
Utterance 80 ft. B $9.60

5753 TUB RACE
Uvada 55 ft. B $6.60

5756 TURNING THE TABLES
Uvaure 85 ft. B $10.20

5757 RUBE AND FENDER
Uvedalies 40 ft. B $4.80

5769 CASEY AND HIS NEIGHBOR'S GOAT
Uxorial 120 ft. B $14.40

5770 TWO CHAPPIES IN A BOX
Uxoricide 70 ft. B $8.40

5771 EXTRA TURN
Uxorien 90 ft. B $10.80

Prices for coloring furnished on application.

5775	MESSENGER BOY'S MISTAKE *Vaalgroen*	95 ft.	B	$11.40
5790	ANIMATED POSTER *Vacarias*	100 ft.	B	$12.00
5792	WHAT HAPPENED IN THE TUNNEL *Vaccada*	60 ft.	B	$7.20
5802	HOW OLD IS ANN? *Vacunaron*	90 ft.	A	$13.50
5803	UNDER THE MISTLETOE *Vaderkus*	90 ft.	A	$13.50
5813	DIVING LUCY *Vadosas*	100 ft.	B	$12.00
5816	CURATE'S LOVE *Vadsigheid*	70 ft.	B	$8.40
5827	LIVING DUMMY *Vagalume*	90 ft.	B	$10.80
5828	FUNNY FACES *Vagamente*	75 ft.	B	$9.00
5836	BARBER'S REVENGE *Vagarying*	105 ft.	B	$12.60
5842	SUCH IS LIFE *Vaghetto*	70 ft.	B	$8.40
5843	SATURDAY AFTERNOON SHOPPING *Vaghissima*	250 ft.	B	$30.00
5844	DUDE IN ENGLISH RAILWAY COACH *Vagidos*	170 ft.	B	$20.40
5845	WHAT HAPPENED TO JONES *Vagiforme*	265 ft.	B	$31.80
5846	DEAR BOYS HOME FOR THE HOLIDAYS *Vaginated*	290 ft.	B	$34.80
5847	BELATED HUSBAND *Vaginateur*	90 ft.	B	$10.80
5851	COHEN'S ADVERTISING SCHEME *Vagipedes*	65 ft.	A	$5.75
5852	WIFEY'S MISTAKE *Vagipenne*	75 ft.	A	$11.25
5853	MIDNIGHT INTRUDER *Vagissant*	55 ft.	A	$8.25
5854	OLD MAID AND FORTUNE TELLER *Vagonetas*	80 ft.	A	$12.00
5855	LITTLE GERMAN BAND *Vagous*	160 ft.	A	$24.00
5857	HALLOW'EEN NIGHT AT THE SEMINARY *Vagrant*	130 ft.	A	$19.50
5858	CASEY'S FRIGHTFUL DREAM *Vaguage*	100 ft.	A	$15.00
5861	EVIL DOER'S SAD END *Vagueamos*	120 ft.	B	$14.40
5862	WRONG POISON *Vaguear*	160 ft.	B	$19.20
5863	QUARRELSOME NEIGHBORS *Vaguearia*	120 ft.	B	$14.40

All coloring artistic hand work.

5873	SCENE ON EVERY FLOOR	*Vaheabas*	375 ft.	B	$45.00
5884	NO BATHING ALLOWED	*Vainquant*	75 ft.	B	$9.00
5887	CHAMBERMAID'S REVENGE	*Vaissean*	135 ft.	B	$16.20
5889	WASHERWOMAN AND BUSS	*Vaisy*	170 ft.	B	$20.40
5891	BUSY BEE	*Vaivoda*	65 ft.	B	$7.80
5892	NO ROOM FOR DAD	*Vajilla*	110 ft.	B	$13.20
5894	WHAT THE WINDOW CLEANER SAW	*Vakgenoot*	280 ft.	B	$33.60
5897	PLEASANT BREAKFAST	*Valaisan*	70 ft.	B	$8.40
5898	EXPERIENCED WAITER	*Valanghe*	80 ft.	B	$9.60
5899	NEW COOK	*Valblind*	105 ft.	B	$12.60
5903	JACK'S RIVAL	*Valdeur*	245 ft.	B	$29.40
5906	INSPECTOR'S BIRTHDAY	*Valdrémos*	95 ft.	B	$11.40
5925	DOG FACTORY	*Valetant*	240 ft.	A	$36.00
5928	HOLD UP IN COUNTRY GROCERY STORE	*Valevole*	160 ft.	A	$24.00
5929	COP FOOLS SERGEANT	*Valfredo*	175 ft.	A	$26.25
5930c	OFFICE BOY'S REVENGE	*Vucanadora*	100 ft.	B	$12.00
5936	"BOBBIE" AND AUTOMOBILE	*Valhoed*	120 ft.	B	$14.40
5938	WHEELBARROW AND AUTOMOBILE	*Valicabile*	70 ft.	B	$8.40
5949	STOLEN PUPPY	*Validar*	100 ft.	B	$12.00
5950	TWO'S COMPANY, THREE'S NONE	*Validaras*	100 ft.	B	$12.00
5951	COSTER'S WEDDING	*Validaria*	275 ft.	B	$33.00
5954	CLOWN, TRAMP AND COP	*Valientes*	100 ft.	B	$12.00
5959	WEARY WILLIE KIDNAPS A CHILD	*Valises*	150 ft.	A	$22.50
5963	MUSIC HALL MANAGER'S DILEMMA	*Valkeblik*	260 ft.	B	$31.20
5964	SCANDAL ON THE STAIRCASE	*Valkenhuis*	125 ft.	B	$15.00
5965	COOK'S LOVERS	*Valkeniers*	180 ft.	B	$21.60

All prices strictly net.

5966	SNAPSHOT FIEND	*Valkenkap*	145 ft.	B	$17.40
5970	HOUSEMAID'S LOVERS	*Valkleb*	190 ft.	B	$22.80
5971	PARSON'S COOKING LESSON	*Valkleppen*	100 ft.	B	$12.00
5972	APPLE WOMAN AND BAD BOYS	*Valky*	120 ft.	B	$14.40
5973	SMOKED OUT	*Val[illegible]*	135 ft.	B	$16.20
5974	COURTING AND CA[illegible]	*Valk[illegible]*	175 ft.	B	$21.00
5975	DUCK HUNT	*Valladeado*	150 ft.	B	$18.00
5976	TERRIBLE SNEEZE	*Vallaride*	65 ft.	B	$7.80
5978	DISAGREEABLE REMEDY	*Vangile*	75 ft.	B	$9.00
5979	CHAPPIE AT THE WELL	*Vangiones*	120 ft.	B	$14.40
5981	BUSTER BROWN SERIES	*Vangloria*	710 ft.	A	$106.50
5986	CLEANING A STOVE PIPE	*Vanguardia*	100 ft.	B	$12.00
5989	OLD MAIDS AND UNFAITHFUL LOVER	*Vanish*	200 ft.	B	$24.00
5991	FACIAL CONTORTIONS	*Vanishing*	60 ft.	B	$7.20
5992	BOYS WILL BE BOYS	*Vanissimo*	200 ft.	B	$24.00
5998	"POLLYWOGS" 71st REGIMENT, N. G. N. Y., INITIATING RAW RECRUITS	*Vannerous*	130 ft.	A	$19.50
6001	STUDY, SMOKE AND SOOT	*Vanniers*	165 ft.	B	$19.80
6013	BOYS' TRICK ON GRANDPA	*Vapidity*	55 ft.	B	$6.60
6019	HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD "PERSONAL" COLUMNS	*Vaporating*	675 ft.	B	$81.00
6019a	do	"Personal" Ad. and "Nobleman" *Vaporatio*	60 ft.	B	$7.20
6019b	do	Grant's Tomb *Vaporatiot*	95 ft.	B	$11.40
6019c	do	Riverside Drive *Vaporatip*	35 ft.	B	$4.20
6019d	do	Across the Fields *Vaporatire*	60 ft.	B	$7.20
6019e	do	Down the Sand Bank *Vaporatise*	80 ft.	B	$9.60

Best materials and workmanship.

6019f	do	Through the Woods *Vaporativ*	75 ft.	B	$9.00
6019g	do	Rail Fence *Vaporativer*	110 ft.	B	$13.20
6019h	do	Down the Pike *Vaporativest*	65 ft.	B	$7.80
6019i	do	Caught at Last *Vaporativing*	95 ft.	B	$11.40
6020	EUROPEAN REST CURE *Vaporativo*		990 ft.	A	$148.50
6035	OFF FOR THE HOLIDAYS *Vapular*		375 ft.	B	$45.00
6039	BURGLAR AND GIRLS *Vapuleando*		300 ft.	B	$36.00
6041	BURGLAR, COP AND BARREL *Vapulemos*		190 ft.	B	$22.80
6044	WEARY WILLIE KISSES THE BRIDE *Vaquasses*		140 ft.	A	$21.00
6046	BARBER'S TRICKS *Vaqueaba*		105 ft.	B	$12.60
6049	SUBSTANTIAL GHOST *Vaqueare*		90 ft.	B	$10.80
6050	MURPHY'S WAKE *Vaquerias*		185 ft.	B	$22.20
6052	MANIAC CHASE *Vaquinha*		530 ft.	B	$63.60
6053	STOP THIEF! *Varadetum*		255 ft.	B	$30.60
6055	CHASED BY DOGS *Varanasi*		85 ft.	B	$10.20
6057	OPERA HAT *Varanidae*		75 ft.	B	$9.00
6058	WRESTLING DONKEY *Vararamos*		110 ft.	B	$13.20
6059	REAL WARRIOR *Varaseto*		85 ft.	B	$10.20
6060	FANTASTIC FISHING *Varda*		90 ft.	B	$10.80
6063	MARKET WOMAN'S MISHAP *Vardingale*		75 ft.	B	$9.00
6064	FLY PAPER VENDER *Vardini*		80 ft.	B	$9.60
6065	LATE FOR WORK *Vardulos*		165 ft.	B	$19.80
6066	BOBBIE'S DOWNFALL *Vareabais*		160 ft.	B	$19.20
6067	HOW PUSSY STOLE THE MILK *Vareadores*		75 ft.	B	$9.00
6069	DWARF'S TROUBLES *Varejador*		65 ft.	B	$7.80
6071	OLD MAID'S FLIRTATION *Varejon*		65 ft.	B	$7.80

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6072	LOVE'S DILEMMA	*Varejones*	65 ft.	B	$7.80
6076	CITY HALL TO HARLEM IN 15 SECONDS VIA THE SUBWAY ROUTE	*Varengaje*	150 ft.	A	$22.50
6077	RUBE COUPLE AT A COUNTY FAIR	*Varenkrund*	540 ft.	A	$81.00
6080	FATAL WIG	*Varennees*	120 ft.	B	$14.40
6085	ILLUSTRATED SONGS	*Vareteadas*	325 ft.	B	$39.00
6091	LOVE WILL FIND A WAY	*Varguajar*	140 ft.	B	$16.80
6092	WIFEY'S CHRISTMAS GIFT	*Varguntejo*	140 ft.	B	$16.80
6093	ICE CREAM EATING	*Variabimus*	75 ft.	B	$9.00
6094	ELECTRIC DOORBELL	*Variables*	120 ft.	B	$14.40
6099	SCARECROW PUMP	*Variaras*	95 ft.	A	$14.25
6100	LADY PLUMPTON'S MOTOR CAR	*Variatori*	200 ft.	B	$24.00
6101	GUY FAWKES' DAY	*Variaturos*	150 ft.	B	$18.00
6102	SANDY McGREGOR	*Variazel*	300 ft.	B	$36.00
6103	NIGHT DUTY	*Varicabant*	120 ft.	B	$14.40
6104	BAD BOYS' JOKE ON THE NURSE	*Varicant*	75 ft.	A	$11.25
6105	"STRENUOUS LIFE" OR ANTI-RACE SUICIDE	*Varicosas*	330 ft.	A	$49.50
6107	GREAT SEA SERPENT	*Varicoso*	135 ft.	B	$16.20
6109	OH! WHAT A SURPRISE	*Variegamar*	90 ft.	B	$10.80
6110	DON'T TROUBLE THE COAL HEAVERS	*Variegado*	100 ft.	B	$12.00
6111	INTERESTING STORY	*Variegamur*	235 ft.	B	$28.20
6112	DISTURBED PICNIC	*Variegated*	170 ft.	B	$20.40
6113	MASHER AND OYSTER STAND	*Variegga*	85 ft.	B	$10.20
6114	TRAMPS IN CLOVER	*Variegor*	150 ft.	B	$18.00
6118	STOLEN PIG	*Varifying*	190 ft.	B	$22.80
6124	TOO MUCH FOR DAD	*Varonia*	175 ft.	B	$21.00

Class "A" 15 cents per foot.

6125 AWFUL DONKEY
Varentles 250 ft. B $30.00

6126 HER FIRST BICYCLE LESSON
Varraquear 80 ft. B $9.60

6127 HOW JONES LOST HIS ROLL
Varraques 575 ft. A $86.25

6130 HOW FATHER HELPED WITH THE SPRING CLEANING *Varredoura* 165 ft. B $19.80

6133 THE BURGLAR'S SLIDE FOR LIFE
Vartabed 265 ft. A $39.75

6136 ON A GOOD OLD 5c. TROLLEY RIDE
Varvoute 545 ft. A $81.75

6139 THE WHOLE DAMM FAMILY AND THE DAMM DOG *Vasadura* 300 ft. A $45.00

6142 UNFORTUNATE POLICEMAN
Vasconco 235 ft. B $28.20

6143 SATURDAY'S WAGES
Vascone 365 ft. B $43.80

6147 RAFFLES THE DOG
Vasculado 635 ft. A $95.25

6149 COOK AND CHIMNEY SWEEP
Vasculeux 135 ft. B $16.20

6151 RACE FOR BED
Vasculho 195 ft. B $23.40

6152 BISHOP AND BURGLAR
Vasculosis 475 ft. B $57.00

6161 HOW JONES SAW THE DERBY
Vasipu 335 ft. B $40.20

6164 DANGEROUS GOLFERS
Vasitos 340 ft. B $40.80

6165 BLIND MAN'S BUFF
Vasolymphe 110 ft. B $13.20

6170 LADY BARBER
Vassalar 125 ft. B $15.00

6171 TERRIBLE FLIRT
Vassalates 225 ft. B $27.00

6173 MASHER AND NURSEMAID
Vasselage 110 ft. B $13.20

6174 AN AFFAIR OF HONOR (BURLESQUE)
Vassoles 210 ft. B $25.20

6176 REHEARSING A PLAY AT HOME
Vassourada 155 ft. B $18.60

6188 HE LEARNED JIU JITSU, SO DID THE MISSUS *Vasteland* 330 ft. B $39.60

6190 POOR ALGY!
Vastezza 315 ft. A $47.25

6192 SNEEZING
Vasthebben 25 ft. A $3.75

6193 CIGARETTE FIEND
Vastheid 30 ft. A $4.50

Class "B" 12 cents per foot.

6198	OLD SWEETHEARTS	*Vastitabas*	60 ft.	A	$9.00
6199	OLD MAID AND PET CAT	*Vastitabo*	35 ft.	A	$5.25
6202	ALWAYS A GENTLEMAN	*Vastiude*	80 ft.	A	$12.00
6203	BURGLAR AND VAPOR BATH	*Vastkleven*	105 ft.	A	$15.75
6204	BURGLAR AND BULL DOG	*Vastloopen*	55 ft.	A	$8.25
6211	THE WATERMELON PATCH	*Vastwoelen*	725 ft.	A	$108.75
6214	DOWN ON THE FARM	*Vaterarm*	440 ft.	A	$66.00
6215	PILFERED PORKER	*Vaterblick*	210 ft.	B	$25.20
6219	DIGESTING A JOKE (Jas. T. Powers)	*Vaterland*	70 ft.	A	$10.50
6221	EVERYBODY WORKS BUT FATHER	*Vaterlos*	350 ft.	A	$52.50
6226	HUBBY TRIES TO KEEP HOUSE	*Vaterunser*	260 ft.	B	$31.20
6227	FREAK BARBER	*Vaterwort*	195 ft.	B	$23.40
6233	THE PEASHOOTER	*Vatienus*	130 ft.	B	$15.60
6234	A MISGUIDED BOBBY AT A FANCY GARDEN PARTY	*Vatillum*	115 ft.	B	$13.80
6236	SHAVING BY INSTALLMENTS	*Vatsel*	265 ft.	B	$31.80
6239	DREAM OF A RAREBIT FIEND	*Vaucour*	470 ft.	A	$70.50
6244	JOKE ON A ROUNDSMAN	*Vaufsenage*	340 ft.	A	$51.00
6245	THE TERRIBLE KIDS	*Vaultage*	600 ft.	A	$90.00
6263	HOW THE OFFICE BOY SAW THE BALL GAME	*Vedderia*	785 ft.	A	$117.75
6265	WAITING AT THE CHURCH	*Vechtperk*	470 ft.	A	$70.50
6276	GETTING EVIDENCE	*Vedasse*	930 ft.	A	$139.50

Mysterious.

5085	STRANGE ADVENTURES OF A NEW YORK DRUMMER	*Unbundle*	60 ft.	B	$7.20
5102	VISIT TO THE SPIRITUALIST	*Uncleared*	100 ft.	A	$15.00

Use code for telegraphic orders.

5110	CHING LING FOO OUTDONE *Uncommixed*	45 ft.	B	$5.40
5111	MYSTIC SWING *Uncommonly*	60 ft.	A	$9.00
5112	ANIMATED LUNCHEON *Uncompact*	65 ft.	A	$9.75
5160	SUCH A HEADACHE *Underscore*	130 ft.	B.	$15.60
5167	ENCHANTED DRAWING *Undoso*	100 ft.	A	$15.00
5197	MYSTERIOUS BLACKBOARD *Unendly*	110 ft.	B	$13.20
5243	REVERSING SIGN PAINTER *Ungerufen*	60 ft.	B	$7.20
5329	MYSTERIOUS CAFE *Unificar*	95 ft.	B	$11.40
5330	FAT AND LEAN WRESTLING MATCH *Unificaron*	75 ft.	A	$11.25
5331	ARTIST'S DILEMMA *Unificassi*	125 ft.	A	$18.75
5332	MYSTIC WREATH *Unifiqueis*	60 ft.	B	$7.20
5346	MAGICAL CHANGES *Unimagined*	100 ft.	B	$12.00
5361	WEARY HUNTERS AND MAGICIAN *Uninjured*	60 ft.	B	$7.20
5363	HINDOO FAKIR *Uninspired*	175 ft.	A	$26.25
5369	UNDRESSING UNDER DIFFICULTIES *Unipolar*	200 ft.	A	$30.00
5370	WHAT CAME OUT OF THE CHEESE *Uniponctue*	70 ft.	A	$10.50
5371	EXTRAORDINARY CHINESE MAGIC *Unipupille*	90 ft.	A	$13.50
5382	MYSTERIOUS DOCTOR *Univocal*	100 ft.	B	$12.00
5383	DOUBLE MAGICIAN AND MAGICAL HEAD *Univocally*	75 ft.	B	$9.00
5396	CHINESE MYSTERY *Unkaeftig*	100 ft.	B	$12.00
5402	CHILDREN'S TOYS THAT CAME TO LIFE *Unknow*	75 ft.	B	$9.00
5409	WONDERFUL BABY INCUBATOR *Unkultur*	75 ft.	B	$9.00
5412	CLOWN AND MYSTERIOUS PICTURES *Unlaenget*	90 ft.	B	$10.80
5415	MAGICIAN AND HUMAN PUMP *Unlatching*	125 ft.	B	$15.00
5416	CLOWN WITH PORTABLE BODY *Unlauter*	110 ft.	B	$13.20

Use numbers for mail orders.

5418	WEARY TRAVELER AND HIS WONDERFUL DREAM	*Unlawed*	110 ft.	B	$13.20
5420	MAGICAL HEN	*Unlearning*	135 ft.	B	$16.20
5422	GOING TO BED UNDER DIFFICULTIES	*Unlectured*	90 ft.	B	$10.80
5424	HERRMANN, THE GREAT CONJURER	*Unleisured*	100 ft.	B	$12.00
5425	CHINESE CONJURER AND DEVIL'S HEAD	*Unlenksam*	90 ft.	B	$10.80
5425a	do	*Unpriest*	50 ft.	B	$6.00
5426	DEVIL IN THE SCHOOLHOUSE	*Unlessoned*	175 ft.	B	$21.00
5427	MYSTICAL BURGLARS	*Unleugbar*	55 ft.	B	$6.60
5429	GIANT AND PIGMY	*Unliebsam*	60 ft.	B	$7.20
5431	MAGICIAN AND SEVEN HATS	*Unlimber*	90 ft.	B	$10.80
5434	DEVIL'S KITCHEN	*Unloaded*	80 ft.	B	$9.60
5435	HORRIBLE NIGHTMARE	*Unloading*	50 ft.	B	$6.00
5437	WONDERFUL FEATS OF VIVISECTION	*Unlodging*	70 ft.	B	$8.40
5439	WONDERFUL HAIR RESTORER	*Unlooks*	60 ft.	B	$7.20
5442	BURLESQUE THIEVES	*Unlosing*	145 ft.	B	$17.40
5469	CHING LING FOO'S GREATEST FEATS	*Unpaarig*	110 ft.	B	$13.20
5476	HAUNTED DINING ROOM	*Unpastored*	60 ft.	B	$7.20
5500	MAGICAL DISH MENDER	*Unplausible*	70 ft.	B	$8.40
5509	CRAZY ARTIST AND PICTURES THAT CAME TO LIFE	*Unpoetical*	100 ft.	B	$12.00
5542	MAGICIAN AND IMP	*Unrecht*	95 ft.	B	$11.40
5543	EXTRAORDINARY BLACK ART	*Unreckoned*	125 ft.	B	$15.00
5545	HUMAN FLY	*Unredeemed*	130 ft.	B	$15.60
5555	MEPHISTOPHELES' SCHOOL OF MAGIC	*Unremedied*	160 ft.	B	$19.20
5556	MAGIC TABLE	*Unremitted*	100 ft.	B	$12.00
5557	IMPOSSIBLE FEAT OF BALANCING	*Unremoved*	80 ft.	B	$9.60
5559	UP-TO-DATE SURGERY	*Unrepining*	255 ft.	B	$30.60

Complete descriptions furnished on application.

5589	PICTURE HANGING EXTRAORDINARY	*Unsanftes*	125 ft.	B	$15.00
5593	PROLIFIC MAGIC EGG	*Unsay*	135 ft.	B	$16.20
5594	MARVELOUS SUSPENSION AND EVOLUTIONS	*Unsaying*	130 ft.	B	$15.60
5606	TROUBLED DREAM	*Unxies*	60 ft.	B	$7.20
5608	DEVIL'S PRISON	*Upanished*	175 ft.	B	$21.00
5609	MAGICAL SWORD	*Upblaze*	175 ft.	B	$21.00
5616	REVERSING BATHERS	*Upbreaking*	100 ft.	B	$12.00
5638	ANIMATED DOLLS	*Upholding*	140 ft.	B	$16.80
5649	WORKMAN'S PARADISE	*Uprightly*	170 ft.	B	$20.40
5672	MINIATURE PRIZE FIGHTERS	*Uptrained*	75 ft.	B	$9.00
5702	RAW RECRUIT	*Urbild*	90 ft.	B	$10.80
5707	DEXTROUS HAND	*Urbinum*	75 ft.	B	$9.00
5708	PHOTOGRAPHER'S VICTIM	*Urboden*	65 ft.	B	$7.80
5713	LOVERS AND IMP	*Urdès*	145 ft.	B	$17.40
5825	AMUSING CHANGES	*Vagado*	110 ft.	B	$13.20
5826	CHARMING ENCHANTRESS	*Vagaloggia*	110 ft.	B	$13.20
5833	DEVIL'S KETTLE	*Vagarosas*	170 ft.	B	$20.40
5834	METAMORPHOSIS OF THE KING OF SPADES	*Vagaroso*	95 ft.	B	$11.40
5835	PIERROT'S MYSTIFICATION	*Vagary*	135 ft.	B	$16.20
5856	ANIMATED PAINTING	*Vagrancy*	60 ft.	A	$9.00
5879	LIVING PICTURE	*Vainglory*	75 ft.	B	$9.00
5880	MYSTERIOUS PERFORMANCES	*Vainica*	205 ft.	B	$24.60
5977	HAUNTED SCENE PAINTER	*Vaugheggia*	170 ft.	B	$20.40
5983	TOY MAKER AND GOOD FAIRY	*Vaugrad*	190 ft.	B	$22.80
6068	DIVING SCENE AND REVERSE	*Vareaje*	120 ft.	B	$14.40

Prices for coloring furnished on application.

6070	FISHERMAN, GENDARMES AND BIKE THIEF *Varejadura*	60 ft.	B	$7.20
6074	MYSTIFIED BATHER *Varella*	125 ft.	B	$15.00
6134	KING OF DOLLARS *Varthemics*	110 ft.	B	$13.20
6154	ECCENTRIC BURGLARY *Vaseline*	400 ft.	B	$48.00
6189	DEVIL'S DICE *Vastendag*	175 ft.	B	$21.00
6261	HOUSE FURNISHING MADE EASY *Vavatonis*	335 ft.	B	$40.20
6262	FAKIR AND FOOTPAD *Veador*	290 ft.	B	$34.80

Dramatic.

5653	GAMBLER'S CRIME *Upsyekest*	540 ft.	B	$64.80
5999	ANNIE'S LOVE STORY *Vannette*	725 ft.	B	$87.00
6026	MISER'S DAUGHTER *Vaporoso*	270 ft.	B	$32.40
6043	THE STRIKE *Vaquais*	455 ft.	B	$54.60
6054	LOVE OR MONEY *Varaigne*	120 ft.	B	$14.40
6056	SCULPTOR AND MODEL *Varangue*	180 ft.	B	$21.60
6082	LOVER'S CRIME *Varenswolk*	305 ft.	B	$36.60
6098	THE EX-CONVICT *Variamente*	660 ft.	A	$99.00
6115	SOLDIER'S ROMANCE *Varified*	275 ft.	B	$33.00
6116	THE KLEPTOMANIAC *Variformed*	670 ft.	A	$100.50
6120	THE SEVEN AGES *Varillaje*	415 ft.	A	$62.25
6123	CARDS AND CRIME *Varon*	255 ft.	B	$30.60
6153	FATAL NECKLACE *Vasculum*	320 ft.	B	$38.40
6156	STOLEN BY GYPSIES *Vosgonen*	845 ft.	A	$126.75
6169	FALSELY ACCUSED *Vasquinha*	835 ft.	B	$100.20
6180	THE BLACKSMITH'S DAUGHTER *Vastarias*	665 ft.	B	$79.80
6187	THE "WHITE CAPS" *Vastedad*	835 ft.	A	$125.25
6191	THE MILLER'S DAUGHTER *Vastgieten*	975 ft.	A	$146.25

All coloring artistic hand work.

6223 LIFE OF AN AMERICAN POLICEMAN, WITH SECTION SHOWING RIVER TRAGEDY
Vaternamc 1000 ft. A $146.25

6223a LIFE OF AN AMERICAN POLICEMAN, WITH SECTION SHOWING DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE
Vatero 1000 ft. A $150.00

6230 DESPERATE ENCOUNTER BETWEEN BURGLAR AND POLICE *Vatican* 260 ft. A $39.00

6237 TWO LITTLE WAIFS
Vatvuil 505 ft. B $60.60

6242 RUNAWAY IN THE PARK
Vaudrais 120 ft. A $18.00

6243 RIVER TRAGEDY
Vaudrons 300 ft. A $45.00

6266 KATHLEEN MAVOURNEEN
Vechtvaan 1000 ft. A $150.00

Historical.

5733 UNCLE TOM'S CABIN
Utopical 1100 ft. A $165.00

5791 RISE AND FALL OF NAPOLEON THE GREAT
Vacatest 1300 ft. B $156.00

5791b Scene 1 *Vacuolated* 100 ft. B $12.00
5791c do 2 *Vacuous* 50 ft. B $6.00
5791a do 3 *Vacuums* 75 ft. B $9.00
5791d do 4 *Vadavero* 115 ft. B $13.80
5791e do 5 *Vadavissem* 155 ft. B $18.60
5791f do 6 *Vadeaba* 195 ft. B $23.40
5791g do 7 *Vadeables* 45 ft. B $5.40
5791h do 8 *Vadeavel* 60 ft. B $7.20
5791i do 9 *Vademanque* 50 ft. B $6.00
5791j do 10 *Vademecum* 135 ft. B $16.20
5791k do 11 *Vademhout* 65 ft. B $7.80
5791l do 12 *Vadeoso* 60 ft. B $7.20
5791m do 13 *Vaderaard* 50 ft. B $6.00
5791n do 14 *Vadergek* 65 ft. B $7.80
5791o do 15-16 *Vaderhuis* 80 ft. B $9.60

5804 WILLIAM TELL
Vaderlief 455 ft. B $54.60

5832 MARIE ANTOINETTE
Vagarish 550 ft. B $66.00

5960 EUROPEAN IDEA OF CHRISTOPHER COLUMBUS' DISCOVERY OF AMERICA
Valisteis 840 ft. B $100.80

6312 DANIEL BOONE OR PIONEER DAYS IN AMERICA *Veellobbig* 1000 ft. A $150.00

All prices strictly net.

Fiction and Adventure.

5106	SANTA CLAUS' VISIT	*Uncloister*	130 ft.	B	$15.60
5280	LITTLE RED RIDING HOOD	*Unguentaca*	530 ft.	B	$63.60
5280a	do	*Unicamente*	300 ft.	B	$36.00
5280b	do	*Unicameral*	400 ft.	B	$48.00
5460	JACK AND THE BEANSTALK	*Unmeasured*	625 ft.	A	$93.75

Scene 1 Trading the Cow
Scene 2 Jack Returns with the Beans
Scene 3 Growing of the Beanstalk
Scene 4 Jack's Dream
Scene 5 Climbing the Beanstalk
Scene 6 Jack Above the Clouds
Scene 7 Arrival at the Top of the Beanstalk
Scene 8 The Giant's Kitchen
Scene 9 Jack Descending the Beanstalk and Death of the Giant

COLORING. JACK AND THE BEANSTALK offers great opportunity for coloring effects. The price for coloring the film complete, including background, figures and all details is $140.00. Coloring the figures only and tinting the beanstalk, $85.00.

5560	VOYAGE TO THE MOON	*Unreproved*	800 ft.	B	$96.00
5561	ALI BABA AND THE FORTY THIEVES	*Unrequited*	575 ft.	B	$69.00
5614	MOTHER GOOSE NURSERY RHYMES	*Upbraider*	550 ft.	B	$66.00
5660	LITTLE MATCH SELLER	*Upspear*	200 ft.	B	$24.00
5668	GULLIVER'S TRAVELS	*Upthrow*	260 ft.	B	$31.20
5687	ROBINSON CRUSOE	*Uranitic*	900 ft.	B	$108.00
5734	SLEEPING BEAUTY	*Utopicos*	900 ft.	B	$108.00
5768	ROMANCE OF THE RAIL	*Uxorculum*	275 ft.	B	$33.00
5799	THE GREAT TRAIN ROBBERY	*Vacuaban*	740 ft.	A	$111.00
5802a	VOYAGE OF THE "ARCTIC"	*Vacuo*	600 ft.	B	$72.00
5807	DOROTHY'S DREAM	*Vadiamente*	570 ft.	B	$68.40
5817	PUSS IN BOOTS	*Vafellorum*	565 ft.	B	$67.80
5900	THE SMUGGLERS	*Valblok*	490 ft.	B	$58.80
5927	ALL FOR THE LOVE OF A GEISHA	*Valetudo*	540 ft.	B	$64.80

Best materials and workmanship

5984 CIRCUS ROMANCE
Vangsten 535 ft. B $64.20

6014 ATTEMPTED MURDER IN A TRAIN
Vapidness 230 ft. B $27.60

6034 CAPTURE OF "YEGG" BANK BURGLARS
Vapulabunt 960 ft. A $144.00

6042 TRAGEDY IN MID AIR
Vapuleo 180 ft. B $21.60

6086 SHANGHAIED BY PIRATES
Vareteares 300 ft. B $36.00

6097 STOWAWAY
Variado 560 ft. B $67.20

6159 ROBBING HIS MAJESTY'S MAIL
Vasistas 345 ft. B $41.40

6181 THE LITTLE TRAIN ROBBERY
Vastasteis 725 ft. A $108.75

6201 FORTUNE TELLING IN A GYPSY CAMP
Vastifavit 120 ft. A $18.00

6218 MOTOR HIGHWAYMAN
Va.eria 570 ft. B $68.40

6222 TRAIN WRECKERS
Vaterloser 815 ft. A $122.25

6224 PHOEBE SNOW
Vaterstadt 400 ft. A $60.00

6225 NIGHT BEFORE CHRISTMAS
Vatertheil 800 ft. A $120.00

6228 GOADED TO ANARCHY
Vatgeld 470 ft. B $56.40

6232 OPIUM SMOKER'S DREAM
Vatidicas 260 ft. B $31.20

6238 HORSE STEALING
Vaucherie 345 ft. B $41.40

Religious.

5067 PASSION PLAY OF OBERAMMERGAU
Unbefangen 2015 ft. B $245.40

5067a Scene 1 Train Loaded with Tourists Arriving at Oberammergau
Undisclosed 50 ft. B $6.00

5067b do 2 Opening the Great Amphitheatre doors for the Intermission
Undismayed 50 ft. B $6.00

5067c do 3 Street Scene in Oberammergau
Undisono 50 ft. B $6.00

5067d do 4 Anton Lang's House
Undispose 50 ft. B $6.00

5067e do 5 Shepherds watching their flocks by night
Underspend 48 ft. B $5.76

5067f do 6 Presentation in the Temple
Underspore 86 ft. B $10.32

5067g do 7 The Flight into Egypt
Understete 69 ft. B $8.28

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5067h	do	8	Suffer Little Children to come unto Me *Underwork*	51 ft.	B	$6.12
5067i	do	9	Raising of Lazarus *Underscried*	74 ft.	B	$8.88
5067j	do	10	Herodius pleads for John the Baptist's head *Undertide*	75 ft.	B	$9.00
5067k	do	11	Salome's dance before Herod *Undertook*	110 ft.	B	$13.20
5067l	do	12	Death of John the Baptist *Underzalac*	75 ft.	B	$9.00
5067m	do	13	The Brook of Cedron *Underwear*	90 ft.	B	$10.80
5067n	do	14	The Messiah's entry into Jerusalem *Underwood*	30 ft.	B	$3.60
5067o	do	15	The Last Supper *Undersigned*	120 ft.	B	$14.40
5067p	do	16	Judas' Betrayal *Underserved*	65 ft.	B	$7.80
5067q	do	17	The Messiah's Arrest *Undesiring*	93 ft.	B	$11.16
5067r	do	18	The Jews and Pilate in the Temple *Undevil*	80 ft.	B	$9.60
5067s	do	19	Christ Before Pilate *Undevised*	91 ft.	B	$10.92
5067t	do	20	The Condemnation *Undevoted*	91 ft.	B	$10.92
5067u	do	21	Carrying the Cross *Undevout*	155 ft.	B	$18.60
5067v	do	22	The Crucifixion *Undiamed*	152 ft.	B	$18.24
5067w	do	23	Taken down from the Cross *Undigested*	130 ft.	B	$15.60
5067x	do	24	The Resurrection *Undimia*	93 ft.	B	$11.16
5067y	do	25	The Ascension *Undirected*	60 ft.	B	$7.20
5373	ORA PRO NOBIS ILLUSTRATED *Uniquement*			100 ft.	A	$15.00
5527	ROCK OF AGES *Unpriestly*			50 ft.	A	$7.50
5904	SAMSON AND DELILA *Valdevinos*			410 ft.	B	$49.20
5905	THE PRODIGAL SON *Valdismo*			420 ft.	B	$50.40
6045	PARSIFAL *Vaguant*			1975 ft.	S	$335.75

Athletic.

5126	HIGH DIVING SCENE, ARTHUR C. HOLDEN, WORLD'S CHAMPION HIGH DIVER AND WATER EXHIBITOR *Uncurbed*			90 ft.	B	$10.80

Class "A" 15 cents per foot.

5201 JEFFRIES THROWING THE MEDICINE BALL
Unenjoying 50 ft. A $7.50

5202 JEFFRIES SIDE STEPPING AND WRESTLING
Unenlarged 75 ft. A $11.25

5203 JEFFRIES SPARRING WITH HIS BROTHER
Unenslaved 150 ft. A $22.50

5204 JEFFRIES SKIPPING THE ROPE
Unentangle 40 ft. A $6.00

5205 JEFFRIES EXERCISING IN HIS GYMNASIUM
Unentombed 70 ft. A $10.50

5206 RUHLIN AT HIS TRAINING QUARTERS
Unentweegt 110 ft. A $16.50

5207 RUHLIN SPARRING IN HIS TRAINING QUARTERS *Unenviable* 50 ft. A $7.50

5208 RUHLIN BOXING WITH "DENVER" ED. MARTIN *Unenvied* 120 ft. A $18.00

5228 GORDON SISTERS BOXING
Ungallant 100 ft. B $12.00

5228a do *Ungartered* 50 ft. B $6.00

5333 GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST
Uniflorous 355 ft. A $53.25

5658 GAME OF PUSH BALL
Upshooting 140 ft. B $16.80

5674 ENGLISH AND FRENCH BOXERS
Upturn 95 ft. B $11.40

5763 THROWING SIXTEEN-POUND HAMMER
Uroso 100 ft. B $12.00

5772 PHYSICAL CULTURE GIRL
Uxoriously 150 ft. A $22.50

5798 PRINCETON-YALE FOOTBALL GAME
Vacuist 230 ft. B $27.60

5830 HOLBEIN SWIMMING ENGLISH CHANNEL
Vagariamos 150 ft. B $18.00

5958 INTER-COLLEGIATE ATHLETIC ASSOCIATION CHAMPIONSHIPS, 1904
Valinch 600 ft. A $90.00

5990 PUSH BALL ON HORSEBACK
Vanished 100 ft. B $12.00

5993 COLLEGE SPORTS
Vanistorio 75 ft. B $9.00

6028 PUSH BALL ON HORSEBACK, No. 2
Vapoured 100 ft. B $12.00

6128 "PLAY BALL"—OPENING GAME, NATIONAL LEAGUE, N. Y. CITY, 1905—N. Y. VS. BOSTON *Varrasco* 300 ft. B $36.00

Acrobatic.

5047 STREET ARAB
Umreichen 45 ft. B $5.40

5322 PHENOMENAL CONTORTIONIST
Unibles 110 ft. B $13.20

Use code for telegraphic orders.

5372	DEONZO BROTHERS IN WONDERFUL BARREL JUMPING ACT	*Uniquely*	115 ft.	A	$17.25
5610	LA PETITE ALMA, BABY ACROBAT	*Upblazing*	65 ft.	B	$7.80
5633	FEMALE CONTORTIONIST AND ACROBATIC DOG	*Upharsin*	150 ft.	B	$18.00
5666	SIX SISTERS DAINES	*Upstaying*	320 ft.	B	$38.40
5666a	do	*Upstroke*	50 ft.	B	$6.00
5666b	do	*Upswarm*	100 ft.	B	$12.00
5666c	do	*Upswarmed*	150 ft.	B	$18.00
5666d	do	*Upswarming*	200 ft.	B	$24.00
5666e	do	*Upswell*	250 ft.	B	$30.00
5729	JULIANS, ACROBATS	*Utilisons*	270 ft.	B	$32.40
5735	CHINAMAN'S ACROBATIC GUESTS	*Utopique*	100 ft.	B	$12.00
5837	ACROBAT AND PONY	*Vagedrusa*	35 ft.	B	$4.20

Vaudeville.

5227	MISS LAURA COMSTOCK'S BAG-PUNCHING DOG "MANNIE"	*Ungainful*	100 ft.	B	$12.00
5227a	do	*Ungainly*	50 ft.	B	$6.00
5309	TRAPEZE DISROBING ACT	*Unhelmed*	95 ft.	A	$14.25
5569	PROFESSOR BATTY'S TRAINED BEARS	*Unroofing*	90 ft.	B	$10.80
5700	AERIAL POSING	*Urbiculous*	95 ft.	B	$11.40
5727	PERFORMING DOGS	*Utilisais*	205 ft.	B	$24.60
5728	NEPTUNE'S WIFE	*Utilise*	55 ft.	B	$6.60
5800	TRICK BICYCLE RIDING	*Vacuuar*	115 ft.	B	$13.80
5809	LOTTO, TRICK BICYCLIST	*Vadimonis*	100 ft.	B	$12.00
5838	EQUESTRIAN BEAR	*Vagellasse*	50 ft.	B	$6.00
5839	LION TAMER	*Vagelli*	50 ft.	B	$6.00
5877	FANTASTIC CAKE WALK	*Vaigrace*	65 ft.	B	$7.80
5885	LADY JUGGLER	*Vainquons*	110 ft.	B	$13.20
5886	JUGGLING CONTEST	*Vaishnava*	75 ft.	B	$9.00

Class "B" 12 cents per foot.

5930	JAPANESE ACROBATS	*Valgamos*	120 ft.	A	$18.00
5939	BARNUM'S TRUNK	*Valicammo*	390 ft.	B	$46.80
5952	JAPANESE VARIETIES	*Validness*	255 ft.	B	$30.60
5963	GIOVANNI AND TRAINED PARROTS	*Valiendo*	225 ft.	B	$27.00
6060	ORLA AND TRAINED DOGS	*Vapourish*	135 ft.	B	$16.20
6075	TRAINED HOGS	*Varenbed*	100 ft.	B	$12.00

Circus Series.

5013	TANDEM HURDLE JUMPING	*Tundente*	35 ft.	B	$4.20
5014	TRICK ELEPHANTS, No. 1	*Tundiamos*	45 ft.	B	$5.40
5015	TRICK ELEPHANTS, No. 2	*Tundidor*	45 ft.	B	$5.40
5016	HORSE DANCING COOCHEE COOCHEE	*Tundidura*	50 ft.	B	$6.00
5195	TRAINING HORSE TO JUMP HURDLES	*Unembodied*	35 ft.	B	$4.20
5245	DAY AT THE CIRCUS	*Ungifted*	325 ft.	B	$39.00
5245a	do Street Parade	*Ungestraft*	190 ft.	B	$22.80
5245b	do Horse Race	*Ungilded*	20 ft.	B	$2.40
5245c	do Assembly	*Ungimiento*	75 ft.	B	$9.00
5245d	do Team Race	*Ungird*	45 ft.	B	$5.40
5334	LEAPING DOGS, GENTRY'S CIRCUS	*Unifolium*	100 ft.	A	$15.00

Dances.

5002	CUPID AND PSYCHE	*Tubatore*	50 ft.	B	$6.00
5004	DANCING DARKEY BOY	*Tuchlappen*	45 ft.	B	$5.40
5028	SUN DANCE (ANNA BELL)	*Turbioso*	45 ft.	B	$5.40
5029	SERPENTINE DANCE	*Turbitti*	50 ft.	B	$6.00
5030	BUTTERFLY DANCE	*Turbolento*	35 ft.	B	$4.20
5069	DOLORITA PASSION DANCE	*Unbias*	50 ft.	B	$6.00
5183	FIRE DANCE	*Uneasiness*	50 ft.	B	$6.00

Use code for telegraphic orders.

5247 TOUGH DANCE
Ungetruebt 80 ft. B $9.60

5253 RAG TIME WALTZ
Unglaeubig 75 ft. B $9.00

5445 MERMAID'S BALLET
Unluckily 60 ft. B $7.20

6640 ORIENTAL DANCERS
Upland 100 ft. B $12.00

5705 BALLET OF THE NATIONS
Urbildung 95 ft. B $11.40

5743 LITTLE LILLIAN, DANSEUSE
Utriforme 145 ft. B $17.40

5761 OLD FASHIONED SCOTTISH REEL
Uvifero 75 ft. B $9.00

5764 MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND FLING DANCER
Uvron 95 ft. B $11.40

5765 MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER
Uvular 115 ft. B $13.80

5980 METAMORPHOSIS OF A BUTTERFLY
Vangoinum 110 ft. B $13.20

5996 DANCE PLASTIQUE
Vaniteux 125 ft. B $15.00

6023 JAPANESE FLAG DANCE
Vaporize 115 ft. A $17.25

6024 JAPANESE FAN DANCE
Vaporosas 75 ft. A $11.25

6029 RUFFIAN'S DANCE
Vapouring 125 ft. B $15.00

Naval and Nautical.

5107 DRILL OF NAVAL CADETS, NEWPORT, R. I.
Unclothing 75 ft. B $9.00

5122 U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED
Uncrafty 75 ft. B $9.00

5123 DISCHARGING A TORPEDO
Uncreating 75 ft. B $9.00

5124 EXPLODING A WHITEHEAD TORPEDO
Uncredible 25 ft. B $3.00

5162 TUG-O'-WAR ON BOARD AN OCEAN STEAMER
Undice 80 ft. B $9.60

5169 NAVAL SHAM BATTLE, NEWPORT NAVAL TRAINING SCHOOL
Undreaded 100 ft. B $12.00

5171 GYMNASIUM EXERCISES AND DRILL, NEWPORT NAVAL TRAINING SCHOOL
Undriven 75 ft. B $9.00

5292 WORKING THE BREECHES BUOY
Unhallow 80 ft. B $9.60

Use numbers for mail orders.

5321 CANOEING SCENE, CHARLES RIVER, BOSTON, MASS *Uniaxial* 100 ft. A $15.00

5374 DEEP WATER DIVING ILLUSTRATED *Uniqueness* 120 ft. A $18.00

5407 EXPLODING SUBMARINE MINE *Unkraut* 75 ft. B $9.00

5489 TORPEDO BOATS RACING OFF NEWPORT *Unpierced* 45 ft. A $6.75

5528 CALIFORNIA NAVAL RESERVES *Unprince* 70 ft. A $10.50

5529 CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP *Unprincing* 120 ft. A $18.00

5550 TRIAL RUN, FASTEST BOAT IN THE WORLD, "THE ARROW" *Unreinheit* 90 ft. A $13.50

5574 MASSACHUSETTS NAVAL RESERVES LEAVING U. S. S. "ALABAMA" *Unruinated* 75 ft. B $9.00

5585 GENERAL ALARM *Unsaftig* 25 ft. A $3.75

5586 NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND *Unsainted* 170 ft. A $25.50

5587 NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR *Unsainting* 130 ft. A $19.50

5588 SPARRING EXHIBITION, U. S. S. "ALABAMA" *Unsaluted* 75 ft. B $9.00

5601 CANOE FIGHT *Unscrew* 75 ft. B $9.00

5801 NAUTICAL TOURNAMENT *Vacunaria* 80 ft. B $9.60

5864 CRUELTY ON THE HIGH SEAS *Vaguearon* 105 ft. B $12.60

5872 LIFE GUARDS RESPONDING TO DISTRESS SIGNALS *Vahanera* 740 ft. B $88.80

5881 LAUNCHING STEAMSHIP "CELTIC" *Vainillado* 75 ft. B $9.00

5882 BUILDING A LIGHTHOUSE *Vainness* 95 ft. B $11.40

5888 LAUNCHING THE LIFEBOAT *Vaisselle* 125 ft. B $15.00

5912 OBSTACLE RACE, NET AND TANK, S. S. "COPTIC," MID-OCEAN *Valemos* 50 ft. A $7.50

5920 PILLOW FIGHT, S. S. "COPTIC," MID-OCEAN *Valerianic* 45 ft. A $6.75

5933 ENGLISH SUBMARINE BOAT DISASTER *Valhaconto* 215 ft. B $25.80

5955 WAR CANOE RACE *Valiern* 85 ft. A $12.75

Complete descriptions furnished on application.

5956	CAPSIZED BOAT	*Valigetta*	50 ft.	A	$7.50
6004	WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE	*Vanquished*	150 ft.	A	$22.50
6018	CANOEING ON THE CHARLES RIVER, BOSTON, MASS., No. 2	*Vaporate*	130 ft.	A	$19.50
6138	START OF RACE FOR OCEAN CUP PRESENTED BY THE GERMAN EMPEROR	*Vasada*	375 ft.	A	$56.25
6140	DRILLS AND EXERCISES, SCHOOL SHIP "ST. MARY'S"	*Vasall*	605 ft.	A	$90.75
6140a	do	Breaking Out Sail *Vasallen*	160 ft.	A	$24.00
6140b	do	Taking in Colors *Vassallajes*	50 ft.	A	$7.50
6140c	do	Hammock Drill *Vasallisch*	50 ft.	A	$7.50
6140d	do	Hospital Drill *Vasallos*	75 ft.	A	$11.25
6140e	do	Navigation Class *Vasche*	80 ft.	A	$12.00
6140f	do	Cutters Under Oars *Vaschetta*	75 ft.	A	$11.25
6140g	do	Cutters Under Sail *Vascofilo*	40 ft.	A	$6.00
6140h	do	Diving and Swimming *Vascolejar*	75 ft.	A	$11.25
6150	TORPEDO BOATS MANOEUVERING	*Vasculhar*	85 ft.	B	$10.20
6186	STEAMBOAT TRAVEL ON LONG ISLAND SOUND	*Vastbouten*	205 ft.	A	$30.75
6212	NAVAL WARFARE	*Vatapa*	120 ft.	B	$14.40

Dewey Doings.

5090	ADMIRAL DEWEY RECEIVING WASHINGTON AND NEW YORK COMMITTEES	*Uncalled*	85 ft.	A	$12.75
5091	ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE, U. S. CRUISER "OLYMPIA"	*Uncalm*	75 ft.	A	$11.25
5092	ADMIRAL DEWEY LEADING LAND PARADE	*Uncaptious*	200 ft.	B	$24.00
5092a	do	*Uncapital*	100 ft.	B	$12.00
5093	PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY	*Uncastle*	100 ft.	B	$12.00
5094	WEST POINT CADETS	*Uncastling*	75 ft.	B	$9.00
5095	DEWEY PARADE, 10th PENN'A. VOLUNTEERS	*Uncaused*	50 ft.	B	$6.00

Prices for coloring furnished on application.

5096 BATTERY "K" SIEGE GUNS
Uncensured 50 ft. B $6.00

5097 PANORAMIC VIEW, CRUISER "OLYMPIA"
Uncharnel 155 ft. B $18.60

5108 PANORAMIC VIEW, DEWEY ARCH, NEW YORK CITY *Unclouded* 75 ft. B $9.00

New York's Welcome to the Warships.

5059 FLEET STEAMING UP THE NORTH RIVER
Umwallung 145 ft. B $17.40

5060 VICTORIOUS SQUADRON FIRING SALUTE
Umwaudel 150 ft. B $18.00

5060a do "New York"
Umwand 50 ft. B $6.00

5060b do "Massachusetts"
Umworren 50 ft. B $6.00

5060c do "Oregon"
Umwax 50 ft. B $6.00

5061 U. S. CRUISER "BROOKLYN", NAVAL PARADE *Umweben* 65 ft. B $7.80

5062 U. S. BATTLESHIP "OREGON"
Umwech 50 ft. B $6.00

5062a do *Umwechseln* 145 ft. B $17.40

5063 "MASSACHUSETTS," NAVAL PARADE
Umwickeln 50 ft. B $6.00

International Yacht Races.

Reliance-Shamrock III.

5652 LAUNCHING SHAMROCK III., GOUROCK SHIPYARDS, SCOTLAND
Uprushing 95 ft. B $11.40

5675 PANORAMIC VIEW, HERRESHOFF WORKS FROM BRISTOL HARBOR
Upturning 100 ft. B $12.00

5676 PANORAMIC VIEW, TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION"
Upupa 50 ft. B $6.00

5738 SIR THOMAS LIPTON'S YACHT FLEET LEAVING ENGLAND
Utrasque 360 ft. B $43.20

5749 RELIANCE AND SHAMROCK III. JOCKEYING AND STARTING, FIRST RACE
Utterless 125 ft. B $15.00

5750 RELIANCE CROSSING LINE AND WINNING FIRST RACE
Utterly 70 feet. B $8.40

5760 RELIANCE AND SHAMROCK III TURNING OUTER STAKE, SECOND RACE
Uvero 200 ft. B $24.00

Columbia-Shamrock II.

5271 COLUMBIA AND SHAMROCK JOCKEYING AND STARTING, FIRST RACE
Ungrate 120 ft. A $18.00

Class "A" 15 cents per foot.

5272 COLUMBIA AND SHAMROCK JOCKEYING AND STARTING, SECOND RACE
Ungravely 80 ft. A $12.00

5273 FINISH, SECOND RACE-BETWEEN COLUMBIA AND SHAMROCK
Ungreable 100 ft. A $15.00

5274 COLUMBIA AND SHAMROCK STARTING, THIRD RACE
Ungreifbar 175 ft. A $26.25

5275 PANORAMIC VIEW, YACHT RACE FLEET AFTER FIRST RACE
Unground 100 ft. A $15.00

5276 COLUMBIA AND SHAMROCK TURNING OUTER STAKE, THIRD RACE
Ungrounded 70 ft. A $10.50

5277 COLUMBIA CROSSING LINE, THIRD RACE, AND WINNING THE CUP
Ungrudging 50 ft. A $7.50

5278 YACHT RACE FLEET FOLLOWING COMMITTEE BOAT "NAVIGATOR" AFTER THIRD RACE *Unguarding* 75 ft. A $11.25

5284 SIR THOMAS LIPTON ON BOARD THE "ERIN" *Unguilty* 50 ft. B $6.00

Columbia-Shamrock 1.

5000 TRIAL RACE COLUMBIA AND DEFENDER No. 2. *Defender* 125 ft. A $18.75

5098 SHAMROCK AND COLUMBIA ROUNDING OUTER STAKEBOAT
Unchaste 95 ft. A $14.25

Niagara Falls.

5021 RAPIDS AT CAVE OF THE WINDS
Turbabais 50 ft. A $7.50

5022 WHIRLPOOL RAPIDS, FROM BOTTOM OF CANADIAN SHORE
Turbacao 50 ft. A $7.50

5023 HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE
Turbamos 50 ft. A $7.50

5139 CIRCULAR PANORAMA, NIAGARA FALLS
Underdo 100 ft. B $12.00

5140 CIRCULAR PANORAMA, AMERICAN FALLS
Underdoer 35 ft. B $4.20

5177a PANORAMIC VIEW FROM GORGE RAILROAD
Undumpish 325 ft. B $39.00

5177b do *Unicaule* 200 ft. B $24.00

5177c do *Uraca* 110 ft. B $13.20

5283 CIRCULAR PANORAMA, WHIRLPOOL RAPIDS
Unguidable 100 ft. B $12.00

5319 CAPTAIN BOWSER AND FOOL KILLER GOING THROUGH WHIRLPOOL RAPIDS
Unhurt 145 ft. A $21.75

All coloring artistic hand work.

5820 CHRYSLER D. GRAHAM SWIMMING WHIRLPOOL RAPIDS
Uniannular 80 ft. B $9.60

5821 CIRCULAR PANORAMA, HORSESHOE FALLS, IN WINTER *Vagaban* 100 ft. A $15.00

5822 CROSSING ICE BRIDGE, NIAGARA FALLS
Vagabond 140 ft. A $21.00

5823 SLIDING DOWN ICE MOUNDS, NIAGARA FALLS *Vagabonder* 160 ft. A $24.00

6279 THE HONEYMOON AT NIAGARA FALLS, N. Y. *Vedeja* 1000 ft. A $150.00

6303 AMERICAN FALLS FROM GOAT ISLAND, NIAGARA FALLS, N. Y.
Veelbemind 55 ft A $8.25

6304 HORSESHOE FALLS FROM AMERICAN SIDE, NIAGARA FALLS, N. Y.
Veelbladig 60 ft. A $9.00

6305 A TRIP ON THE "MAID OF THE MIST," NIAGARA FALLS, N. Y.
Veeldeelig 185 ft. A $27.75

6306 HORSESHOE FALLS FROM CANADIAN SIDE, NIAGARA FALLS, N. Y.
Veeldruk 40 ft. A $6.00

6307 AMERICAN FALLS FROM CANADIAN SIDE, NIAGARA FALLS, N. Y.
Veelhalmig 70 ft. A $10.50

6308 A TRIP ON THE "CHIPPEWA," NIAGARA FALLS, N. Y.
Veelhandig 80 ft. A $12.00

6309 WHIRLPOOL RAPIDS, NIAGARA FALLS, N. Y.
Veelheid 60 ft. A $9.00

6310 CAVE OF THE WINDS, NIAGARA FALLS, N. Y.
Veelkernig 185 ft. A $27.75

Waterfalls.

5006 WATERFALL IN THE CATSKILLS
Tufoso 50 ft. B $6.00

5007 PATERSON FALLS
Tufosot 50 ft. B $6.00

5008 FALLS OF MINNEHAHA
Tugenbund 50 ft. A $7.50

5596 SNOQUALMIE FALLS
Unscaling 55 ft. A $8.25

5780 NORWEGIAN WATERFALL
Vaatdoek 80 ft. B $9.60

5781 MOUNTAIN WATERFALL
Vaatjes 55 ft. B $6.60

5782 LERFOSS WATERFALL
Vaatsch 120 ft. B $14.40

5902 FALLS OF THE CLYDE
Valdenses 165 ft. B $19.80

All prices strictly net.

Coney Island Series.

5100	SHOOT THE CHUTES SERIES	*Unclassic*	265 ft.	B	$31.80
5100a	do	*Uncle*	200 ft.	B	$24.00
5101	DIVING HORSES	*Unclean*	100 ft.	B	$12.00
5161	MINIATURE RAILWAY	*Undersets*	75 ft.	B	$9.00
5613	LOOPING THE LOOP, CONEY ISLAND	*Upbraid*	75 ft.	B	$9.00
5731	RAZZLE DAZZLE	*Utlegation*	75 ft.	B	$9.00
5737	RATTAN SLIDE AND GENERAL VIEW, LUNA PARK	*Utpote*	150 ft.	B	$18.00
5740	SHOOTING THE RAPIDS, LUNA PARK	*Utricular*	130 ft.	B	$15.60
5751	RUBE AND MANDY, CONEY ISLAND	*Uttermost*	725 ft.	B	$87.00
5759	ORPHANS IN THE SURF	*Uveras*	75 ft.	B	$9.00
5957	ELEPHANTS SHOOTING THE CHUTES, LUNA PARK	*Valimento*	80 ft.	A	$12.00
6007	BOXING HORSES, LUNA PARK, CONEY ISLAND	*Vantajoso*	165 ft.	A	$24.75
6009	ELEPHANTS SHOOTING THE CHUTES, LUNA PARK, CONEY ISLAND, No. 2	*Vantour*	75 ft.	A	$11.25
6015	FIRE AND FLAMES, LUNA PARK, CONEY ISLAND	*Vaporable*	300 ft.	A	$45.00
6145	HIPPODROME RACES, DREAMLAND, CONEY ISLAND, N. Y.	*Vasconicas*	300 ft.	A	$45.00
6146	CONEY ISLAND AT NIGHT	*Vasculadas*	240 ft.	A	$36.00
6162	BOARDING SCHOOL GIRLS	*Vasilhame*	965 ft.	A	$144.75

Seaside.

5042	SEA WAVES	*Umlauern*	45 ft.	B	$5.40
5071	AFTER THE STORM	*Unbigoted*	45 ft.	B	$5.40
5244	SHOOTING THE CHUTES, PROVIDENCE, R. I.	*Ungeschick*	135 ft.	B	$16.20
5244a	do	Balloon Ascension and Parachute Jump *Ungesotten*	30 ft.	B	$3.60
5282	PANORAMA, ATLANTIC CITY BATHING SCENE	*Ungnicular*	70 ft.	B	$8.40
5318	LIFE RESCUE SCENE, ATLANTIC CITY, N. J.	*Unhumbled*	140 ft.	B	$16.80

Best materials and workmanship.

5617 LIFE RESCUE, ATLANTIC CITY
Upbreathe 110 ft. B $13.20

5747 SEA SHORE FROLICS
Utrumlibet 200 ft. B $24.00

6205 GIRLS RIDING CAMELS
Vastmaken 90 ft. A $13.50

6206 GIRLS RIDING STEEPLECHASE
Vastpakken 35 ft. A $5.25

6207 GIRLS RIDING "TROLLEY"
Vastsloan 65 ft. A $9.75

6208 GIRLS AND MOVING STAIRWAY
Vastsmeden 65 ft. A $9.75

6209 GIRLS ON THE "BUMPETY BUMPS"
Vaststuren 40 ft. A $6.00

6210 GIRLS AND "BARREL OF LOVE"
Vastwerken 75 ft. A $11.25

Chautauqúa Series.

5568 CHAUTAUQUA BOYS' CLUB, No. 1
Unroofed 45 ft. B $5.40

5570 ANNUAL CIRCUS PARADE
Unroots 145 ft. B $17.40

5579 MINUET
Unsadden 70 ft. B $8.40

5581 CHAUTAUQUA BOYS' CLUB, No. 2
Unsadness 40 ft. B $4.80

5582 CHAUTAUQUA GIRLS' CLUB
Unsaeglich 120 ft. B $14.40

5583 SWEDISH GYMNASTICS, CHAUTAUQUA
Unsafe 75 ft. B $9.00

5584 CHAUTAUQUA AQUATIC DAY
Unsafely 60 ft. B $7.20

Storms at Sea.

5166 STORM AT SEA
Undike 55 ft. A $8.25

5336 S. S. MARIA THERESA IN A STORM
Uniformeis 70 ft. A $10.50

5865 AT SEA IN A STORM
Vaguely 45 ft. B $5.40

Rowing and Regattas.

5286 WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION
Unwocaron 100 ft. B $12.00

5502 COLUMBIA-CORNELL-PENNSYLVANIA BOAT RACE, POUGHKEEPSIE, N. Y.
Unpleasing 160 ft. B $19.20

5531 CLEARING THE COURSE, HENLEY BOAT RACES, JULY 10th, 1902
Unprized 120 ft. A $18.00

All prices strictly net.

5532 UNIVERSITY COLLEGE, OXFORD, WINNING LADIES' CHALLENGE PLATE
Unprobably 65 ft. A $9.75

5533 THIRD TRINITY, CAMBRIDGE, WINNING GRAND CHALLENGE CUP
Unprofaned 60 ft. A $9.00

5988 INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y., 1904
Vanidad 750 ft. A $112.50

5988a do 'Varsity Eight Oared Race
Vanidades 115 ft. A $17.25

5988b do Freshman Eight Oared Race
Vanidicas 95 ft. A $14.25

5988c do 'Varsity Four Oared Race
Vanidosas 80 ft. A $12.00

5988d do Wisconsin 'Varsity Leaving Boathouse
Vomillon 95 ft. A $14.25

5988e do Spurt between Pennsylvania 'Varsity and Freshman Crews
Vanillosme 85 ft. A $12.75

5988f do Cornell 'Varsity and Freshman Crews Launching Shell
Vaniloco 190 ft. A $28.50

5988g do Syracuse 'Varsity Launching Shell
Vanilocuas 90 ft. A $13.50

5994 BUMPING RACES
Vanite 225 ft. B $27.00

6220 MOTOR BOAT RACE AT MONACO
Vaterliebe 215 ft. B $25.80

6264 YALE-HARVARD BOAT RACE
Vechtlust 350 ft. A $52.50

Fishing.

5549 HERRING FISHING IN NORTH SEA
Unreif 115 ft. B $13.80

5580 FEEDING BROOK TROUT, PENN'A. STATE FISHERY *Unsaddened* 50 ft. B $6.00

5625 SPEARING SALMON
Uptilled 175 ft. B $21.00

5626 LANDING, SORTING AND GUTTING FISH
Uptilling 200 ft. B $24.00

5626a do Landing *Upflowing* 75 ft. B $9.00

5626b do Sorting *Upgather* 75 ft. B $9.00

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Best materials and workmanship.

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Unhood 100 ft. B $12.00

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Valiance 100 ft. B $12.00

6031 WAR BALLOON ASCENDING AND DESCENDING *Vappae* 125 ft. B $15.00

6036 MILITARY MANOEUVRES, MANASSAS, VA.
Vapulariah 265 ft. A $39.75

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Vagnidas 70 ft. B. $8.40

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5968 SCENES THROUGH TELESCOPE FROM BRIDGE OF RUSSIAN BATTLESHIP
Valkenoog 115 ft. B $13.80

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Vaqueabais 85 ft. B $10.20

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6168 SCENES AND INCIDENTS, RUSSO-JAP. PEACE CONFERENCE, PORTSMOUTH, N. H.
Vasquejar 800 ft. A $120.00

6168a do Departure of Envoys for Oyster Bay, L. I.
Vasquejara 210 ft. A $31.50

6168b do Admiral Mead and Staff Receiving Envoys, Portsmouth Navy Yard
Vasquejarb 205 ft. A $30.75

6168c do Procession
Vasquejarc 150 ft. A $22.50

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Vasquejard 115 ft. A $17.25

6168e do Envoys Leaving Hotel Wentworth
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5053 U. S. TROOPS LANDING, BAIQUIRA, CUBA
Umtaufen 55 ft. A $8.25

Class "A" 15 cents per foot.

5054 ARMY MULES SWIMMING ASHORE, BAIQUIRA, CUBA *Umtausch* 50 ft. A $7.50

5055 PACK MULES WITH AMMUNITION ON SANTIAGO TRAIL *Umthum* 60 ft. A $9.00

5056 TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO *Umtraumen* 50 ft. B $6.00

5057 SHOOTING CAPTURED INSURGENTS *Umtriebe* 55 ft. B $6.60

5058 CUBAN AMBUSH *Umtriebler* 50 ft. B $6.00

5064 RETURN TROOP "C," BROOKLYN *Unanimar* 50 ft. B $6.00

5065 PARADE MARINES, U. S. CRUISER "BROOKLYN" *Unanime* 150 ft. B $18.00

5068 BATTLE OF SAN JUAN HILL *Unbelebt* 95 ft. B $11.40

Camp Incidents.

5045 TENTH U. S. INFANTRY DISEMBARKING FROM CARS *Umlochen* 90 ft. B $10.80

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5051 TRAINED CAVALRY HORSES *Umstimmung* 60 ft. B $7.20

5052 BLANKET TOSSING A NEW RECRUIT *Umstossen* 50 ft. B $6.00

Filipinos.

5080 U. S. TROOPS AND RED CROSS IN TRENCHES BEFORE CALOOCAN *Unbridling* 65 ft. A $9.75

5082 FILIPINOS' RETREAT FROM THE TRENCHES *Unbroken* 70 ft. A $10.50

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5084 ROUT OF THE FILIPINOS *Unbuckling* 80 ft. A $12.00

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5119 BATTLE OF MAFEKING *Uncouthly* 75 ft. A $11.25

Fires and Fire Departments.

5128 FIREMEN RESCUING MEN AND WOMEN *Uncyphers* 65 ft. B $7.80

Class "B" 12 cents per foot.

5130	DESTRUCTION STANDARD OIL COMPANY'S PLANT, BY FIRE, BAYONNE, N. J., JULY 5, 1900	*Undaunted*	150 ft.	B	$18.00
5130a	do	*Undawning*	50 ft.	B	$6.00
5130b	do	*Undeadly*	100 ft.	B	$12.00
5172	BOSTON FIREBOAT IN ACTION	*Undubbed*	65 ft.	B	$7.80
5189	MONTREAL FIRE DEPARTMENT ON RUNNERS	*Unedifying*	105 ft.	A	$15.75
5249	FIRE DEPARTMENT, CHELSEA, MASS.	*Unghia*	115 ft.	A	$17.25
5250	QUICK HITCH	*Unghito*	45 ft.	A	$6.75
5314	FIRE DEPARTMENT, ALBANY, N. Y.	*Unhooding*	120 ft.	B	$14.40
5404	FIRE DEPARTMENT, GLASGOW, SCOTLAND	*Unknowable*	40 ft.	B	$4.80
5598	SEATTLE FIRE DEPARTMENT IN ACTION	*Unschuldig*	75 ft.	B	$9.00
5611	LIFE OF AN AMERICAN FIREMAN	*Upblowing*	425 ft.	A	$63.75
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5651a	do	Fire Run *Uprolling*	50 ft.	B	$6.00
5651b	do	Ladder Drill *Uproot*	65 ft.	B	$7.80
5655	LONDON FIRE SCENE	*Upset*	165 ft.	B	$19.80
5680	FIREBOAT "NEW YORKER" IN ACTION	*Uracrasia*	250 ft.	B	$30.00
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5685	STILL ALARM	*Uranelaine*	145 ft.	B	$17.40
5746	SPRINGFIELD FIRE DEPARTMENT	*Utroque*	165 ft.	B	$19.80
5921	POLISH FIRE BRIGADE ANSWERING ANALARM, WARSAW	*Valerique*	80 ft.	A	$12.00
5947	ANNUAL PARADE, NEW YORK FIRE DEPARTMENT	*Valid*	290 ft.	A	$43.50
6216	FIREMEN'S PARADE, SCRANTON, PA.	*Vatergut*	400 ft.	B	$48.00
6231	SPECTACULAR SCENE DURING A NEW YORK CITY FIRE	*Vaticanism*	380 ft.	A	$57.00

The Great Baltimore Fire.

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Best materials and workmanship.

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Vaginicole 145 ft. A $21.75

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Vaginopore 125 ft. A $18.75

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5358 FIREMEN FIGHTING THE FIRE, PATERSON, N. J. *Uninfected* 180 ft. B $21.60

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Vaunter 100 ft. A $15.00

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Vauntful 80 ft. A $12.00

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Vauqueline 130 ft. A $19.50

6252 BIRDSEYE VIEW FROM HOPKINS' ART INSTITUTE
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6253 RUINS OF CHINATOWN
Vautrant 105 ft. A $15.75

6254 ARMY PACK TRAIN BRINGING SUPPLIES
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6255 RUINS BULLETIN BUILDING, CALIFORNIA THEATRE AND EVENING POST
Vauxhall 65 ft. A $9.75

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Vavain 75 ft. A $11.25

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6257 DYNAMITING RUINS AND RESCUING SOLDIERS CAUGHT IN FALLING WALLS
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Unmanlike 75 ft. A $11.25

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5453 NATIVE WOMEN WASHING CLOTHES, GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE *Unmarried* 50 ft. A $7.50

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5148	PANORAMA, GALVESTON POWER HOUSE	*Underlock*	50 ft.	B	$6.00
5149	PANORAMA, ORPHANS' HOME, GALVESTON	*Undernlatch*	50 ft.	B	$6.00
5150	LAUNCHING STRANDED SCHOONER FROM THE DOCKS, GALVESTON	*Undermeal*	70 ft.	B	$8.40
5151	BIRD'S-EYE PANORAMA OF DOCK FRONT, GALVESTON	*Undermirth*	70 ft.	B	$8.40
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We list below an excellent series of California pictures, consisting of panoramic railroad views and other subjects peculiarly typical of California. We are indebted to the management of the Southern Pacific R. R. and also the management of the Mt. Tamalpais R. R. for the excellent results obtained.

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5218a	do	*Unesco*	100 ft.	A	$15.00
5218b	do	*Unespied*	150 ft.	A	$22.50
5218c	do	*Unessayed*	200 ft.	A	$30.00
5219	PANORAMIC VIEW, RUBIO CAÑON, MT. LOW RAILWAY, CALIFORNIA	*Unessbares*	100 ft.	A	$15.00
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5221	PANORAMIC VIEW, MT. TAMALPAIS, CALIFORNIA	*Uneventful*	250 ft.	A	$37.50
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6302f	OLD FAITHFUL GEYSER	*Veegmes*	130 ft.	A	$19.50
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Complete descriptions furnished on application.

6038	INDIANS AND COWBOYS	*Vapuleadas*	570 ft.	B	$68.40
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5540b	do	*Unreason*	150 ft.	A	$22.50
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5138	CIRCULAR PANORAMA, MAUCH CHUNK, PENN'A.	*Underditch*	75 ft.	B	$9.00
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Prices for coloring furnished on application.

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Unguessed 75 ft. B $9.00

5378 PANORAMIC VIEW, PITTSBURGH TO ALLEGHENY, PA.
Unitarisme 100 ft. B $12.00

5379 CIRCULAR PANORAMA, JONES & LAUGHLIN'S STEEL WORKS, PITTSBURGH, PA.
Unitif 50 ft. B $6.00

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5388a do *Univoque* 50 ft. B $6.00

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5077 104th ST. CURVE, NEW YORK ELEVATED RAILWAY *Unbowable* 140 ft. B $16.80

5099 BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE *Unclaimed* 150 ft. B $18.00

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5377b do *Univalve* 75 ft. B $9.00

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Uramyies 125 ft. B $15.00

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Uxantis 120 ft. B $14.40

5684b do Parade
Uxellum 270 ft. B $32.40

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All coloring artistic hand work.

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5789 MOVE ON
Vacantivos 100 ft. B $12.00

5808 OPENING, NEW EAST RIVER BRIDGE, N. Y.
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5019 BUFFALO HORSE MARKET
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Varuna 175 ft. A $26.25

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Uncloaking 110 ft. B $13.20

5105a do *Unclogged* 50 ft. B $6.00

5806 AUTOMOBILE RACE, BALLYSHANNON, IRELAND
Vaderschap 50 ft. B $6.00

5883 AUTOMOBILE ASCENDING MT. SNOWDON
Vainquais 400 ft. B $48.00

5962 GORDON BENNETT AUTOMOBILE TRIALS, ISLE OF MAN
Valkachtig 215 ft. B $25.80

6229 BICYCLE POLICE CHASING A SCORCHING AUTO
Vathout 240 ft. A $36.00

6278 THE VANDERBILT CUP, 1906
Vedegambre 400 ft. A $60.00

All prices strictly net.

Bull Fights.

5654 NEW BULL FIGHT
Upsending 175 ft. B $21.00

5824 SPANISH BULL FIGHT
Vagabundo 325 ft. B $39.00

Winter Sports.

5033 COASTING
Umliessen 50 ft. A $7.50

5034 SNOWBALLING THE COASTERS
Umlloren 50 ft. B $6.00

5178 ICE BOAT RACING, RED BANK, N. J.
Undutiful 100 ft. B $12.00

5233 HOCKEY MATCH ON THE ICE, MONTREAL, CANADA *Ungefasst* 50 ft. B $6.00

5347 COASTING, MONTMORENCY FALLS
Unimitable 50 ft. B $6.00

5348 CROSS COUNTRY RUNNING ON SNOW SHOES
Unimitte 100 ft. B $12.00

5350 SKIING, QUEBEC
Unimpaired 60 ft. B $7.20

5351 TOBOGGANING, MONTREAL, CANADA
Unimplored 200 ft. A $30.00

5351a do *Unimposed* 100 ft. A $15.00

5352 SKIING, MONTREAL, CANADA
Unimposing 60 ft. B $7.20

5481 SKATE SAILING, SWEDEN
Unpenitent 90 ft. B $10.80

5485 SKIING, STOCKHOLM, SWEDEN
Unperjured 50 ft. B $6.00

5498 SKATING, STOCKHOLM
Unplagued 75 ft. B $9.00

5499 ICE RACING, STOCKHOLM
Unplanted 45 ft. B $5.40

5819 ICE SKATING, CENTRAL PARK, NEW YORK
Vafritiam 100 ft. A $15.00

5859 ICE BOATING, NORTH SHREWSBURY, RED BANK, N. J.
Vague 100 ft. A $15.00

5871 SLEIGHING, CENTRAL PARK, NEW YORK
Vahalis 100 ft. A $15.00

6241 A WINTER STRAW RIDE
Vaudois 500 ft. A $75.00

Ice Harvesting Series.

5353 CUTTING AND CANALING ICE, GROTON ICE FIELDS *Unimproved* 90 ft. B $10.80

5354 CIRCULAR PANORAMIC VIEW, HOUSING ICE, GROTON ICE FIELDS
Unincensed 50 ft. B $6.00

5355 LOADING ICE ON CARS, GROTON ICE FIELDS *Unindented* 100 ft. B $12.00

Best materials and workmanship.

Agricultural.

5024	FEEDING THE DOVES	*Turbaremos*	50 ft.	B	$6.00
5365	PRIZE GEESE, NEWMAN'S POULTRY FARM	*Uninvolved*	60 ft.	B	$7.20
5380	DUCKS BATHING, ALLENTOWN, PA. DUCK FARM	*Universaux*	50 ft.	B	$6.00
5547	CATTLE BATHING	*Unrefined*	45 ft.	B	$5.40
5565	ALLENTOWN DUCK FARM	*Unrivaled*	110 ft.	B	$13.20
5597	HARVESTING SCENE	*Unschlitt*	170 ft.	B	$20.40
5597a	do	*Unschooled*	50 ft.	B	$6.00
5597b	do	*Unschuld*	100 ft.	B	$12.00
5621	WHEAT HARVESTING MACHINES IN OPERATION	*Upcoileth*	125 ft.	B	$15.00
5779	BUSY BEES	*Vaarwater*	450 ft.	B	$54.00
6177	AYLESBURY DUCKS	*Vastaban*	125 ft.	B	$15.00

Industrial.

5620	FELLING AND SHIPPING HUGE TREES	*Upclimbing*	375 ft.	B	$45.00
6081	SCENES IN A SLATE QUARRY	*Varensman*	305 ft.	B	$36.60
6096	MINING OPERATIONS, PENNSYLVANIA COAL FIELDS	*Variabunt*	135 ft.	A	$20.25
6119	TRACTION ENGINE	*Varilargo*	150 ft.	B	$18.00
6148	BLOWING BOTTLES	*Vascularia*	100 ft.	A	$15.00
6179	ELECTRIC MULE	*Vastamente*	540 ft.	A	$81.00
6213	STEEL WORKS	*Vatbaar*	445 ft.	B	$53.40

Zoological Gardens.

5072	MR. AND MRS. CALIFF AT DINNER	*Unblamed*	45 ft.	B	$5.40
5285	EDUCATED CHIMPANZEE	*Unguinal*	115 ft.	B	$13.80
5389	FEEDING BEAR AT A MENAGERIE	*Univoqueis*	50 ft.	B	$6.00
5704	SCENES AT THE ZOO	*Urbildlich*	150 ft.	B	$18.00
5724	LONDON ZOO	*Utile*	365 ft.	B	$43.80
5814	ZOOLOGICAL GARDEN	*Vadrouille*	195 ft.	B	$23.40

Titles and Films Copyrighted by Thomas A. Edison.

6106	LION AND LIONESS	*Varicosity*	60 ft.	B	$7.20
6108	POLAR BEARS AT PLAY WITH CUB	*Variedade*	100 ft.	B	$12.00
6144	SCENES AT THE ZOO, No. 2	*Vascongado*	475 ft.	B	$57.00
6178	ELEPHANT'S TUB	*Vastabundo*	90 ft.	B	$10.80

Children.

5159	BABY'S MEAL	*Underpull*	75 ft.	B	$9.00
5246	WAGON LOAD OF BABIES	*Ungesucht*	50 ft.	B	$6.00
5376	EGG ROLLING AT THE WHITE HOUSE	*Unissant*	150 ft.	B	$18.00
5376a	do	Tossing Eggs *Unissons*	50 ft.	B	$6.00
5376b	do	Scrambling for Eggs *Unisyllabo*	50 ft.	B	$6.00
5376c	do	Babies Rolling Eggs *Unrissimo*	50 ft.	B	$6.00
5406	CHILDREN'S TEA PARTY	*Unkosten*	40 ft.	B	$4.80
5421	PEASANT CHILDREN AND ROCKING HORSE	*Unleavened*	40 ft.	B	$4.80
5466	CRYING FOR HIS BOTTLE	*Unoriginal*	50 ft.	B	$6.00
5754	BABY REVIEW	*Uvamico*	160 ft.	B	$19.20
5755	MAY POLE DANCE	*Uvate*	85 ft.	B	$10.20
5758	BABY CLASS AT LUNCH	*Uveous*	115 ft.	B	$13.80
5773	HEAVENLY TWINS AT LUNCH	*Uxorium*	100 ft.	B	$12.00
5774	HEAVENLY TWINS AT ODDS	*Vadbruin*	80 ft.	B	$9.60
5812	CHILDREN AND POULTRY	*Vadomar*	70 ft.	B	$8.40
5815	CHILDREN AND WHITE RATS	*Vadsig*	115 ft.	B	$13.80
5874	BABE AND DOG	*Vaheando*	75 ft.	B	$9.00
5924	BABY AND PUPPIES	*Valetaille*	65 ft.	A	$9.75
5995	FOSTER PARENTS	*Vaniteuses*	110 ft.	B	$13.20
6003	NEST ROBBERS	*Vanquish*	155 ft.	B	$18.60
6008	SCENES IN AN INFANT ORPHAN ASYLUM	*Vantances*	375 ft.	A	$56.25

Use code for telegraphic orders.

6025 ANNUAL BABY PARADE, 1904, ASBURY PARK, N. J.
Vaporosity 370 ft. A $55.50

6027 PUSSY'S DINNER
Vapos 125 ft. B $15.00

6032 CHILDREN AND RABBITS
Vappone 100 ft. B $12.00

6117 LARGEST FAT BOY IN THE WORLD
Varify 150 ft. B $18.00

6157 JUNE'S BIRTHDAY PARTY
Vasiador 700 ft. A $105.00

6160 HIS WASHING DAY
Vasiducto 70 ft. B $8.40

6172 WIDE AWAKE
Vassalry 300 ft. B $36.06

6194 CRY BABY
Vasthouden 30 ft. A $4.50

6195 CHEWING GUM
Vastificos 25 ft. A $3.75

6200 DRESSING THE BABY
Vastitamus 35 ft. A $5.25

Scenes in Russia.

5910 RELIGIOUS PROCESSION, MOSCOW
Valedora 45 ft. A $6.75

5911 FLOWER PARADE, RACE COURSE, MOSCOW
Valedouro 45 ft. A $6.75

6051 EMBARKING WOOD IN THE FAR EAST
Vaquerout 65 ft. B $7.80

6217 CZAR AT CZARKOE SELO
Vaterhaus 385 ft. B $46.20

Scenes and Incidents in the Hawaiian Islands.

6267 HAWAIIANS ARRIVING TO ATTEND A "LUAU," OR NATIVE FEAST
Vectones 75 ft. A $11.25

6268 HAWAIIANS DEPARTING TO ATTEND A "LUAU," OR NATIVE FEAST
Vecussions 100 ft. A $15.00

6269 S. S. "KINAU" LANDING PASSENGERS, MAHUKONA, HAWAII
Vedabas 85 ft. A $12.75

6270 ARRIVAL MAHUKONA EXPRESS, KOHALA
Vedadora 85 ft. A $12.75

6274 HAULING SUGAR CANE, KOHALA PLANTATION, HAWAII
Vedantic 125 ft. A $18.35

6275 SCENES IN HAWAII
Vedantinas 770 ft. A $115.50

6280 HUMUULA SHEEP RANCH, HAWAIIAN ISLANDS
Vedelaar 350 ft. A $52.50

Class "B" 12 cents per foot.

6281 SCENES ON A SUGAR PLANTATION, HAWAIIAN ISLANDS
Vedelboog 370 ft. A $55.50

6282 "SNAP SHOTS," HAWAIIAN ISLANDS
Vederbal 330 ft. A $49.50

6283 PA-U RIDERS, HAWAIIAN ISLANDS
Vederbos 150 ft. A $22.50

6284 WATER BUFFALO WALLOWING, HAWAIIAN ISLANDS
Vedergras 100 ft. A $15.00

6285 PANORAMIC VIEW, OAHU RAILROAD, PEARL HARBOR, HAWAIIAN ISLANDS
Vederhoed 200 ft. A $30.00

6286 PANORAMIC VIEW, HONOLULU HARBOR, HAWAIIAN ISLANDS
Vedette 250 ft. A $37.50

6287 PANORAMIC VIEW, KING STREET, HONOLULU, HAWAIIAN ISLANDS
Vedicas 190 ft. A $28.50

6288 PANORAMIC VIEW, WAIKIKI FROM AN ELECTRIC CAR, HAWAIIAN ISLANDS
Vedijoso 200 ft. A $30.00

6289 CROWDS RETURNING FROM THE GAMES, WAIKIKI, HAWAIIAN ISLANDS
Vedijuda 95 ft. A $14.25

6290 NATIVE HAWAIIAN GUARDS IN BAYONET EXERCISES
Vedijudos 120 ft. A $18.00

6291 PANORAMIC VIEW, OAHU RAILROAD, HALEIWA, HAWAIIAN ISLANDS
Vedilla 110 ft. A $16.50

6292 THE "FLOAT," WAIKIKI, HONOLULU, HAWAIIAN ISLANDS
Vedique 75 ft. A $11.25

6293 SURF BOARD RIDERS, WAIKIKI, HONOLULU, HAWAIIAN ISLANDS
Vedoria 80 ft. A $12.00

6294 SURF SCENE, WAIKIKI, HONOLULU, HAWAIIAN ISLANDS
Vedovammo 75 ft. A $11.25

6295 PANORAMIC VIEW OF WAIKIKI BEACH, HONOLULU, HAWAIIAN ISLANDS
Vedovando 110 ft. A $16.30

6296 KANAKA FISHERMEN CASTING THE "THROW NET," HILO, HAWAIIAN ISLANDS
Vedovarono 155 ft. A $23.25

6297 S. S. "KINAU" LANDING PASSENGERS, LAUPAHOEHOI, HAWAIIAN ISLANDS
Vedovassi 90 ft. A $13.50

6298 SURF SCENE, LAUPAHOEHOI, HAWAIIAN ISLANDS *Vedovata* 100 ft. A $15.00

Class "A" 15 cents per foot.

6299 SHIPPING CATTLE, KAWAIHAE, HAWAIIAN ISLANDS *Vedozavamo* 100 ft. A $15.00

6300 LOADING SUGAR, KAHULUI, MAUI, HAWAIIAN ISLANDS *Vedovero* 85 ft. A $12.75

6301 PANORAMIC VIEW, CRATER OF HALEAKALA, HAWAIIAN ISLANDS *Vedovona* 125 ft. A $18.75

Scenes in Japan.

5048 STREET SCENE, YOKAHAMA *Umrosten* 50 ft. A $7.50

5049 RAILWAY STATION, YOKAHAMA *Umrudern* 50 ft. A $7.50

5922 JAPANESE R. R. STATION SCENE, KANAGARVA, JAPAN *Vaterylc* 85 ft. A $12.75

5931 JAPANESE SCHOOL CHILDREN *Valgides* 100 ft. B $12.00

5935 JAPANESE STATE PROCESSION *Valhek* 65 ft. B $7.80

6011 DEPARTURE 14th CO. JAPANESE ENGINEERS FROM SHIMBASHI STATION FOR KOREA *Vauxege* 155 ft. B $18.60

6012 GREAT TEMPLE PROCESSION, NIKO, JAPAN *Vapeur* 310 ft. B $37.20

6021 FENCING CONTEST BETWEEN JAPANESE SOLDIERS, MANCHURIA *Vaporatore* 100 ft. A $15.00

6022 JAPANESE WARRIORS IN ANCIENT BATTLE SCENE *Vaporisons* 70 ft. A $10.50

Scenes in China.

5163 BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS *Undig* 100 ft. A $15.00

5164 STREET SCENE, PEKIN *Undignity* 50 ft. A $7.50

5165 SCENE, LEGATION STREET, SHANGHAI *Undigress* 50 ft. A $7.50

5623 PROCESSION OF CHINAMEN, PEKIN *Upcurls* 80 ft. B $9.60

5630 MARKET SCENE, HANOI, CHINA *Upgrowing* 85 ft. B $10.20

5915 AFTER THE SIEGE, TIEN-TSEN, NATIVE CITY, CHINA *Valentona* 45 ft. A $6.75

5916 MUDDY STREET, TIEN-TSIN, CHINA *Valentulo* 50 ft. A $7.50

5917 CAMEL CARAVAN, PEKIN *Valentuomo* 40 ft. A $6.00

5919 COAL CARRIERS, CHEE-FOO, CHINA *Valeriana* 45 ft. A $6.75

Use numbers for mail orders.

Scenes in the Orient.

5050	KANAKAS DIVING FOR MONEY	*Umspielen*	50 ft.	B	$6.00
5171	STREET SCENE, CAIRO	*Unpained*	45 ft.	B	$5.40
5177	LOADING CATTLE, INDIA	*Unpayable*	75 ft.	B	$9.00
5904	MARKET SCENE, CAIRO, EGYPT	*Unsecular*	50 ft.	B	$6.00
5905	CAMEL RACE ON THE DESERT	*Unsecure*	150 ft.	B	$18.00
5905a	do	*Unwriting*	50 ft.	B	$6.00
5905b	do	*Unwrought*	100 ft.	B	$12.00
5722	STREET SCENE, HYDERABAD	*Uthina*	160 ft.	B	$19.20
5913	PANORAMA, RAILROAD STATION, SEOUL, KOREA, FROM DEPARTING TRAIN	*Valencing*	45 ft.	A	$6.75

Delhi Celebrations.

5624	HINDOO STREET SCENE	*Upfill*	100 ft.	B	$12.00
5627	RAILWAY SCENE, INDIA	*Upgaze*	70 ft.	B	$8.40
5628	PROCESSION, GIANT ELEPHANTS, INDIA	*Upgazing*	150 ft.	B	$18.00
5632	PAGEANT, EAST INDIAN PRINCES	*Uphanging*	160 ft.	B	$19.20
5634	VICEROY OF INDIA'S ROYAL LEVEE	*Upheaped*	240 ft.	B	$28.80
5639	TRADERS, EAST INDIAN EMPIRE	*Uproar*	60 ft.	B	$7.20

Scenes in Italy.

5296	MOONLIGHT, LAKE MAGGIORE, ITALY	*Unkenntnis*	65 ft.	B	$7.80
5720	ROME AND THE VATICAN	*Urenkel*	145 ft.	B	$17.40
5721	GLIMPSES OF VENICE	*Utgard*	130 ft.	B	$15.60
5997	TOUR OF ITALY	*Vanitoso*	850 ft.	B	$102.00
5997a	do Harbor of Genoa	*Vanmure*	60 ft.	B	$7.20
5997b	do Grand Canal and Bridge of Sighs	*Vanneaux*	210 ft.	B	$25.20
5997c	do Trip to Mt. Vesuvius	*Vannebat*	280 ft.	B	$33.60
5997d	do Modern and Ancient Rome	*Vannendos*	220 ft.	B	$26.40

Complete descriptions furnished on application.

Scenes in Ireland.

5752 KING EDWARD'S VISIT TO IRELAND
Uttren 100 ft. B $12.00

5831 GIANT'S CAUSEWAY, IRELAND
Vagarious 150 ft. B $18.00

6095 SHOOTING RAPIDS, KILLARNEY, IRELAND
Variably 155 ft. B $18.60

Scenes in England.

5142 PICCADILLY CIRCUS, LONDON, ENGLAND
Underdoses 60 ft. B $7.20

5143 ROYAL EXCHANGE, LONDON, ENGLAND
Underfeed 75 ft. B $9.00

5432 WAVES, DOVER, ENGLAND
Unlimbered 75 ft. B $9.00

5433 TOMMY ATKINS BATHING
Unliquored 60 ft. B $7.20

5637 ENGLISH BARN YARD SCENE
Uphide 75 ft. B $9.00

5818 ENGLISH LOCOMOTIVE IN SHOP AND ON RAIL *Vafellos* 200 ft. B $24.00

5934 LONDON STREET FAKIRS
Valhala 120 ft. B $14.40

6079 SEA GULLS AT NEWLYN, CORNWALL, ENGLAND *Varenne* 60 ft. B $7.20

6083 CLIFFS OF CHEDDAR, ENGLAND
Vareques 90 ft. B $10.80

Scenes in Switzerland.

5470 TOURISTS CLIMBING THE ALPS
Unpack 210 ft. B $25.20

5558 TOURISTS CLIMBING MT. BLANC
Unrepaid 800 ft. B $96.00

5558a do *Unrepealed* 400 ft. B $48.00

5639 PANORAMIC VIEW OF THE ALPS FROM ELECTRIC CAR
Upingo 175 ft. B $21.00

5648 PANORAMIC VIEW, GENEVA, SWITZERLAND
Upright 145 ft. B $17.40

5805 COASTING SCENE IN THE ALPS
Vaders 60 ft. B $7.20

6073 ACROSS MT. PILATE
Vareksoda 470 ft. B $56.40

Scenes in Germany.

5478 QUEEN WILHELMINA, OF HOLLAND, IN BERLIN *Unpeg* 85 ft. B $10.20

5482 KAISER WILHELM IN TIER GARTEN, BERLIN, GERMANY
Unpens 90 ft. B $10.80

Prices for coloring furnished on application.

5494 KAISER WILHELM'S YACHT "METEOR" UNDER SAIL *Unpitied* 45 ft. B $5.40

5511 KAISER WILHELM, OF GERMANY, AND EMPEROR FRANZ JOSEF, OF AUSTRIA *Unpoliced* 180 ft. B $21.60

5519 KAISER WILHELM, EMPEROR FRANZ JOSEF, AND PRINCE HENRY, RIDING HORSEBACK *Unpray* 70 ft. B $8.40

5520 KAISER WILHELM, AT STETTIN *Unpraying* 65 ft. B $7.80

5523 KAISER WILHELM AND GERMAN CUIRASSIERS GALLOPING *Unpredict* 40 ft. B $4.80

5535 BATHING, KIEL, GERMANY *Unqueened* 70 ft. B $8.40

6132 DEDICATION, GERMAN CATHEDRAL, BY EMPEROR WILLIAM *Varsoviano* 190 ft. B $22.80

Scenes from European Travel.

5073 SCENE ON THE BOIS DE BOULOGNE *Unblessing* 55 ft. A $8.25

5541 PANORAMIC VIEW, STREETS OF PARIS, FRANCE *Unreceived* 120 ft. A $18.00

5590 PANORAMA AND BATHING SCENE, OSTEND, BELGIUM *Unsapped* 150 ft. A $22.50

5923 CHUTES OF IMAHA, FINLAND *Valerylene* 45 ft. A $6.75

5926 EASTER FLOWER PARADE, BOIS DE BOULOGNE, PARIS *Valetudini* 120 ft. A $18.00

6062 BARCELONA PARK AT TWILIGHT *Vardascada* 125 ft. B $15.00

Hamburg-American Line Series.

The steamship "Deutschland," of the Hamburg-American line, is one of the finest and fastest ocean greyhounds afloat. Our staff of photographers, in making a trip to Europe by way of the Hamburg-American line, secured the following excellent ocean scenes:

5397 S. S. "DEUTSCHLAND" LEAVING DOCK, HOBOKEN, N. J. *Unklarheit* 50 ft. B $6.00

5398 S. S. "DEUTSCHLAND" IN A STORM *Unknelled* 65 ft. B $7.80

5399 SHUFFLEBOARD, ON S. S. "DEUTSCHLAND" *Unknit* 70 ft. B $8.40

5400 S. S. "DEUTSCHLAND" IN A HEAVY SEA *Unknitted* 20 ft. B $2.40

All coloring artistic hand work.

Scenes taken on the Mid-Winter Cruise of the S. S. "Prinzessin Victoria Luise" of the Hamburg-American Line.

5622 NATIVE WOMEN COALING SHIP, ST. THOMAS, D. W. I. *Upcrest* 85 ft. B $10.20

5641 WEST INDIAN GIRLS, IN NATIVE DANCE *Uplandish* 65 ft. B $7.80

5642 NATIVE WOMAN WASHING NEGRO BABY, NASSAU, BAHAMA ISLANDS *Uplift* 70 ft. B $8.40

5643 PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE," SANDY HOOK, N. J. *Uplifting* 60 ft. B $7.20

5644 COALING SHIP, AND SCRAMBLING FOR MONEY, ST. THOMAS, D. W. I. *Uplocks* 110 ft. B $13.20

5645 WHARF SCENE, AND NATIVES SWIMMING, ST. THOMAS, D. W. I. *Upmost* 55 ft. B $6.60

5646 TOURISTS PLAYING SHUFFLEBOARD, S. S. "PRINZESSIN VICTORIA LUISE" *Upogebics* 60 ft. B $7.20

Scenes taken on the Winter Cruise of the S. S. "Auguste Victoria" of the Hamburg-American Line, Leaving New York, February 3, 1903.

The following pictures were taken by our artists at various points of interest, and we are greatly indebted to the officials of the Hamburg-American line for the courtesies and facilities extended to us:

5686a EGYPTIAN BOYS IN SWIMMING RACE, RIVER NILE *Urangrafo* 70 ft. B $8.40

5688 FEEDING PIGEONS, IN FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY *Urankalk* 60 ft. B $7.20

5689 EGYPTIAN FAKIR WITH DANCING MONKEY *Uranlage* 110 ft. B $13.20

5690 EATING MACARONI, STREETS OF NAPLES, ITALY *Uranodon* 80 ft. B $9.60

5694 WASHING CLOTHES, SICILY *Uranoscopy* 55 ft. B $6.60

5695 PANORAMA, TIVOLI, ITALY, SHOWING SEVEN FALLS *Uranous* 50 ft. B $6.00

5696 FORDING RIVER NILE ON DONKEYS *Urangxyd* 170 ft. B $20.40

5697 JERUSALEM'S BUSIEST STREET *Urbanorum* 70 ft. B $8.40

5698 ARABIAN JEWISH DANCE *Urbaren* 85 ft. B $10.20

5699 PANORAMIC VIEW, EGYPTIAN CATTLE MARKET *Urbicapus* 155 ft. B $18.60

Railway Series.

Mexican Central Railroad Series.

The open-sesame of a general manager's pass, issued to

All prices strictly net.

Mr. Edison's photographers, has enabled us to lay before the public views taken in the heart of our great Sister Republic.

5035 MEXICAN RURALES CHARGE
Umfrage 55 ft. B $6.60

5036 MARKET SCENE, CITY OF MEXICO
Umfrieden 50 ft. B $6.00

Atchison, Topeka & Santa Fe R. R. Series.

The enterprise and fame of Mr. Edison procured for his party many favors and courtesies from the high officials of this railroad. The results are shown by the following odd and novel subjects not usually in the path of the regular tourist:

5037 OSTRICHES FEEDING
Umgraben 50 ft. B $6.00

5037a OSTRICHES RUNNING
Umgrenzen 50 ft. B $6.00

5038 DOGS PLAYING IN THE SURF
Umgurten 50 ft. B $6.00

5039 CALIFORNIA LIMITED, A. T. & S. F. R. R.
Umhaben 45 ft. B $5.40

Northern Pacific R. R. Series.

The following pictures were taken by our artists at various points on the Northern Pacific R. R. We are greatly indebted to the officials who afforded us every opportunity in their power to obtain these splendid views:

5121 WHITE HORSE RAPIDS
Uncovered 50 ft. A $7.50

Rocky Mountain Panoramic Railroad Series.

One of our staff photographers having just completed a trip through the Dominion of Canada, via the Canadian Pacific R. R., we list below a series of Rocky Mountain panoramic views of the highest photographic quality and unusual interest:

5209 ROYAL TRAIN WITH DUKE AND DUCHESS OF YORK CLIMBING MT. HECTOR
Unenvious 80 ft. A $12.00

5210 PANORAMIC VIEW, KICKING HORSE CAÑON
Unequable 195 ft. A $29.25

5211 PANORAMIC VIEW, ALBERT CAÑON
Unequal 175 ft. A $26.25

5212 PANORAMIC VIEW, LOWER KICKING HORSE CAÑON *Unequalled* 185 ft. A $27.75

5213 PANORAMIC VIEW, UPPER KICKING HORSE CAÑON *Unequity* 190 ft. A $28.50

5214 PANORAMIC VIEW, LOWER KICKING HORSE VALLEY *Unerlaubt* 195 ft. A $29.25

5215 PANORAMIC VIEW NEAR MT. GOLDEN, CANADIAN PACIFIC R. R.
Unermuedet 170 ft. A $25.50

Best materials and workmanship.

5217 PANORAMIC VIEW, BETWEEN PALLISER AND FIELD, B. C.
Unerring 185 ft. A $27.75

Trains.

5086 RIDE THROUGH PACK SADDLE MOUNTAINS, P. R. R. *Unburdened* 140 ft. B $16.80

5087 PANORAMIC VIEW, HORSESHOE CURVE, P. R. R. *Unburiable* 140 ft. B $16.80

5088 RUNNING THROUGH GALLITZEN TUNNEL, P. R. R. *Unburning* 140 ft. B $16.80

5335 PIONEER LIMITED
Uniformaba 50 ft. B $6.00

5356 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY R. R.
Unincrvado 175 ft. A $26.25

5357 ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY R. R., No. 2
Uninerv 100 ft. A $15.00

5387 NEW "SUNSET LIMITED"
Uniroco 50 ft. B $6.00

5401 RAILROAD WRECK (IMITATION)
Unknots 40 ft. B $4.80

5656 PHANTOM RIDE, CANADIAN PACIFIC R. R.
Upsetting 200 ft. B $24.00

5656a do *Uptake* 100 ft. B $12.00

5678 LEHIGH VALLEY BLACK DIAMOND EXPRESS
Upwhirling 75 ft. B $9.00

5716 MINIATURE RAILWAY, WILMINGTON SPRINGS, DEL. *Urchtern* 75 ft. B $9.00

6067 LOCOMOTIVE HEAD-ON COLLISION (REAL)
Vapulation 80 ft. A $12.00

6087 OPENING CEREMONIES NEW YORK SUBWAY, OCT. 27, 1904
vrgala 300 ft. A $45.00

6131 THE IRON HORSE
Varriated 250 ft. B $30.00

6141 EMPIRE STATE EXPRESS 2nd, TAKING WATER ON THE FLY
Vascelosa 75 ft. A $11.25

Secret Societies.

6095 PARADE MYSTIC SHRINERS, ATLANTIC CITY, N. J. *Vantagem* 115 ft. A $17.25

6096 OUTING MYSTIC SHRINERS, ATLANTIC CITY, N. J. *Vantaging* 145 ft. A $21.75

6163 MYSTIC SHRINERS' DAY, DREAMLAND, CONEY ISLAND, N. Y.
Vasillo 230 ft. A $34.50

Expositions.

Pan-American Exposition.

5236 CIRCULAR PANORAMA, ESPLANADE WITH ELECTRIC TOWER IN BACKGROUND
Ungehobelt 175 ft. B $21.00

Titles and Films Copyrighted by Thomas A. Edison.

5237	OPENING PAN-AMERICAN EXPOSITION MAY 20, 1901	*Ungehofft*	130 ft.	B	$15.60
5238	CIRCULAR PANORAMA, ELECTRIC TOWER AND POND	*Ungekannt*	90 ft.	B	$10.80
5240	TRIP AROUND PAN-AMERICAN EXPOSITION	*Ungeprueft*	625 ft.	A	$93.75
5240a	do	*Ungewalkt*	200 ft.	A	$30.00
5240b	do	*Ungewandt*	300 ft.	A	$45.00
5240c	do	*Ungeweicht*	400 ft.	A	$60.00
5240d	do	*Ungewitter*	500 ft.	A	$75.00
5241	CIRCULAR PANORAMA, ESPLANADE AND FORECOURT	*Ungerade*	50 ft.	B	$6.00
5242	CIRCULAR PANORAMA OF THE MIDWAY	*Ungern*	95 ft.	B	$11.40
5286	ESQUIMAUX VILLAGE	*Unguineux*	50 ft.	B	$6.00
5287	JAPANESE VILLAGE	*Unguinoso*	150 ft.	B	$18.00
5288	SCENE IN ESQUIMAUX VILLAGE	*Ungulado*	75 ft.	B	$9.00
5289	CIRCULAR PANORAMA, ELECTRIC TOWER	*Ungulata*	100 ft.	B	$12.00
5290	PAN-AMERICAN EXPOSITION BY NIGHT	*Unhagata*	75 ft.	A	$11.25
5291	PANORAMIC VIEW, ESPLANADE BY NIGHT	*Unhairing*	50 ft.	B	$6.00
5293	HORSE PARADE, PAN-AMERICAN EXPOSITION	*Unhallowed*	140 ft.	B	$16.80
	President McKinley at the Exposition.				
5239	PANORAMIC VIEW, TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT	*Ungekocht*	65 ft.	A	$9.75
5258	PRESIDENT McKINLEY REVIEWING TROOPS, PAN-AMERICAN EXPOSITION	*Ungloomed*	80 ft.	A	$12.00
5259	MOB OUTSIDE TEMPLE OF MUSIC, PAN-AMERICAN EXPOSITION	*Unglorify*	70 ft.	A	$10.50
5305	PRESIDENT'S SPEECH, PAN-AMERICAN EXPOSITION	*Unheedful*	75 ft.	A	$11.25
	Charleston Exposition.				
5390	PRESIDENT ROOSEVELT REVIEWING TROOPS, CHARLESTON EXPOSITION	*Unjealous*	125 ft.	B	$15.00
5391	CHARLESTON CHAIN GANG	*Unjoins*	45 ft.	B	$5.40
5392	MIDWAY, CHARLESTON EXPOSITION	*Unjoyful*	50 ft.	B	$6.00
5394	GOLDEN CHARIOTS	*Unkemmed*	50 ft.	B	$6.00
5395	MINIATURE RAILWAY, CHARLESTON EXPOSITION	*Unkempt*	45 ft.	B	$5.40

Class "A" 15 cents per foot.

Paris Exposition.

5131 PANORAMIC VIEW FROM THE EIFFEL TOWER, (ASCENDING)
Undeaf 130 ft. A $19.50

5131a do Ascending and Descending
Undecide 200 ft. A $30.00

5132 PANORAMIC VIEW, MOVING SIDEWALK, PARIS EXPOSITION
Undecaying 95 ft. B $11.40

5133 SCENES IN SWISS VILLAGE, PARIS EXPOSITION *Undefy* 75 ft. B $9.00

5134 SWISS VILLAGE, No. 2
Undefying 100 ft. B $12.00

5134a do Dance
Undeluded 50 ft. B $6.00

5134b do Girls Driving Cattle
Undelved 50 ft. B $6.00

5135a PARIS EXPOSITION VIEWED FROM THE SEINE (STREET OF NATIONS)
Undeplored 75 ft. B $9.00

5141 ARRIVAL OF TRAIN, PARIS EXPOSITION
Undergroan 50 ft. B $6.00

Political.

6010 DEMOCRATIC PRESIDENTIAL CANDIDATE, JUDGE PARKER, AND MAYOR McCLELLAN, ESOPUS, N. Y. *Vanume* 65 ft. A $9.75

6016 JUDGE PARKER RECEIVING THE NOTIFICATION OF HIS NOMINATION FOR THE PRESIDENCY *Vaporabunt* 165 ft. A $24.75

6017 PRESIDENT THEODORE ROOSEVELT
Vaporalium 50 ft. A $7.50

Inaugurations.

6187 PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL
Unedging 120 ft. B $14.40

6122 PRESIDENT ROOSEVELT'S INAUGURATION
Varioloide 1,000 ft. B $120.00

6122a do En route to Capitol
Variously 155 ft. B $18.60

6122b do Ceremonies at the Capitol
Varipede 170 ft. B $20.40

6122c do West Point Cadets
Variqueux 90 ft. B $10.80

6122d do Naval Cadets
Varkens 110 ft. B $13.20

6122e do Porto Rican Infantry
Varkenskot 55 ft. B $6.60

6122f do Filipino Scouts
Varkensmet 45 ft. B $5.40

6122g do Carlisle Indians
Varkensnek 35 ft. B $4.20

Class "B" 12 cents per foot.

6122h	do	Seventh Cavalry, U. S. A. *Varkensoog*	45 ft.	B	$5.40
6122i	do	Gov. Higgins and Staff, New York *Varkentjes*	55 ft.	B	$6.60
6122j	do	Gov. Pennypacker and Staff, Pennsylvania *Varletry*	80 ft.	B	$9.60
6122k	do	Gen. Fitzhugh Lee and Staff and Richmond Light Infantry, Virginia *Varloas*	50 ft.	B	$6.00
6122l	do	Americus Club, Pittsburg, Pa. *Varlopant*	40 ft.	B	$4.80
6122m	do	Conkling Club, Utica, N. Y. *Varlope*	35 ft.	B	$4.20
6122n	do	De-light-ed *Varnishes*	30 ft.	B	$3.60

Coronations.

Coronation of their Majesties, King Edward VII., and Queen Alexandria of Great Britain.

5462	KING'S PROCESSION *Unmeetly*	210 ft.	A	$31.50
5462a	do *Unpromise*	200 ft.	A	$30.00
5462b	do *Unprompted*	150 ft.	A	$22.50
5462c	do *Unproposed*	100 ft.	A	$15.00
5463	KING AND QUEEN ARRIVING, WESTMINSTER ABBEY *Unmeetness*	300 ft.	A	$45.00
5463a	do *Unprovide*	250 ft.	A	$37.50
5463b	do *Unprovoked*	200 ft.	A	$30.00
5463c	do *Unpublic*	150 ft.	A	$22.50
5436d	do *Unpunctual*	100 ft.	A	$15.00
5464	KING AND QUEEN LEAVING WESTMINSTER ABBEY AFTER CROWNING *Unmensch*	135 ft.	A	$20.25
5468	KING EDWARD VII. AND QUEEN ALEXANDRIA OF GREAT BRITAIN *Unowned*	100 ft.	A	$15.00
5591	CARRYING CROWN INTO WESTMINSTER ABBEY *Unsauber*	75 ft.	A	$11.25
5662	CORONATION PROCESSION PASSING UNDER CANADIAN ARCH *Upspring*	150 ft.	B	$18.00

Visit of Prince Henry of Prussia.

Illustrating the greatest international event of the twentieth century. Every film of Prince Henry is a headliner.

5343	PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING GERMAN EMBASSY *Unillusory*	200 ft.	A	$30.00

Use code for telegraphic orders.

5344 ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT, SHOOTERS ISLAND N. Y. *Unilobe* 95 ft. A $14.25

5345 CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR" *Unilocular* 300 ft. A $45.00

5367 SAILING OF THE "DEUTSCHLAND" WITH PRINCE HENRY ON BOARD *Unipalcole* 100 ft. B $12.00

Funerals.

President McKinley's Funeral Ceremonies
Buffalo, Washington, Canton

5257 PRESIDENT McKINLEY'S FUNERAL CORTEGE, BUFFALO, N. Y. *Unglimps* 195 ft. A $29.25

5257a do *Unglued* 125 ft. A $18.75

5260 ARRIVAL OF FUNERAL CORTEGE, CITY HALL, BUFFALO, N. Y. *Unglutted* 65 ft. A $9.75

5261 PANORAMA VIEW, CROWD RUSHING FOR CITY HALL, BUFFALO, TO VIEW BODY OF PRESIDENT McKINLEY *Ungnade* 50 ft. A $7.50

5262 MULTITUDE PASSING INTO CITY HALL *Ungnaedig* 50 ft. A $7.50

5263 PRESIDENT McKINLEY'S FUNERAL CORTEGE, WASHINGTON, D. C. (CROWDS AT CAPITOL) *Ungodlily* 75 ft. A $11.25

5263a do *Ungodding* 345 ft. A $51.75

5264 COMPLETE FUNERAL CORTEGE, CANTON, O. *Ungodly* 675 ft. A $101.25

5265 FUNERAL TRAIN ARRIVING AT CANTON STATION *Ungored* 60 ft. A $9.00

5266 BODY LEAVING TRAIN, CANTON, O. *Ungorgeous* 60 ft. A $9.00

5267 PRESIDENT ROOSEVELT, CANTON STATION *Ungoverned* 85 ft. A $12.75

5268 CIRCULAR PANORAMA, PRESIDENT McKINLEY'S HOUSE, CANTON, O. *Ungowned* 80 ft. A $12.00

5269 PRESIDENT McKINLEY'S BODY LEAVING HOUSE AND CHURCH *Ungowntng* 175 ft. A $26.25

5270 FUNERAL CORTEGE ENTERING WESTLAWN CEMETERY, CANTON, O. *Ungraceful* 175 ft. B $21.00

5279 MARTYRED PRESIDENTS—LINCOLN, GARFIELD, McKINLEY *Ungueltig* 65 ft. B $7.80

Miscellaneous.

5005 AMBULANCE CALL *Tudence* 50 ft. B $6.00

Use numbers for mail orders.

5009	MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY	*Tumbaras*	45 ft.	A	$6.75
5010	CHICKEN THIEVES	*Tumbaria*	45 ft.	B	$5.40
5043	AMERICAN FLAG	*Umlaut*	50 ft.	B	$6.00
5120	FOX HUNT	*Uncover*	125 ft.	B	$15.00
5192	FEEDING THE PIGEONS	*Uncinigen*	40 ft.	A	$6.00
5198	CAPTURE OF THE BIDDLE BROTHERS	*Unengaged*	125 ft.	A	$18.75
5256	SAMPSON-SCHLEY CONTROVERSY	*Ungleiches*	200 ft.	A	$30.00
5310	DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN	*Unhoard*	150 ft.	B	$18.00
5312	ELECTROCUTION OF CZOLGOSZ	*Unhonored*	175 ft.	B	$21.00
5317	TROUBLE IN A BARNYARD	*Unhumanized*	50 ft.	B	$6.00
5337	NEW YEAR MUMMERS' PARADE, PHILADELPHIA, PA.	*Uniformity*	345 ft.	B	$41.40
5337a	do	*Unigemme*	50 ft.	B	$6.00
5337b	do	*Unigenous*	100 ft.	B	$12.00
5337c	do	*Uniglande*	150 ft.	B	$18.00
5337d	do	*Uniglume*	200 ft.	B	$24.00
5337e	do	*Unignati*	250 ft.	B	$30.00
5337f	do	*Unihaste*	300 ft.	B	$36.00
5349	ARRIVAL OF GOVERNOR GENERAL LORD MINTO, QUEBEC	*Unimmortal*	100 ft.	B	$12.00
5402	GREAT STAG HUNT	*Unknotty*	400 ft.	B	$48.00
5473	DEPARTURE BRIDE AND GROOM	*Unpannels*	60 ft.	B	$7.20
5495	AMPUTATING A LEG	*Unpitiful*	140 ft.	A	$21.00
5501	UNVEILING ROCHAMBEAU STATUE, WASHINGTON, D. C.	*Unpleasant*	175 ft.	B	$21.00
5506	do	*Unplucked*	125 ft.	B	$15.00
5548	BATTLE ROYAL	*Unregarded*	75 ft.	B	$9.00
5562	ELECTROCUTION OF AN ELEPHANT	*Unrespited*	70 ft.	A	$10.50
5595	GRAVITY FOUNTAIN	*Unscale*	35 ft.	B	$4.20
5599	LOG ROLLING CONTEST	*Unscience*	70 ft.	A	$10.50
5615	SANTOS DUMONT'S AIRSHIP	*Upbray*	100 ft.	A	$15.00

Complete descriptions furnished on application.

5631 TRAINING HOUNDS
Upgrowth 80 ft. B $9.60

5659 PRIZE WINNERS AT THE DOG SHOW
Upskip 160 ft. B $19.20

5671 FIGHTING RAMS
Uptrace 40 ft. B $4.80

5703 COUNTY FAIR
Urbilder 150 ft. B $18.00

5706 PULLING AGAINST THE STREAM
Urbmates 50 ft. B $6.00

5725 DAYLIGHT BURGLARY
Utilidade 265 ft. B $31.80

5730 FOLLOWING THE HOUNDS
Utilissimo 95 ft. B $11.40

5736 FEEDING THE SPARROWS
Utopista 65 ft. B $7.80

5776 CHAMELEONS FEEDING
Vaandris 95 ft. B $11.40

5777 PUGILISTIC TOADS
Vaanleen 60 ft. B $7.20

5778 CHAMELEON CLIMBING
Vaarting 75 ft. B $9.00

5783 LAPLANDERS AND REINDEER
Vaatzeerk 130 ft. B $15.60

5784 FLOOD SCENE, PATERSON, N. J.
Vabulonico 110 ft. B $13.20

5785 ANCIENT AND HONOURABLE ARTILLERY OF LONDON ON PARADE
Vacabamos 130 ft. B $15.60

5786 ANCIENT AND HONOURABLES HOMEWARD BOUND
Vacamos 115 ft. B $13.80

5788 SAN FRANCISCO CHINESE FUNERAL
Vacanteria 90 ft. B $10.80

5793 LETTER THAT CAME TOO LATE
Vaccary 200 ft. B $24.00

5794 THE POACHERS
Vachellie 220 ft. B $26.40

5796 ELEPHANTS AT WORK
Vacuetto 300 ft. B $36.00

5797 FALLING CHIMNEY
Vacudaie 125 ft. B $15.00

5811 TRAGIC ELOPEMENT
Vadipedes 325 ft. B $39.00

5820 TRELOAR AND MISS MARSHALL, PRIZE WINNERS PHYSICAL CULTURE SHOW, MADISON SQUARE GARDEN
Vafrons 135 ft. A $20.25

5829 DOG AND RATS
Vagantes 95 ft. B $11.40

5840 DOGS PLAYING PUSH BALL
Vagem 50 ft. B $6.00

Complete descriptions furnished on application.

5841 PICKPOCKET
Vagheggino 295 ft. B $35.40
5876 HERDING POLO PONIES AND POLO GAME
Vaidode 275 ft. B $33.00
5878 HOMING PIGEONS
Vaillant 80 ft. B $9.60
5901 ROBBER OF THE DEAD
Valbruggen 100 ft. B $12.00
5930a CHEESE MITES
Vamhout 150 ft. B $18.00
5930b TOAD'S LUNCHEON
Vandrager 70 ft. B $8.40
5948 KIDNAPPED CHILD
Validados 300 ft. B $36.00
5967 PARISIENNE'S BED TIME
Valkennest 110 ft. B $13.20
5969 IMPUDENT FLEA
Valkeveer 65 ft. B $7.80
5985 DRIVEN FROM HOME
Vagguard 385 ft. B $46.20
5987 COLLIERY DISASTER
Vanguejar 470 ft. B $56.40
6002 RUM VS. CHERRIES
Vanouds 300 ft. B $36.00
6033 DEATH OF ROBERT McCAIRE AND BERTRAND
Vapulabo 195 ft. B $23.40
6040 FOX AND RABBITS
Vapulearia 65 ft. B $7.80
6048 FIGHTING PARSON
Vaquearon 85 ft. B $10.20
6061 PUPPIES AND CAT
Vardasca 55 ft. B $6.60
6084 OTTER HUNT
Vareteaba 275 ft. B $33.00
6129 ARMLESS MAN
Varredora 185 ft. B $22.20
6155 ONLY HER BROTHER
Vasenta 225 ft. B $27.00
6175 WON'T YOU COME HOME
Vassoura 105 ft. B $12.60
6196 SCENES IN A POLICE COURT
Vastigheid 150 ft. A $22.50
6197 ENGAGEMENT RING
Vastissimo 65 ft. A $9.75
6235 MOOSE HUNT IN CANADA
Vatiques 520 ft. B $62.40
6240 THREE AMERICAN BEAUTIES
Vaudeville 60 ft. A $9.00
6260 FLORAL FIESTA, LOS ANGELES, CAL.
Vavatonem 315 ft. A $47.25
6311 SCENE AT "THE OAKS," PORTLAND, OREGON
Veelledig 85 ft. A $12.75

Use numbers for mail orders.

Terms.

Cash with order, or C. O. D. upon receipt of twenty-five per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office or Express Money Order, or Certified Check.

Goods delivered F. O. B. Orange, N. J. No charge for boxing or carting.

Edison Films are sold outright without territorial restrictions. We do not lease or rent films. We do not ship films on approval. We do not deal in second-hand films, or take old films in exchange or trade.

All Edison Films are guaranteed to be of superior workmanship, and of the best quality of material.

Special Notice.

Use catalog numbers for mail orders, and code for telegraphic orders. Be careful to spell the code words exactly as printed. Wrong spelling causes confusion and delay in filling orders, and often necessitates telegraphing for further instructions.

Better Facilities.

Mr. Edison's latest discovery has made a complete revolution in our printing and developing departments. We now employ an entirely new process for making animated film subjects. The results surpass anything hitherto produced. The pictures when projected show great improvement both in clearness and definition.

Film Classification.

To counteract the effect of cheap films, duplicates, inferior subjects and short length films, genuine Edison Films have been listed in two

classes. Some subjects cost large sums of money, while others are procured at a nominal cost.

The inexpensive films have been listed as Class B, at the net price of 12 cents per foot, while the more expensive subjects have been listed as Class A, at the net price of 15 cents per foot. The quality of Class B films is precisely the same as Class A, and the highest quality of material and workmanship obtainable is used in the manufacture of each film. The difference between the price of 15 and 12 cents per foot represents solely the difference in the cost of procuring the Original Negatives.

Film Coloring.

Coloring, when properly done, adds wonderfully to the effectiveness of many films, while inferior work only spoils a good plain film. There is as much difference in film coloring as there is between a beautiful water-color picture and a cheap chromo.

While the artistic and mechanical skill are absolutely necessary for this work, the composition of the colors themselves is a vital point. A great many colored films, instead of being bright and clear, have a faded or washed-out appearance when projected upon the screen.

We have devoted a great deal of time and attention to perfecting our film coloring, and we are now prepared to furnish the highest class of skilled and artistic hand-work in bright, clear and appropriate colors.

As the cost of coloring depends entirely upon the subject and the number of figures to be colored, it is impossible to give general prices.

Prices quoted upon application.

Mono Tinting.

This is an entirely new process discovered by

Mr. Edison for tinting films. It is a chemical process, the colors are fixed and permanent, cannot be washed off, will not fade and will last as long as the film itself. The most beautiful moonlight effects are produced. Marine scenes and waves are given a naturalness almost beyond belief. While the body of the ocean is green or blue the breaking crests of the waves and spray are white, just as they are in nature. The most beautiful effects are produced in woodland and interior scenes. This process, which is an exclusive Edison feature, has been used with great success with the following headline films: "The Night Before Christmas," "The White Caps," "Life of An American Policeman," etc., etc. There is no extra charge for Mono Tinting films.

The usual method employed for tinting films is to put them through a solution of aniline dye. Red, green and blue are the colors mostly used. This is simply a cheap staining process. The colors are not fixed or permanent, can be washed off by water, and fade in a short time under the intense light of the Projecting Kinetoscope.

CAUTION.

Edison Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents No. 493,246, March 14, 1893; 589,168, August 31, 1897 (re-issued September 30, 1902; No. 12,037 and 12,038 and January 12, 1904, No. 12,192); No. 688,648 and No. 688,649, December 10, 1901, and No. 714,845, December 2, 1902. The public is warned against purchasing or exhibiting infringing apparatus.

Exhibition Model, Improved Take-up and Film Magazines

Price, $135.00

Catalog No. K 15183 Code *Vermados*

Net weight complete, 80 lbs.; without Rheostat 65 lbs; gross weight, 160 lbs; Dimensions when set up ready for operation: Length, 4 feet 8 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Equipment

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
Base Board, with Clamp Casting complete.
Lamp House complete, with Sliding Base.
Arc Lamp complete.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Condensing Lens.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
Knife Switch and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

Exhibition Mechanism, Improved Take-up and Film Magazines

Price, $115.00

Catalog No. K 15184 Code *Vermando*

Equipment

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

EDISON PROJECTING KINETOSCOPES

EXHIBITION MODEL.

Price, $115.00.

Catalogue No. K 15000. Code *Unfardle.*

Net weight complete, 70 lbs.; without Rheostat 55 lbs. gross weight, 150 lbs.; Dimensions when set up ready for operation; Length, 3 feet 9 inches; width, 11 inches; height, 16 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Exhibition Model without Take-up Device.

Price, $105.00.

Catalogue No. K 15001 Code *Unfarrowed.*

Exhibition Model without Stereopticon Attachment.

Price, $105.00.

Catalogue No. K 15002. Code *Unfassbar.*

Exhibition Model without Take-up Device and Stereopticon Attachment.

Price, $90.00.

Catalogue No. K 15003. Code *Unfasslich.*

UNIVERSAL MODEL.

Price, $75.00.

Catalogue No. K 14500. Code *Usaba.*

Net weight complete, 56 lbs.; without Rheostat, 41 lbs.; gross weight, 110 lbs. Dimensions when set up ready for operation: Length, 2 feet 5 inches; width 11 inches; height 14 inches. Dimensions of packing case: 36 x 15 x 22 inches.

Universal Model Motion Picture Mechanism.

Price, $50.00.

Catalogue No. K 14600. Code *Usable.*

Mr. Edison's System of Copyrighting Moving Picture Films Sustained by the Court of Appeals.

The United States Circuit Court of Appeals at Philadelphia has decided that Mr. Edison's method of copyrighting films is legal, and that such copyright protects him from all infringements of that copyright by means of copying the whole or part of any film.

All Edison Copyrighted Films are sold subject to the restriction that they shall not be used for duplicating or printing other films from them. Any use of them for such purposes is an infringement of the patents under which they are made and sold. Patented August 31, 1897. Reissued September 30, 1902, and January 12, 1904. All infringements of Edison copyrighted films will be prosecuted at once and stopped by injunction.

EDISON MANUFACTURING CO.,
Orange, N. J.

FORM NO. 328. 30M.

EDISON FILM

A RACE FOR MILLIONS

TRADE MARK

Thomas A Edison

COPYRIGHTED, SEPTEMBER, 1907

SYNOPSIS OF SCENES:

A miner's cabin in the mountains—Mine don't pan out—Gambler offers money for hand of daughter—The insult—The stranger appears—The blow—Girl shows stranger to main road—They part—Stranger shot by gambler in ambush—Gambler escapes—Girl finds stranger wounded—She brings him on her horse to cabin—Miner leaves—Gambler enters—He locks the door—The kiss—The stranger to the rescue—The fight—Gambler thrown through the window—Wounded stranger falls in arms of girl.

Miner on the mountains—He finds a gold mine—Washing the gold—He is overcome with joy—Gambler discovers his find—Girl finds her father—He recovers—They go to stake off claim—Gambler has been there first—They realize his intentions—Minutes mean millions now—Girl reaches main road as gambler mounts his horse—Race to record mine—Gambler reaches railroad station—Conductor bribed—Train pulls out ahead of time—Girl arrives too late—All hopes lost—Stranger arrives in his automobile—Learns the truth—Girl leaps into auto—Off after the train—Girl wins—Mine is recorded—Gambler arrives—Warns stranger to leave town or be shot.

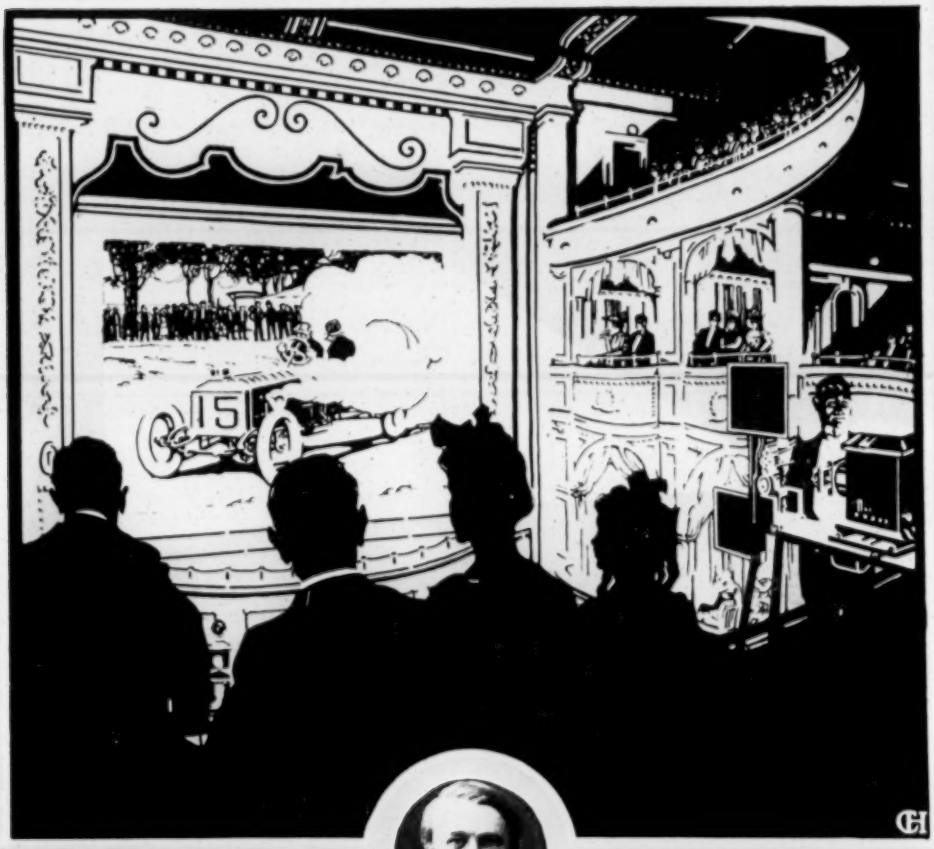
Interior of Recorder's office—The girl pleads with "Her Stranger" to save himself—He refuses even for her—The fond good-bye—He goes to meet his fate.

Night in a Western town—Streets deserted—Gambler and stranger seeking each other—They meet—Two shots—Gambler falls—The suspense is over—The girl appears—Finds "Her Stranger" alive—He holds her in his arms—She has won something more than millions now.

No. 6331. Code, Veengrond. Length, 975 ft. Class A. Price $146.25

EDISON MANUFACTURING COMPANY
Main Office and Factory: Orange, New Jersey.
Cable Address: Kurilian, New York.
New York Office: 10 Fifth Avenue. Chicago Office: 304 Wabash Ave.
Office for United Kingdom: 25 Clerkenwell Road, London, E. C., England.
European Offices: 24-25 Sud-Ufer, N. Berlin, Germany. 42 Rue de Paradis, Paris, France.
Selling Agents: The Kinetograph Co., 41 E. 21st St., New York. George Breck, 550-554 Grove St., San Francisco, Cal.

EDISON
KINETOSCOPES



EDISON MANUFACTURING COMPANY,

MAIN OFFICE AND FACTORY, ORANGE, N. J.

New York Office: 10 Fifth Ave. Chicago Office: 304 Wabash Ave.

Office for the United Kingdom: 25 Clerkenwell Road, London, E. C., England.

European Offices: 24-25 Sud-Ufer, Berlin, N. Germany.
42 Rue de Paradis, Paris, France.

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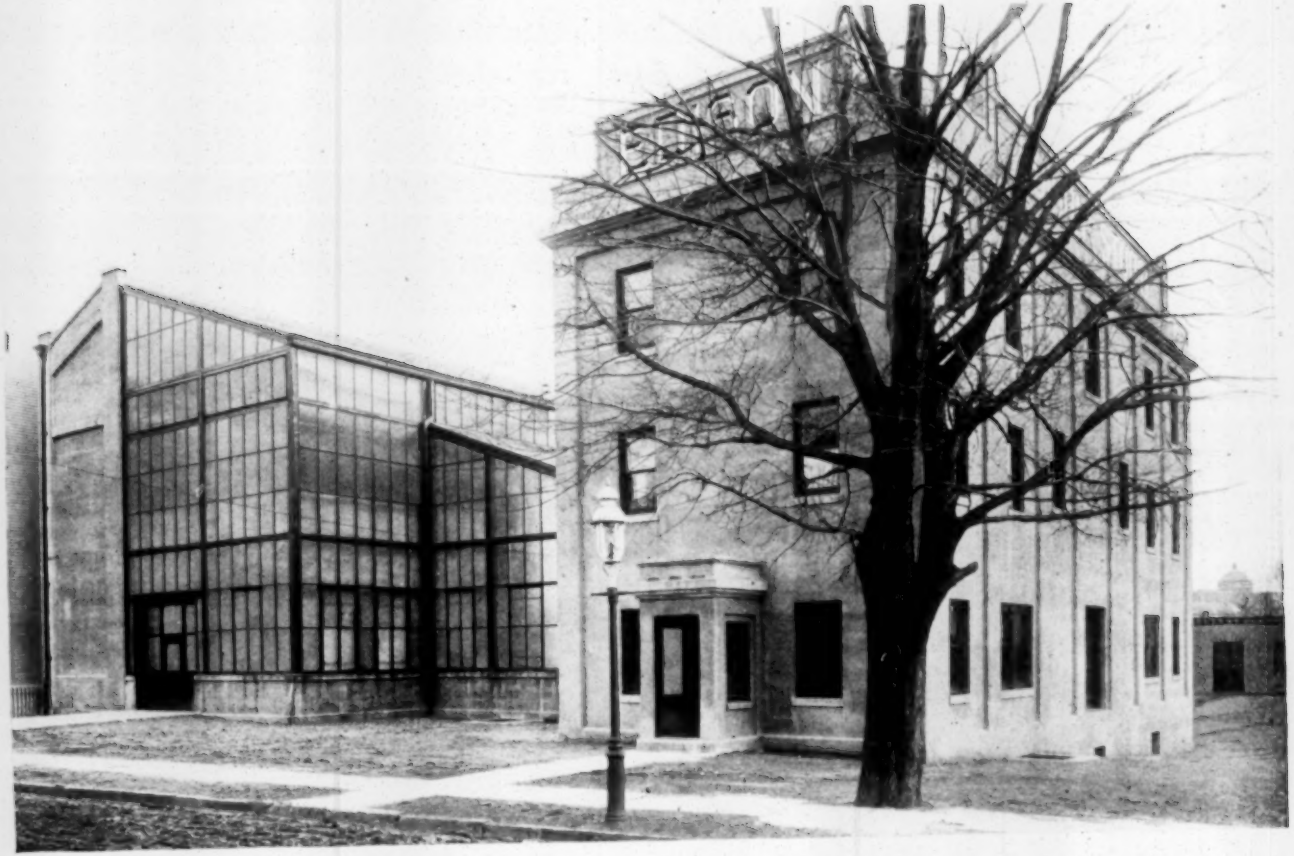
Cable Address, "Kurilian," New York.



EDISON STUDIO, BEDFORD PARK, BRONX, NEW YORK.

Edison Projecting Kinetoscopes

This Catalog supersedes Catalog
No. 320 and all previous
Catalogs

TRADE MARK
Thomas A Edison

Made by
EDISON MANUFACTURING COMPANY
Orange, New Jersey

Form No. 335. 2-15-08. 25M.

TERMS

Cash with order, or C. O. D. upon receipt of twenty-five per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office or Express Money Order, or Certified Check.

Goods delivered F. O. B. Orange, N. J. No charge for boxing or cartage.

When ordering state whether shipment is to be made by freight or express, and give route in either case. Freight shipments take from three to four times as long to reach destination as express shipments, but cost from three to five times less.

Use catalog numbers for mail orders, and code words for telegraphic orders, and spell the code words exactly as printed.

Edison Projecting Kinetoscopes are sold outright without territorial restrictions. We do not lease or rent machines. We do not ship machines on approval. We do not deal in second-hand machines, or take old machines in exchange or trade.

All Edison apparatus is guaranteed to be of superior workmanship, and of the best quality of material.

CAUTION

Edison Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents No. 493,246, March 14, 1893; No. 589,168, August 31, 1897 (re-issued September 30, 1902, No. 12,037 and 12,038, and January 12, 1904, No. 12,192); No. 688,648 and No. 688,649, December 10, 1901, and No. 714,845, December 2, 1902. The public is warned against purchasing or exhibiting infringing apparatus.

To Our Customers and the Public

EDISON Projecting Kinetoscopes have now been in general use for the past twelve years, during which time they have achieved a reputation for reliability and durability, combined with all the essential features of a perfect operating mechanism. They are now universally recognized as the *Standard Motion Picture Machines.*

To sustain this well earned reputation a number of improvements have been added to the different models, while all the older tried and proven features have been retained. All new features and improvements have been thoroughly tested in actual service under the most severe conditions before being finally adopted and standardized, thus insuring the machines being kept up to the highest point of excellence.

Increased facilities, and improved methods of manufacture have enabled us to acquire and hold a reserve stock of machines, both at our factory at Orange, N. J., and our office at Chicago, Ill., so that we can ship any moderate size order on the same day that it is received, and make prompt shipment of larger or special orders.

EDISON MANUFACTURING CO.

Edison
Projecting Kinetoscopes

THE first Kinetoscope was devised by Mr. Edison in 1887. It was a ponderous affair, costing several hundred dollars, and, briefly described, consisted of a box containing the mechanism, with a peep-hole at the top, through which the pictures were viewed. Owing to mechanical limitations only one person at a time could enjoy the pictures. It was Mr. Edison's original idea to devise an instrument that would do for the eye what the Phonograph does for the ear, and Edison Projecting Kinetoscopes, as now perfected, embody the successful accomplishment of that idea.

Edison Projecting Kinetoscopes represent the very highest development of the art of photography, bringing before the eye life-size reproductions of life motion with all the accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light, and properly arranged lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, and a perfect illusion of continuous action is thus produced. Edison Projecting Kinetoscopes enlarge the scenes and figures to full life-size and illuminate them brilliantly in the most simple and perfect manner.

Edison Kinetoscopes are now manufactured in three styles, viz.: the Underwriter's, Improved Exhibition, and Universal models. Although differing in details of construction, each is a perfect motion-picture machine in every respect, the work done by each combining accuracy with brilliant results. All machines are adapted for Standard Edison Film, which is the recognized standard throughout the world.

The particular advantages combined in these machines are: Extreme durability, completeness, compactness, simplicity, accuracy, portability, interchangeability of parts, and ability to project steady and brilliant pictures with minimum wear on the film. The mechanism and entire construction are so simple that anyone of ordinary intelligence may, after carefully reading the printed instructions which accompany every machine, set them up and successfully operate them.

In the succeeding paragraphs will be found a general description of the construction and features common to all of the different machines, and also a detailed description of various new features and improvements.

The Mechanism

Edison Projecting Kinetoscope Mechanisms are equipped with triple sprocket gearing. The upper sprocket feeds the film from the upper reel through a loop into the framing device. The middle sprocket has an intermittent motion which brings the film to the point of exposure and stops it for the fraction of a second required to project the picture upon the screen. The lower sprocket maintains the lower loop and feeds the film into the take-up attachment.

The loop formed in the film between the top and middle sprockets eliminates the pull and friction on the film, and greatly prolongs its life. In other words, only about five or six inches of film is brought down by the middle or intermittent sprocket, the top sprocket, which runs continuously, doing all the work of feeding the film into the framing device.

Framing Device

The Framing Device is operated by a simple lever attachment which enables the operator to instantly adjust the film in the correct position before the framing plate behind the projecting lens.

Take-Up Attachment

The Take-up Attachment automatically winds up the film after it has been exhibited upon the screen. In the Underwriter's and Improved Exhibition models it consists of a reel suitably geared to the machine, and an adjustable friction disc whereby the film is tightly wound on the reel without causing undue pull on the sprockets. In the Universal model the reel is operated by a spiral spring belt. These Take-up Attachments are a great improvement over the old method of running the film into a bag or box. They avoid kinks and snarls, and the possibility of fire, and keep the film free from dust and dirt and unnecessary friction, all of which cause scratches. After the film has been wound on the take-up reel, it can be re-wound on the top reel in a very short time.

Stereopticon Attachment

The Stereopticon Attachment consists of a stereopticon objective lens and an adjustable supporting rod. The lenses are of extra quality and give a field on the screen of about the same size as the field given by the motion-picture objectives. They are mounted in a ring-casting, which slides horizontally on the adjustable supporting rod. The horizontal movement of the

lens on the supporting rod, with the focusing screw of the lens, permits ample focal adjustment. The entire Stereopticon Attachment can be easily detached for convenience in packing. The Stereopticon side of the machine can be used for showing lantern slides independently of the motion-picture side.

The combination of a Projecting Kinetoscope and Stereopticon in one machine which can be operated by one person, is an important feature. It will often be found convenient to prepare lantern slides giving titles or brief description of a film, and to throw the slides upon the screen before the film is run. A double slide carrier enables the exhibitor to operate both lantern slides and motion pictures from the same side of the machine. A slide is placed in position while the motion pictures are being shown. After the film has been run through the machine the light is immediately centered upon the stereopticon lens, and the lantern slide is at once flashed upon the screen by the exhibitor sliding the lamp house away from him with the Underwriter's and Improved Exhibition model machine, and the mechanism toward him with the Universal model machine. While one slide is being shown another can be placed in the empty side of the carrier for an instantaneous change of pictures. The slide carriers are adapted for standard 3¼ x 4 inch slides, which can be obtained at any photographic supply store.

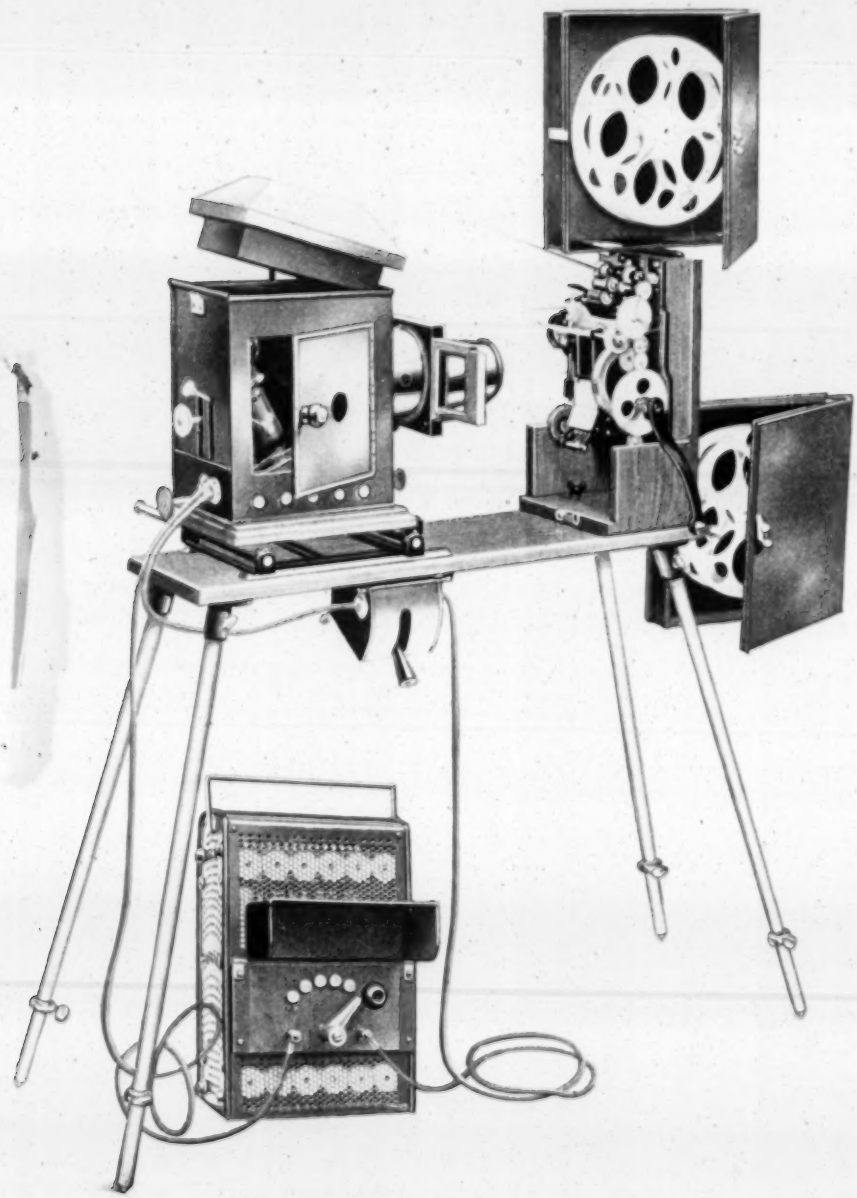


Fig. 30

Underwriter's Model Complete

Edison Projecting Kinetoscope Underwriter's Model

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Cat. No.		Code.	Price.
18000.	Underwriter's Model, Complete.....	*Yesar.*	$175.00

EQUIPMENT.

1. Hand Power Mechanism in Quartered Oak Cabinet.
2. Automatic Shutter.
3. Improved Star Wheel.
4. Improved Balance Wheel.
5. Upper Film Magazine.
6. Lower Film Magazine.
7. Two 10-inch Reels.
8. Improved Take-up Attachment.
9. Improved Film Re-winding Attachment.
10. Improved Crank.
11. Base Board with Flanges and Nickel-plated Adjustable Legs.
12. Improved Russia Iron Lamp House with Improved Sliding Base.
13. Improved Arc Lamp.
14. Eccentric Holder for Calcium Burner.
15. Improved Russia Iron Cone and Slide Carrier Frame.
16. Double Slide Carrier.
17. Condensing Lens.
18. No. 2 Motion Picture Objective Lens.
19. No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
20. Improved Double Pole Knife Switch and Russia Iron Switch Cover.
21. Asbestos Covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
22. Improved Coil Type Adjustable Rheostat for 52 or 104 Volts Alternating Current, or 110-120 Volts Direct Current.

Net weight, complete, 105 lbs.; gross weight, 180 lbs. Dimensions, set up ready for operation: Length, 3 feet 8 inches; width, 16 inches; height, 28 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Cat. No.		Code.	Price.
18001.	Underwriter's Model With Calcium Burner. Without Electric Light Attachments (Articles Nos. 13, 20, 21 and 22).....	*Yesazval.*	$165.00
18002.	Underwriter's Model Without Adjustable Legs and Flanges.....	*Yesca.*	$165.00
18003.	Underwriter's Model With Calcium Burner. Without Electric Light Attachments (Articles Nos. 13, 20, 21 and 22) Adjustable Legs and Flanges.....	*Yestereve.*	$155.00
18010.	Underwriter's Model Mechanism.....	*Yesterfang.*	$125.00

EQUIPMENT.

Hand Power Mechanism in Quartered Oak Cabinet.
Automatic Shutter.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

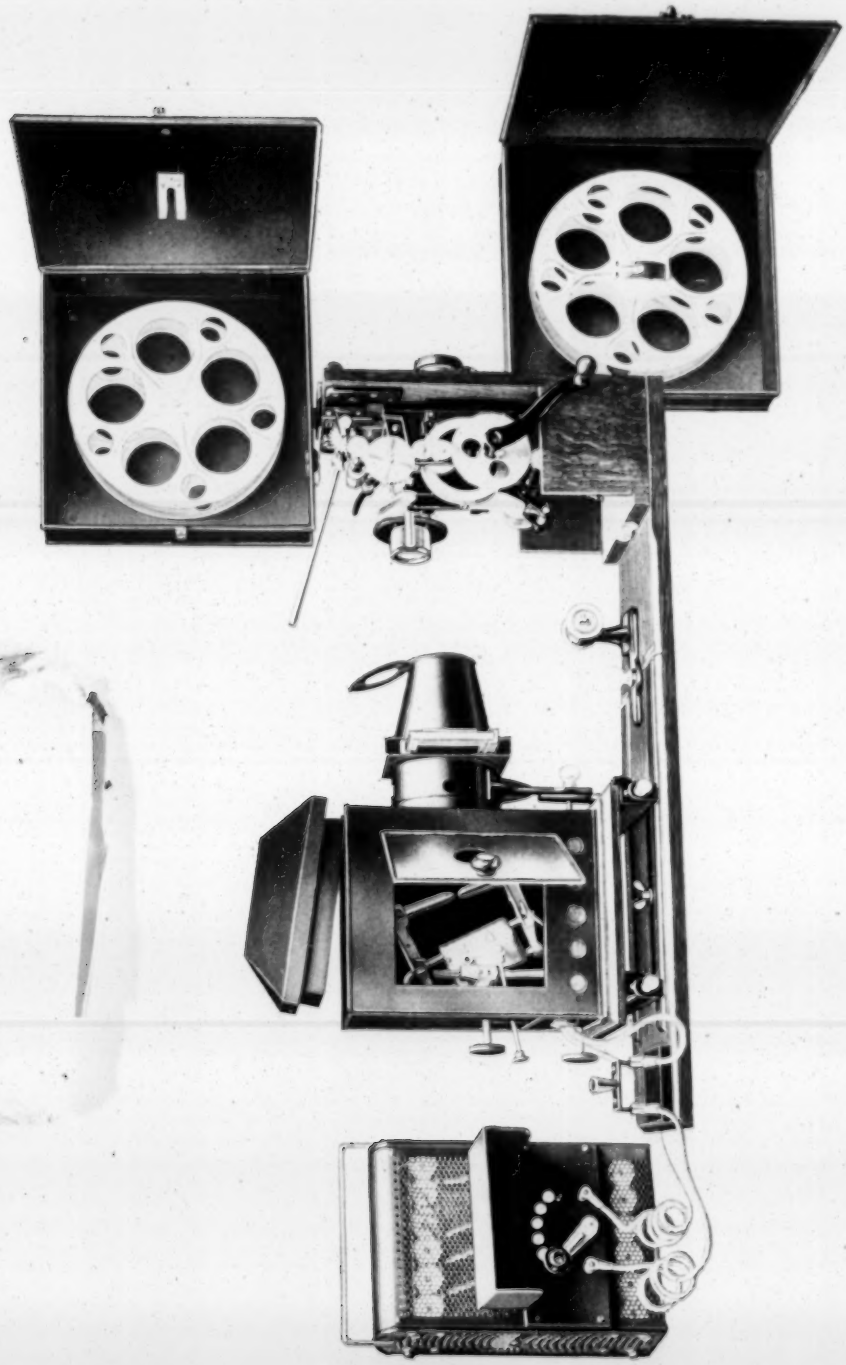


Fig. 49

Improved Exhibition Model with Film Magazines, Improved Take-Up, Lamp House and Rheostat

Edison Projecting Kinetoscope Improved Exhibition Model

Cat. No.		Code.	Price.
17004.	Improved Exhibition Model, Complete.....	*Spurtiegel.*	$155.00

EQUIPMENT.

1. Hand Power Mechanism in Quartered Oak Cabinet.
2. Improved Star Wheel.
3. Improved Balance Wheel.
4. Upper Film Magazine.
5. Lower Film Magazine.
6. Two 10-inch Reels.
7. Improved Take-up Attachment.
8. Improved Film Re-winding Attachment.
9. Improved Crank.
10. Base Board.
11. Improved Russia Iron Lamp House with Improved Sliding Base.
12. Improved Arc Lamp.
13. Eccentric Holder for Calcium Burner.
14. Improved Russia Iron Cone and Slide Carrier Frame.
15. Double Slide Carrier.
16. Condensing Lens.
17. No. 2 Motion Picture Objective Lens.
18. No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
19. Improved Double Pole Knife Switch.
20. Asbestos covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
21. Improved Coil Type Adjustable Rheostat for 52 or 104 Volts Alternating Current, or 110-120 Volts Direct Current.

Net weight, complete, 95 lbs.; gross weight, 175 lbs. Dimensions, set up ready for operation: Length, 3 feet 8 inches; width, 16 inches; height, 28 inches. Dimensions of packing case: 55 x 14 x 22 inches.

Cat. No.		Code.	Price.
17005.	Improved Exhibition Model With Calcium Burner, Without Electric Light Attachments (Articles Nos. 12, 19, 20 and 21)...	*Spurtled.*	$145.00
17011.	Improved Exhibition Model Mechanism.....	*Spurtling.*	$115.00

EQUIPMENT.

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

Fig. 21
Front View Upper Film Magazine

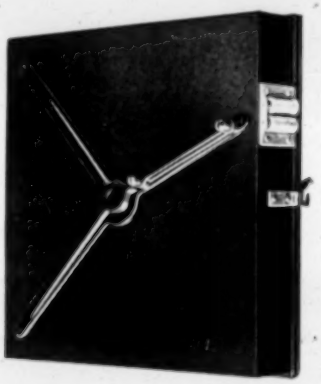


Fig. 22
Rear View Lower Film Magazine

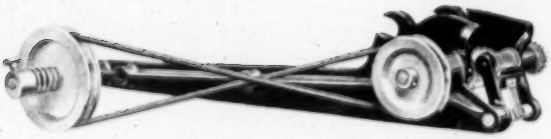


Fig. 24
Improved Take-Up Attachment

Fig. 32
Automatic Shutter and Mechanism Assembled

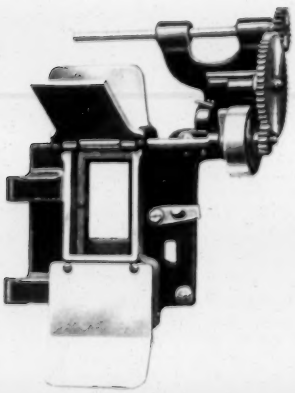


Fig. 33
Automatic Shutter Complete

Edison Projecting Kinetoscopes Underwriter's and Improved Exhibition Models

PARTICULAR attention is called to the new features and improvements described in detail and illustrated under the titles which follow. Each is the result of experiments and tests made in actual service, under the most severe conditions, in order to prove their reliability and adaptability for the work and attain a higher standard of excellence and superior results in the projection of the pictures.

Film Magazines

The Film Magazines shown in Figs. 21 and 22 are made of the best quality of No. 25 gauge Russia iron, and are constructed in the most substantial manner. The rollers between which the film passes into the magazines are so designed that the wear on the film is reduced to a minimum. Film Magazines, with the Improved Take-up Attachment, can be attached to all 1906 Model Exhibition Mechanism. (*See Important Notice, Page 19.*)

Cat. No.		Code.	Price.
18280.	Upper Film Magazine	*Yemaras.*	$10.00
18390.	Lower Film Magazine	*Yermarials.*	10.00

Improved Take-Up Attachment

A reliable Take-up Attachment, one that can be depended upon on all occasions, is a device which cannot fail to be appreciated by every motion picture operator. The Take-up Attachment shown in Fig. 24 fills every requirement that can possibly arise and is absolutely perfect in design, construction and operation. Its perfect operation, by which, among other things, is meant that the last 100 feet of a 1,000-foot film is handled as perfectly as the first 100 feet, is due to correct mechanical design, few parts, and simple construction. It has been thoroughly tested for the past two years under the most severe conditions, and is fully guaranteed.

The Improved Take-up Attachment is now furnished with all Underwriter's and Improved Exhibition Model Kinetoscopes, and can be attached to all 1906 Model Exhibition Mechanisms. (*See Important Notice, Page 19.*)

The manufacture of the old style Take-up Attachment, formerly furnished with the Exhibition Model Kinetoscope, has been discontinued, but repair parts will be supplied on special order.

The old practice of running the film into a box or other receptacle is entirely wrong. There may have been some excuse for this practice in the past, but with the Improved Edison Take-up Attachment, there is absolutely no excuse for operating an Edison machine without a Take-up Attachment. The practice should be discontinued for the best interests of everyone identified with the motion picture business.

Cat. No.		Code.	Price.
18315.	Improved Take-up Attachment.....	*Yermaron.*	$15.00

Automatic Shutter

This is a very simple but effective device which not only shuts off the light when the film is at rest, but absolutely prevents the light being thrown upon the film except when the film is in full motion. Fig. 32 shows the complete Automatic Shutter in relief attached to the mechanism, and also shows the improved balance wheel, with a heavy rim, which adds to the easy running of the machine and the steady projection of the pictures.

Fig. 33 shows the Shutter complete. It consists essentially of two parts: a film gate, upon which is mounted a metallic shutter and centrifugal governor, and a casting upon which is mounted an intermediate gearing, through which the shutter is connected to and operated by the large driving gear.

The Automatic Shutter is regularly furnished with the Underwriter's Model Machine, but can be attached to the Improved Exhibition Model Machine, as well as to any 1906 Model Exhibition Mechanism. *(See Important Notice, Page 19.)*

Cat. No.		Code.	Price.
18190.	Automatic Shutter, Complete.....	*Yeson.*	$15.00

Mechanisms

Underwriter's Model

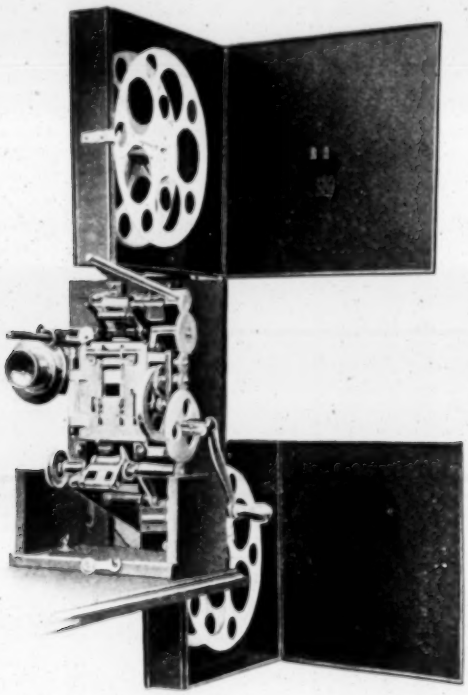


Fig. 51
Front View Mechanism, Automatic Shutter, Improved Take-Up and Film Magazines

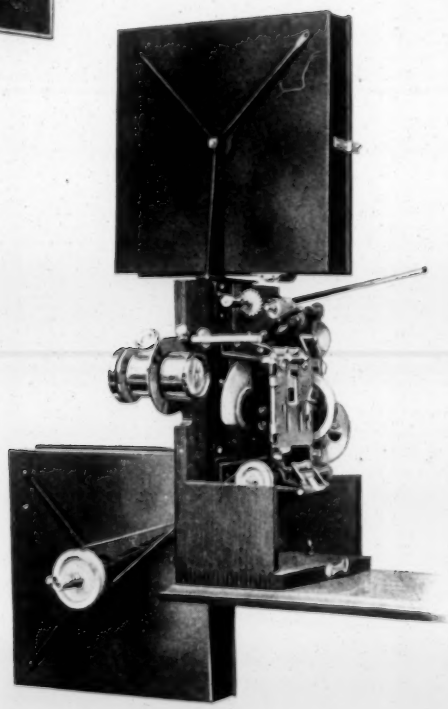


Fig. 52
Rear View Mechanism, Automatic Shutter, Improved Take-Up and Film Magazines

EDISON PROJECTING KINETOSCOPES

Fig. 34
Improved Lamp House

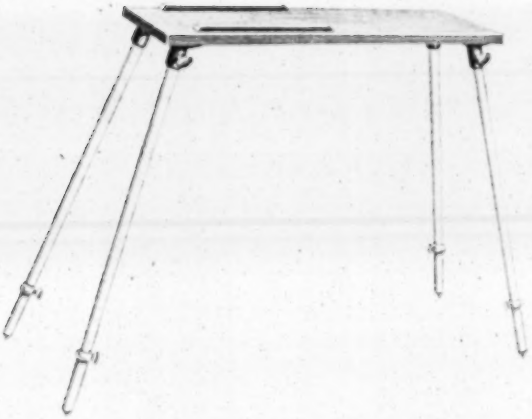


Fig. 40
Adjustable Stand Complete

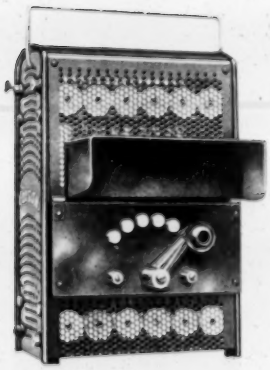


Fig. 35
Front View
Improved Rheostat, Switch and Cover

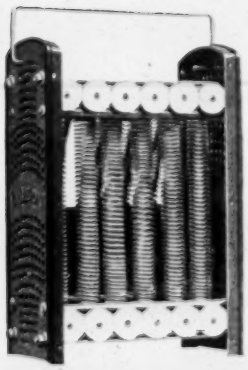


Fig. 36
Rear View
Improved Rheostat, Casing Removed

Improved Lamp House

The Lamp House and Lamp House Bracket, shown in Fig. 34, are now furnished with all Underwriter's and Improved Exhibition Model Kinetoscopes, and embody many radical changes and improvements. Ample proportions give increased ventilation and heat radiation. Russia iron, No. 25 gauge, gives increased strength and rigidity. Porcelain bushings protect the connecting cords where they enter the lamp house. A metal collar makes a perfect joint between the lamp house and cone, and prevents the emission of light. The ruby inspection glass can be readily replaced. The ventilating holes at the bottom of the lamp house are protected by metallic gauze. The base of the lamp has been lowered by the Improved Lamp House Bracket, permitting the use of longer carbons, so that with 5/8-inch cored carbons, the lamp will burn one hour and thirty minutes (1 hr. 30 min.) without re-setting.

The Lamp House Bracket has a lengthwise adjustment of six (6) inches for different kinds of light, and a side adjustment of five (5) inches for the stereopticon attachment. Openings in the rear and a door on the side next to the operator give free access to the lamp. A ruby glass window in the door permits constant inspection of the light without opening the door and also protects the operator's eyes. The interior of the lamp house is designed for both the electric arc lamp and the limelight burner, the latter being used with calcium light or any of the portable gas-making outfits. All lamp houses are equipped for electric light unless otherwise ordered.

The manufacture of the old style lamp house formerly furnished with Exhibition Model Kinetoscopes has been discontinued, but these lamp houses will be supplied as repair parts on special order.

Cat. No.		Code.	Price.
18605.	Improved Lamp House and Lamp House Base Board, Mounted	*Spurgewort.*	$5.00

Improved Rheostat

The Rheostat shown in Figs. 35 and 36 is the result of a series of careful experiments and tests aimed to produce an apparatus to meet every requirement of municipal authorities and motion picture exhibitors. The resistance is built up with individual coils of "Climax" wire, and any single coil may be replaced without disturbing any other coil, by simply loosening two set screws. A heavy perforated sheet steel casing thoroughly protects and ventilates the coils. Terminals and adjustable switch are mounted on a non-conducting slate base protected by a sheet steel automatic closing cover. Asbestos covered copper wires connect the various coils with switch contacts,

and all connections are solderless. A convenient handle facilitates handling, especially when Rheostat is hot. All parts are made with jigs and templets insuring interchangeability.

This Rheostat is adapted for all models of Edison Projecting Kinetoscopes, and for either 110-120 volts direct current, or 52-104 volts alternating current, and 25 to 30 amperes without excessive heating.

It is furnished with the regular equipment of both Edison Underwriter's and Improved Exhibition Model machines.

The above features, combined with the best materials and workmanship, superior design and construction, have produced a *Perfect Rheostat.*

Cat. No.		Code.	Price.
18545.	Improved Rheostat	*Yesales.*	$25.00

Improved Cone and Bracket

The Cone shown in Fig. 34 is made of No. 25 gauge Russia iron, and the Bracket has a double angle brace, giving increased rigidity and support. A groove is provided in the Bracket casting in which the seam in the Cone is placed, while the Cone fits tightly into the collar on the lamp house, giving improved construction and neat appearance.

The manufacture of the old style Cone and Bracket, formerly furnished with Exhibition Model Kinetoscopes, has been discontinued, but these Cones and Brackets will be supplied as repair parts on special order.

Cat. No.		Code.	Price.
18626.	Improved Cone and Bracket	*Spurmesser.*	$2.00

Adjustable Stand

The Adjustable Stand shown in Fig. 40 consists of a substantial oak base upon which are mounted the flanges for supporting the legs. Special drawn brass tubing is used for the upper half of the adjustable legs and a steel rod for the lower half, which is held in position by a suitable clamp. The legs are heavily nickel-plated. There is a range of practically two feet in the adjustment of the legs, which is ample for all purposes.

Cat. No.		Code.	Price.
18640.	Adjustable Stand, Complete	*Spurrey.*	$15.00

IMPORTANT NOTICE

Film Magazines with the Improved Take-up Attachments, or the Improved Take-up Attachment without Magazines, can readily be adapted to any 1906 Model Exhibition Kinetoscope. The only change required is a slight alteration in the Mechanism Cabinet, which is clearly explained in the directions and accompanying diagram.

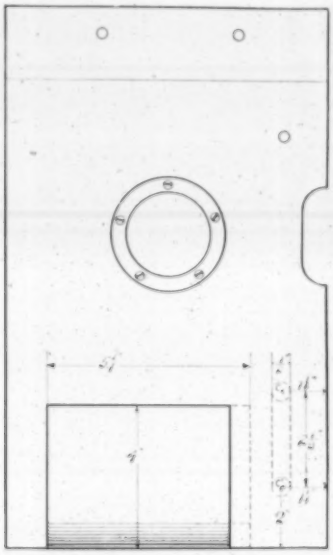


Fig. 25
Diagram Showing Changes in Mechanism Cabinet for Improved Take-up Attachment

DIRECTIONS—*Bore a one-half inch (½") hole at the Point C and C', cut out the intervening wood, enlarge the opening in the front of the Cabinet to five and one-quarter inches (5¼"), as shown in diagram, and trim front end of Base Board flush with face of Cabinet.*

The Automatic Shutter can be readily applied to the Improved Exhibition Model machine, and to any 1906 Model Exhibition mechanism by discarding the old style film gate and attaching the casting which supports the gears to the mechanism frame.

Exhibition 1906 Model mechanisms will be fitted with Film Magazines, Improved Take-up Attachment or Automatic Shutter when returned to the factory at Orange, New Jersey, without any additional charge being made for the actual work required, and will be returned on the same day as received, customer paying transportation charges both ways.

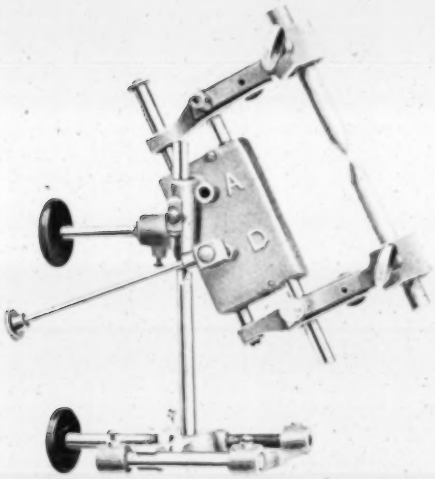


Fig. 37
Improved Arc Lamp

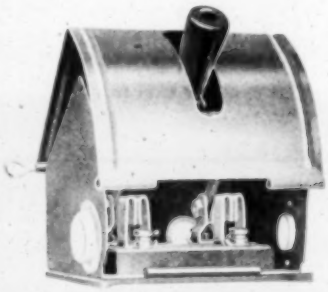


Fig. 38
Improved Switch and Cover

Fig. 27
Improved Crank

Fig. 39
Improved Connecting Cords

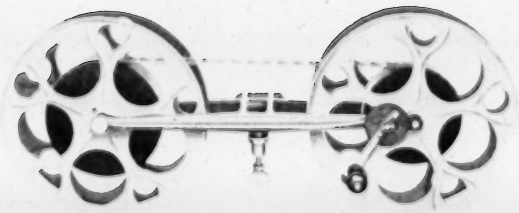


Fig. 57
Improved Film Rewinder

Improved Arc Lamp

All models of Edison Projecting Kinetoscopes are equipped with the same style of arc lamp as shown in Fig. 37.

This lamp is the most simple and complete lamp of its kind. The lamp is designed for either direct or alternating current. It has a vertical adjustment of 1¼ inches, which with a lengthwise adjustment of the base, enables the operator to keep the light completely under control. The different adjustments are provided with stops to prevent short circuiting between the lamp and the sides of the lamp house.

The carbon holders accommodate carbons varying from ¼ to ⅝ inches in diameter, but ⅝ inch cored carbons give the best results in motion picture work and are more economical, and will burn one hour and a half (1 hr. 30 min.) without re-setting. The lower carbon holder is fitted with a catch which keeps the lower carbon always in place.

The lamp is designed for either direct or alternating current. When direct current is used the gear shaft should be inserted in the hole (D). It will then feed the upper carbon twice as fast as the lower, as the upper or positive carbon is consumed twice as fast as the lower when direct current is used. When alternating current is used the gear shaft should be inserted in the hole (A). It will then feed both carbons alike, as both carbons are consumed alike when alternating current is used. The lever is operated through an opening in the rear door of the lamp and all adjustments can be made while both lamp house doors are closed.

An eccentric holder post, for accommodating calcium burners, is furnished with every complete machine. It is a simple and complete adjusting device.

Cat. No.		Code.	Price.
18436.	Improved Arc Lamp and Base.....	*Spriezen.*	$11.00

Improved Knife Switch and Switch Cover

The Improved Knife Switch and Switch Cover are fully illustrated in Fig. 38. The Switch is of the double pole type, substantial construction, ample carrying capacity, and mounted on a slate base. The Switch Cover is made of No. 25 gauge Russia iron, and the connecting cords are protected by porcelain bushings where they enter the switch cover. The switch and cover are mounted on a cast iron base which slides into two cast iron grooves attached to the underside of the base board of the Underwriter's Model machine. This arrangement allows the connecting cords between the

lamp and rheostat to remain permanently connected to the switch and greatly facilitates wiring and connecting. Both the Switch and Switch Cover are furnished with the Underwriter's Model, but only the Switch with the Improved Exhibition Model, unless otherwise ordered.

Cat. No.		Code.	Price.
18530.	Improved Knife Switch, Cover and Slides.....	*Yesosas.*	$3.50

Improved Connecting Cords

The Connecting Cords between the lamp, switch and rheostat are asbestos covered No. 12 B. & S. flexible copper conductors, with the terminals fitted with patent solderless connectors, as shown in Fig. 39.

Cat. No.		Code.	Price.
18525.	Connecting Cord (Long)	*Yesquero.*	$1.00
18526.	Connecting Cord (Short)	*Yesterday.*	50

Improved Crank

The improvement, which is shown in Fig. 27, consists of a spring catch which engages a groove in the driving gear and prevents the crank slipping therefrom. The catch is nickel-plated and of neat design. The Crank is supplied with either a 5-inch or a 7½-inch arm. The long arm adds to the easy operation and smooth running of the machine, and is preferred by operators when they become accustomed to it. The manufacture of the old style Short Crank, without the spring catch, has been discontinued. The Improved Crank is now furnished with Underwriter's and Improved Exhibition Model Kinetoscopes.

Cat. No.		Code.	Price.
18066.	Improved Crank (Long)	*Yermos.*	$1.00
17066.	Improved Crank (Short)	*Spurzeite.*	1.00

Improved Film Rewinder

The Improved Film Rewinder (Fig. 57) has been designed to meet an urgent demand for a satisfactory device for rewinding film. It is constructed to accommodate two reels of any size up to 12 inches.

The Rewinder is made of malleable iron and is provided with a clamp and thumb screw for instantly adjusting it to any base board, shelf or table.

The distance between the reel centers is fifteen inches (15"), which gives ample opportunity for the inspection of the film while being re-wound. The Rewinder is supplied with both the Underwriter's and Improved Exhibition Model Machines.

Cat. No.		Code.	Price.
18800.	Improved Film Rewinder.....	*Staalboek.*	$4.00

Edison "Special" Carbons—for all Electric Currents

These carbons are soft cored and have one side of the hard coat ground off, causing the arc to burn up on the flat side of the carbon, thereby throwing 80% of the light in the proper direction. They also absolutely prevent the traveling around or "licking" of the arc, doing away with the flicker as well. With Alternating Current the humming noise is reduced 50%.

Fig. 58
Edison "Special" Carbon

These carbons are 5/8" diameter and 9½" long, and will burn one and one-half hours (1 hr. 30 min.) without re-setting.

Notice—The flat side of both carbons must face the condensing lens. If used in any other position half of the light is lost.

Cat. No.		Code.	Net Price.
19090.	Edison "Special" Carbons—Per Doz.....	*Staalkaart.*	.60
19090.	Edison "Special" Carbons—Per 100.....	*Staalkaart.*	$4.50

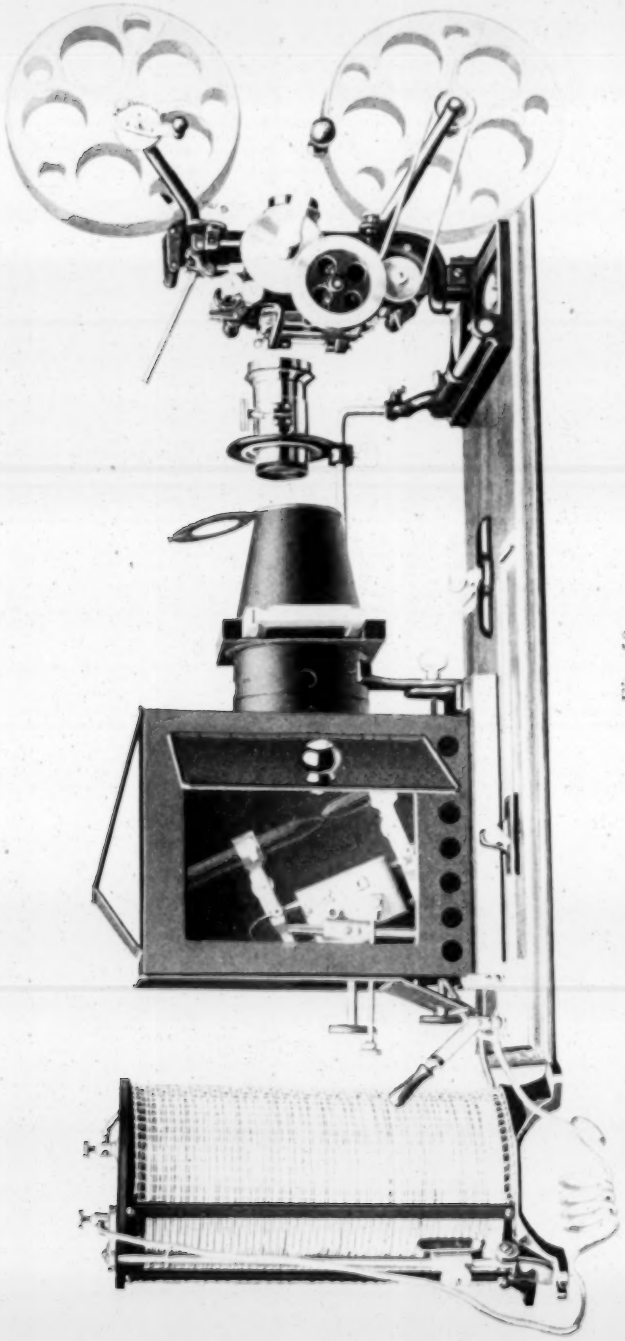


Fig. 50
Universal Model, Complete

Edison Projecting Kinetoscope Universal Model

This machine has now been on the market for the past five years, and has become well established. The same principles of construction and operation are employed as in the Underwriter's and Improved Exhibition Model machines, although of lighter construction and differing in some minor points of design. The results obtained in the projection of the pictures are both brilliant and accurate. The Universal is now equipped with ten-inch reels, holding 1,000 feet of film. The lenses are of excellent quality, but better lenses will be furnished when so ordered at an extra cost. The lamp house is now made of No. 25 gauge Russia iron, and is provided with a collar into which the cone is fitted, preventing the emission of light.

Universal Model

Cat. No.		Code.	Price.
16001.	Universal Model, Complete	*Sputasenno.*	$75.00

EQUIPMENT.

1. Hand Power Mechanism with Sliding Base Casting complete.
2. Take-up Attachment and Reel Hanger.
3. Two 10-inch Reels.
4. One Spring Steel Belt for Driving Reel.
5. Base Board with Clamp Casting complete.
6. Lamp House complete.
7. Arc Lamp complete.
8. Eccentric Holder Posts for Calcium Burners.
9. Russia Iron Cone and Slide Carrier Frame.
10. Double Slide Carrier.
11. Condensing Lens.
12. No. 1 Motion Picture Objective Lens.
13. No. 1A Stereopticon Objective Lens with Stereopticon Attachment, including casting for holding half-size Objectives and Adapter for quarter-size Objectives.
14. Knife Switch and connections from Lamp to Rheostat.
15. Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

Net weight, complete, 56 lbs.; without Rheostat, 41 lbs.; gross weight, 110 lbs. Dimensions when set up ready for operation: Length, 2 feet 5 inches; width, 11 inches; height, 14 inches. Dimensions of packing case: 36 x 15 x 22 inches.

Cat. No.		Code.	Price.
16002.	Universal Model, With Calcium Burner, Without Electric Light Attachments (Articles Nos. 7, 14, 15)	*Sputatondo.*	$75.00
16011.	Universal Model Mechanism	*Sputtered.*	$55.00

EQUIPMENT.

Hand Power Mechanism with Sliding Base Casting complete.
Take-up Attachment and Reel Hanger.
Two 10-inch Reels.
One Spring Steel Belt for Driving Reel.
No. 1 Motion Picture Objective Lens.
No. 1A Stereopticon Objective Lens, with Stereopticon Attachment.

Motion Picture Objective Lenses

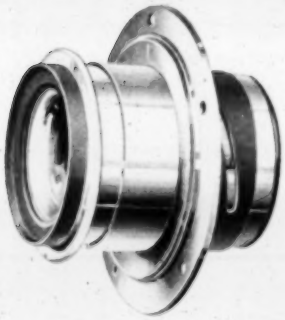


Fig. 3
No. 1 Motion Picture Objective Lens

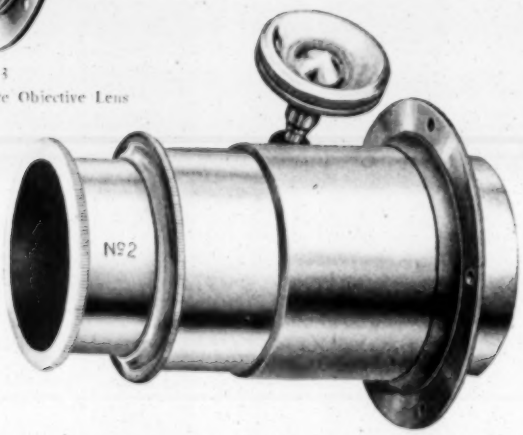
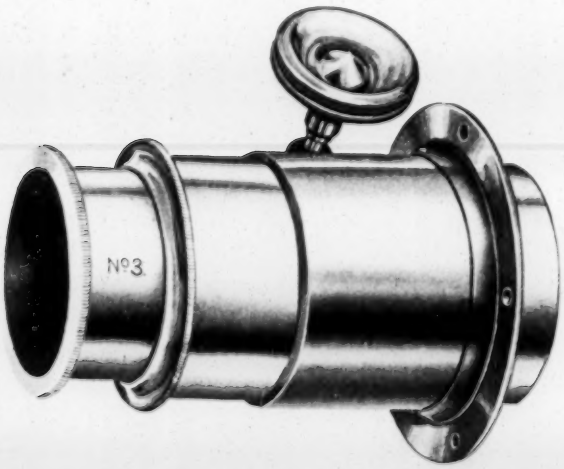


Fig. 5.
No. 2 Motion Picture Objective Lens



No. 3 Motion Picture Objective Lens

Motion Picture Objective Lenses

The Motion Picture Objective Lenses furnished with all Edison Projecting Kinetoscopes are wide-angle lenses. Those furnished with the Underwriter's and Improved Exhibition Models project a three-foot picture for every fourteen feet of distance, while those furnished with the Universal Model project a three-foot picture for every ten feet of distance. Objective lenses are also furnished which project a three-foot picture for every twenty feet of distance. All these lenses are specially adapted for motion picture work.

No. 1 Motion Picture Objective Lens

This lens (Fig. 3) is always furnished with the Universal Model, unless otherwise ordered, and projects a three-foot picture for every ten feet of distance. A feature of this lens is the adjustment. Instead of the usual rack and pinion, a spiral groove is cut into the inner tube in which a steel screw plays. A milled flange fastened to the inner tube causes it to revolve, while the steel screw working in the spiral groove causes the tube containing the lenses to play back and forth.

No. 2 Motion Picture Objective Lens

This lens (Fig. 5) is furnished with the Underwriter's and Improved Exhibition Models, unless otherwise ordered. The No. 2 Motion Picture Objective Lens formerly supplied was a complete lens in itself, but the lens now furnished consists of a jacket and a No. 2 lens tube. This tube projects a three-foot picture for every fourteen feet of distance, the same as the old-style No. 2 lens, but is of much better quality. The old-style No. 2 lens is no longer supplied.

No. 3 Motion Picture Objective Lens

This lens (Fig. 48) is furnished with either the Underwriter's and Improved Exhibition Model when so ordered. The No. 3 Motion Picture Objective Lens formerly supplied was a complete lens in itself, but the lens now furnished consists of a jacket and a No. 3 lens tube. This tube projects a three-foot picture for every twenty feet of distance, the same as the old style No. 3 lens, which is only supplid on special order.

Cat. No.			Code.	Price.
16175.	No. 1.	Motion Picture Objective Lens.....	*Unforsaken.*	$ 7.00
18263.	No. 2.	Motion Picture Objective Lens..... (Jacket and No. 2 Lens Tube)	*Unformed.*	12.50
19059.	No. 3.	Motion Picture Objective Lens..... (Jacket and No. 3 Lens Tube)	*Unfaulty.*	12.50

Motion Picture Lens Tubes and Jacket

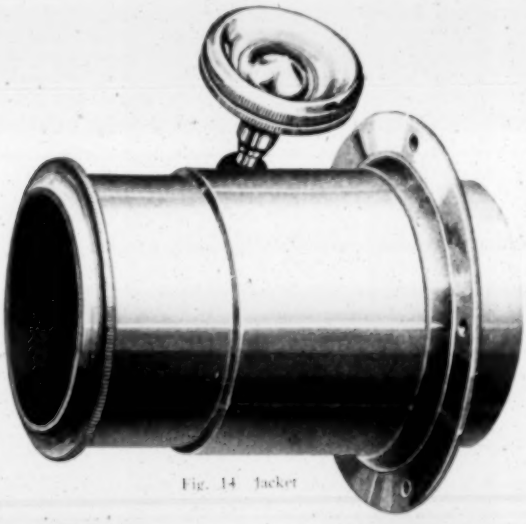


Fig. 14 Jacket

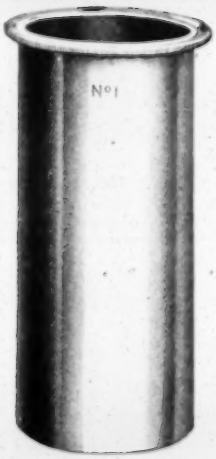


Fig. 42. No. 1 Lens Tube

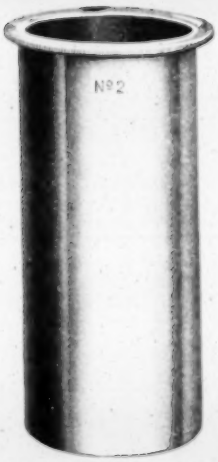


Fig. 43. No. 2 Lens Tube

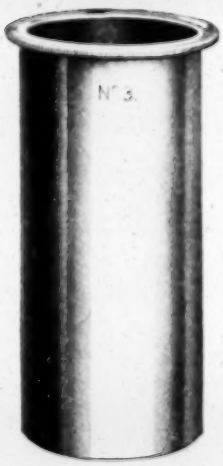


Fig. 44. No. 3 Lens Tube

Motion Picture Universal Adjustable Objective Lens

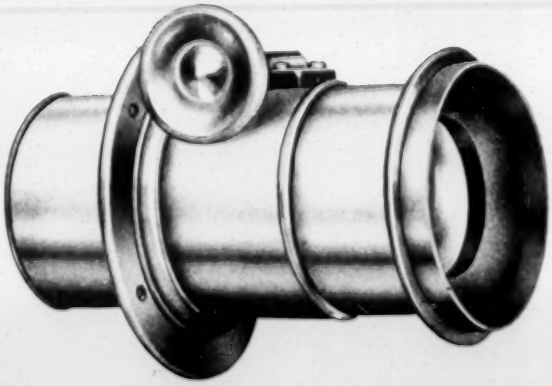


Fig. 4. Universal Adjustable Objective Lens

Motion Picture Lens Tubes and Jackets

This convenient combination will be appreciated by exhibitors, the different lens tubes giving a range of lenses to meet most conditions. The complete set consists of one jacket and three interchangeable tubes, designated Nos. 1, 2 and 3. Sold separately or the jacket and three (3) lens tubes complete in a case.

The No. 1 lens tube projects a three (3) foot picture for every ten (10) feet of distance, the same as the No. 1 Motion Picture Objective Lens, but is of much better quality.

The No. 2 lens tube projects a three (3) foot picture for every fourteen (14) feet of distance, the same as the old style No. 2 Motion Picture Objective Lens, but is of much better quality. The No. 2 lens tube and jacket is always furnished with the Underwriter's and Improved Exhibition Model Projecting Kinetoscopes.

The No. 3 lens tube projects a three (3) foot picture for every twenty (20) feet of distance, the same as the No. 3 Motion Picture Objective Lens.

Cat. No.		Code.	Price.
19055.	Jacket and three (3) Lens Tubes in case.....	*Yelmo.*	$31.50
18265.	Jacket	*Yellowish.*	5.50
19058.	Lens Tube No. 1.....	*Yemenique.*	9.25
18264.	Lens Tube No. 2.....	*Yelmeria.*	7.00
19060.	Lens Tube No. 3.....	*Yeoman.*	7.00

Motion Picture Universal Adjustable Objective Lens

This lens will project a picture of any desired size between the smallest and largest picture, without changing the location of the machine or making any change in the focus of the objective. Its general appearance is the same as the ordinary objective, and it projects a maximum picture whose width is equal to about one-third of the distance between the curtain and the instrument, and a minimum picture whose width is equal to about one-fourth of the distance. These sizes and all intermediate sizes can be projected from the same position. This is accomplished by a special combination of lenses in the objective. A focus is obtained in the ordinary way, by means of the milled screw head. The size of the picture is varied by turning the milled head of the objective. The picture always remains in focus after adjustment, and the size of the picture can be changed while the machine is in operation. The following table gives the different size pictures at different distances:

Distance.	Size of Picture.	Distance.	Size of Picture.
20 feet.	Between 5 and 7 feet.	50 feet.	Between 12½ and 17 feet.
30 "	" 7½ " 14 "	60 "	" 15 " 20 "
40 "	" 10 " 14 "	80 "	" 20 " 26 "

Cat. No.		Code.	Net Price.
19061.	Universal Adjustable Objective Lens.....	*Unform.*	$20.00

Stereopticon Objective Lenses

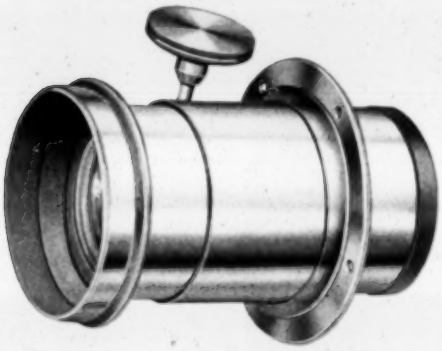


Fig. 45
No. 1-A Stereopticon Objective Lens

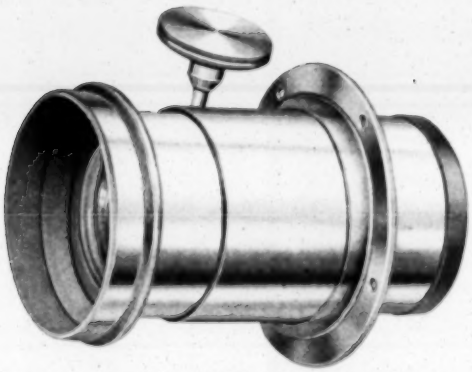


Fig. 46
No. 2-A Stereopticon Objective Lens

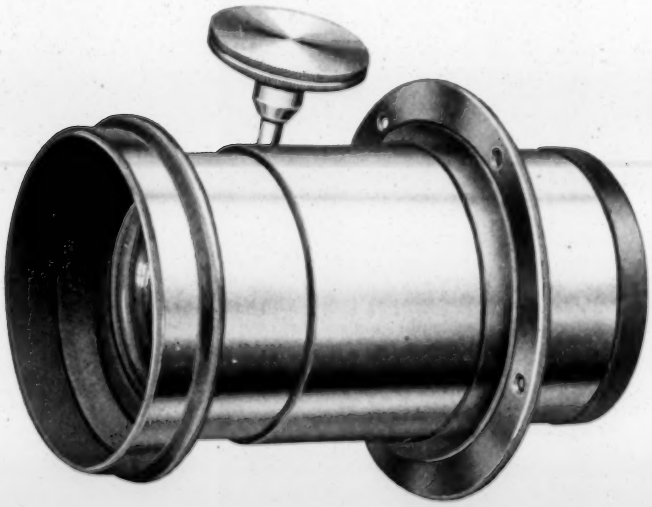


Fig. 47
No. 3-A Stereopticon Objective Lens

Stereopticon Objective Lenses

The Stereopticon Objective Lenses furnished with all Edison Projecting Kinetoscopes are of fine quality and are most carefully selected to insure perfect harmony between the stereopticon and motion pictures. They have been listed in the following sizes:

Cat. No.			Code.	Price.
16286.	No. 1A.	Projects 3-foot view for every 10 feet of distance	*Unframable.*	$ 7.00
18416.	No. 2A.	Projects 3-foot view for every 14 feet of distance	*Unframing.*	10.00
19065.	No. 3A.	Projects 3-foot view for every 20 feet of distance	*Unfraught.*	18.00
19066.	No. 1AA.	Projects 3-foot view for every 10 feet of distance	*Unfreeze.*	14.50

Note: No. 1 AA is a regular half-size Objective Lens, standard size for Stereopticon views, projecting the same size picture as the 1 A, but is of much better quality.

Motion Picture and Stereopticon Objective Lens Combinations

Below will be found the different combinations of Motion Picture and Stereopticon Lenses which give approximately the same size pictures and views at different distances:

No. 1. Motion Picture Objective. Projects 3-foot picture for every 10 feet of distance.
No. 1A. Stereopticon Objective. Projects 3-foot view for every 10 feet of distance.
No. 2. Middle Distance Motion Picture Objective. Projects 3-foot picture for every 14 feet of distance.
No. 2A. Stereopticon Objective. Projects 3-foot view for every 14 feet of distance.
No. 3. Long Distance Motion Picture Objective. Projects 3-foot picture for every 20 feet of distance.
No. 3A. Stereopticon Objective. Projects 3-foot view for every 20 feet of distance.

Nos. 1 and 1A Objectives are always furnished with Universal Model Projecting Kinetoscopes unless otherwise ordered.

Nos. 2 and 2A Objectives are always furnished with the Underwriter's and Improved Exhibition Model Projecting Kinetoscopes unless otherwise ordered.

Nos. 3 and 3A Objectives are furnished with any Projecting Kinetoscope when so ordered, at an extra cost.

Fig. 14
4½-inch Condenser

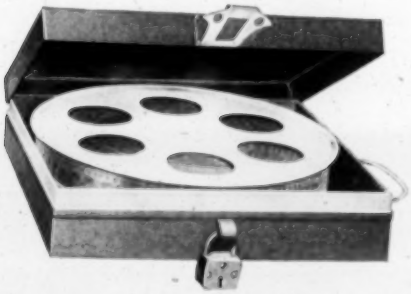


Fig. 2
Reel Case and Reel of Film

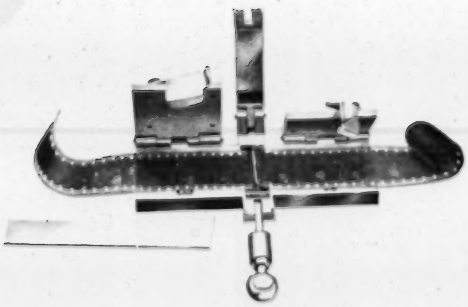


Fig. 53
Film Mender

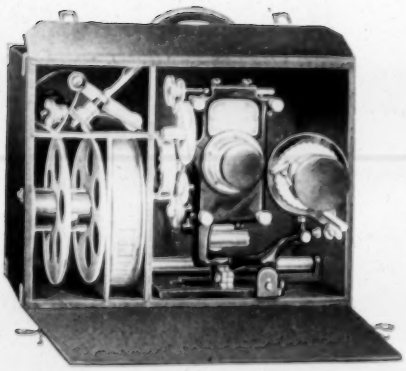


Fig. 1
Mechanism Carrying Case with Universal Mechanism and Parts

Condensers

These Condensers are 4½ inches in diameter. The lenses are made of the finest quality of imported French optical glass, mounted in a substantial brass shell. The same Condenser is used for all Edison Projecting Kinetoscopes. When ordering lenses separately state whether the front or rear lens is wanted. The front lens is farthest from the light and the rear lens is nearest to it.

Cat. No.		Code.	Price.
18625.	Condensing Lens Complete (Front and Rear Glasses and Shell)	*Unfatherly.*	$6.00
18631.	Condensing Lens (Front Glass)	*Uscoque.*	1.50
18632.	Condensing Lens (Rear Glass)	*Unfatigued.*	1.50

Reel Cases

These are japanned metal cases, and are provided with handle, lock and key, and made in four sizes as listed below:

Cat. No.		Code.	Net Price.
19069.	One 8-inch Reel	*Usativo.*	$1.50
19070.	Two 8-inch Reels	*Usatto.*	2.00
19071.	One 10-inch Reel	*Valsaren.*	1.50
19072.	Two 10-inch Reels	*Yeomanly.*	2.00

Carrying Cases

These cases have compartments for the mechanism proper, supporting base, stereopticon attachment, upper reel and support, take-up attachment, objective lenses and three (3) reels. They are equipped with carrying handle, hinged front door with top flap and strong door catches at both top and sides. The dimensions are: Universal, mechanism only, 8 x 12 x 17 inches; Universal, complete, 11 x 13¾ x 26½ inches; Exhibition, complete, 11¾ x 17½ x 34½ inches.

Cat. No.		Code.	Price.
19073.	Carrying Case Universal Model Mechanism	*Usatissimo.*	$4.00
19074.	Carrying Case Universal Model Kinetoscope	*Staafvorm.*	8.00
19075.	Carrying Case Exhibition Model Kinetoscope, without Rheostat	*Unforgot.*	10.00

Film Mender

A compact device for mending films. By its assistance films may be cemented together better and more quickly than by any other method. A most essential device for every motion picture exhibitor. As Fig. 53 shows, it is made with three gates or hinges. Those on the right and left clamp down to hold the film while its ends are being cut and prepared and the cement

applied. The narrower one in the center clamps down on the cemented edge and holds it firmly until the cement has dried and the operation is completed. The gauge, also shown in the cut, enables the operator to get true edges on the film and of proper width for cementing.

Cat. No.		Code.	Price.
19030	Film Mender	*Unfearful.*	$7.50

Screens

The best possible screen is a clean white plaster of paris wall. The next best screen is made of the stoutest cotton tacked tightly and smoothly over a light wooden frame, and given two coats of kalsomine or gelatine and whiting. Woonsocket sheeting also makes a good screen.

Below will be found a list of screens especially adapted for motion picture and stereopticon work. These screens are bound and the prices include eyelets. They do not include frames or guy ropes.

Cat. No.		Code.	Net Price.
19078.	10 x 12 feet	*Unfreezing.*	$ 5.50
19079.	12 x 14 feet	*Unfrequent.*	6.50
19080.	14 x 16 feet	*Unfretted.*	8.25
19081.	16 x 18 feet	*Unfretting.*	10.00
19082.	18 x 20 feet	*Unfriable.*	11.50
19083.	20 x 22 feet	*Unfriede.*	14.25
19084.	22 x 24 feet	*Unfriended.*	16.50

The Electric Light

Electric light is the best for motion pictures and stereopticon work, and direct current is preferable to alternating. It is the easiest to operate and is the most intense light obtainable. Direct current of 110-120 volts, or alternating current of 52 or 104 volts, and 25 to 30 amperes, gives the best results. Electric lighting central stations are so widely distributed throughout the country to-day that only the very smallest towns are without electric light, so that one of the three currents above mentioned is usually obtainable.

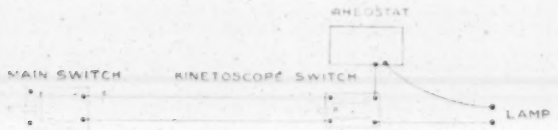


Fig. 54
Connections for one Rheostat connected in series with Lamp

Fig. 55
Connections for two Rheostats connected in multiple with Lamp

A rheostat is furnished with every complete outfit, the use of which, together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in "Directions for Operating," which accompany every Edison Projecting Kinetoscope.

Alternating current of 52 volts is rarely encountered, but when used two rheostats wired in multiple, as shown in Fig. 55, are recommended.

The Film

The picture film consists of a transparent strip of the finest quality of celluloid of special manufacture. It is one and three-eighths inches wide, five-thousandths of an inch thick, and of various lengths, from 25 to 2,000 feet, according to the subject. The photographs are printed and developed upon one side of the film, which is covered with a sensitive photographic emulsion. Each photograph is one inch wide and three-quarters of an inch long. The edges of the film are perforated to fit the teeth of the sprocket wheels which carry the film in front of an intense light and an objective lens which projects the pictures upon a screen, thus illuminating and magnifying them. The film cannot be used in the Stereopticon Attachment.

Film Coloring

Coloring, when properly done, adds wonderfully to the effectiveness of many films, while inferior work only spoils a good plain film. There is as much difference in film coloring as there is between a beautiful water-color picture and a cheap chromo. While artistic and mechanical skill are absolutely necessary for this work, the composition of the colors themselves is a vital point.

We have devoted a great deal of time and attention to perfecting our film coloring, and we are now prepared to furnish the highest class of skilled and artistic hand-work in bright, clear and appropriate colors. As the cost of coloring depends entirely upon the subject and the number of figures to be colored, it is impossible to give general prices. Prices quoted upon application.

Mono Tinting

This is an entirely new process discovered by Mr. Edison for tinting films. It is a chemical process, the colors are fixed and permanent, cannot be washed off, will not fade and will last as long as the film itself. The most beautiful effects are produced in moonlight and woodland scenes. Marine scenes and waves are given a naturalness almost beyond belief. While the body of the ocean is green or blue, the breaking crests of the waves and spray are white, just as they are in nature. This process, which is an exclusive Edison feature, has been used with great success with the following headline films: "The Night Before Christmas," "The White Caps," "Life of An American Policeman," etc., etc. There is no extra charge for Mono Tinting.

The usual method employed for tinting films is to put them through a solution of aniline dye. Red, green and blue are the colors mostly used. This is simply a cheap staining process. The colors are not fixed or permanent, can be washed off by water, and fade in a short time under the electric light.

Portable Gas-Making Outfits

Oxylith Gas-Making Outfit

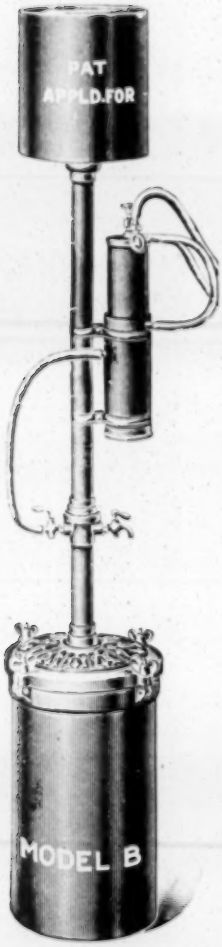


Fig. 23

The Oxylith Gas-making Outfit was invented as a natural sequence to the production of a compound by a French chemist, which produces oxygen when it touches water, without the application of heat. The outfit consists of two parts:

1. The Oxygen Generating Apparatus.
2. The Saturator, or Apparatus used to replace the hydrogen tank.

The oxygen apparatus consists, as shown in illustration, of a lower tank, which contains a cage into which the oxylith, or chemical, is placed; stand-pipe and upper vessel serve to hold the water supply and give the requisite pressure.

To prepare the apparatus for an exhibition, the lower vessel, which is placed upon the floor, is partly filled with water. The cage, which is not visible in illustration, receives a box of the chemical oxylith, is then placed in position, and the cover clamped. A quantity of water is poured in at the top, and runs through the pipe to the bottom, raising the level of the water which it previously contained. As soon as this touches the oxylith contained in the cage, pure oxygen is generated.

This is held between the water level and the top of the lower vessel, the column of water serving to give about two pounds pressure. As an entire compartment is only 15 inches in height, and 9 inches in diameter, and part of it is filled with water when gas is being used, it will be seen that at no time is there a large volume of gas present.

When the gas is being consumed, and the pressure lightened, the water column forces the water to a higher level, where it again comes in contact with oxylith, generates more gas, whose volume lowers the water level and forces it back through the pipe into the upper vessel. This process continues until the entire volume of oxylith has been exhausted. When the gas is not being used generation ceases.

The saturator is attached to the standpipe, and its contents saturated with sulphuric ether. The gas is led from the valve shown in the lower section of the pipe to the burner, giving pure oxygen. The other stop-cock of the burner is connected by rubber tubing to the valve at the top of the saturator, which then feeds ether-oxygen.

The oxygen produced by this means is over 99 per cent. pure; while that bought in tanks is usually 89 per cent. pure.

While the maximum pressure of the gases contained in the American gas tanks is 225 pounds, pressure actually required at the burner tip is less than one pound.

We recommend this outfit, because we consider it extremely practical. Its compactness and light weight offer a great advantage over the heavier and bulkier types of gas-making outfits, while the expenses are about the same as gases bought in tanks.

The dimensions and weight of the outfit are as follows: Height when set up, from floor to top of water supply vessel, 44 inches; height of oxygen compartment, 15 inches; diameter of oxygen compartment, 9 inches.

The dimensions of the carrying case which holds the complete outfit, including saturator, with weight of outfit, packed in case, 35 pounds. With a Dynamic High-Power Calcium Light Burner one box of 24 cakes of Oxylith will generate sufficient gas to last one and one-half hours.

Cat. No.		Code.	Net Price.
19095.	Oxylith Gas-making Outfit, Complete (Without Chemicals and Calcium Burner)	*Vassadeux.*	$39.50
19096.	Oxylith Oxygen Compound (24 Cakes in Sealed Can)	*Vanadico.*	$1.35

Calcium or Oxy-Hydrogen Light

The Calcium or Oxy-Hydrogen Light is a very intense illuminant. For many years it has found great favor with stereopticon exhibitors as a convenient, clear and intense light for exhibiting pictures. The calcium light has recommended itself because the oxygen and hydrogen gases are supplied in iron cylinders and are easily obtainable in nearly every important city in the United States, and may be shipped by express to any point. This is a very satisfactory light when electric current is not available.

Gaso-Oxygen Gas-Making Outfits

The Gaso-Oxygen Light is a powerful illuminant and one of the best substitutes for electric light. It is safe, economical and easy to operate. The outfit consists of an oxygen generating apparatus, saturator and burner. The jet burns upon a lime pencil and produces a brilliant light. Two outfits, designated No. 27 and No. 28, respectively, will be found on pages 40 and 41, including a complete list of parts for each, together with prices.

Dynamic High Power Calcium Light Burner

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of motion pictures. The best calcium light is not as powerful as the electric arc, and any feature that adds to the candle power of a lime light burner is highly desirable.

The mixing chamber of the Dynamic burner, or the compartment in which the two gases meet and mix, is very much larger than in the ordinary type of burner and is so constructed that the gases mix thoroughly before

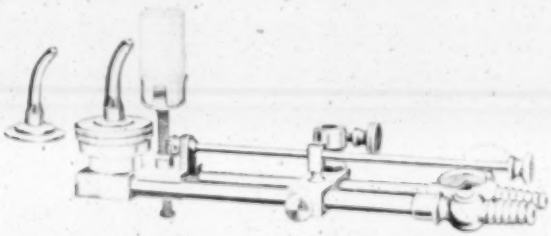


Fig. 12. Dynamic High Power Calcium Light Burner

they reach the tip of the burner. This burner is provided with two interchangeable goose necks having bores of different size. One is 1-16 inch and the other 1-12 inch in diameter.

When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder 1¼ inches in diameter. The lime cup of the Dynamic burner is of the standard size to take ¾ inch or ⅞ inch limes; limes 1¼ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of gas runs from 8 to 10 feet per hour. In this case gases should be taken from the calcium light cylinders which usually contain 20 to 25 feet of gas under high pressure. It is not advisable to use the large bore goose neck with the Oxylith or other portable gas-making outfits, as the heavy consumption of gas makes it expensive and the pressure is insufficient. When this burner is used with a gas-making outfit the smaller bore tip should be placed in the burner.

Actual photometric tests demonstrate that the Dynamic burner produces 1,100 candle-power with gases taken from tanks at the rate of 8 to 10 cubic feet per hour, with 1¼ inch limes. Ordinary lime light burners produce only 600 candle-power with a consumption of 6 cubic feet of gas per hour with small limes.

Cat. No.		Code.	Net Price.
19092.	Dynamic High Power Calcium Light Burner, with two interchangeable Goose Necks, 1-16 inch and 1-12 inch diameter, respectively.....	*Vanessa.*	$15.00

Gaso-Oxygen Gas-Making Outfits

Outfit No. 27

Generating Oxygen into Bag Only

Cat. No.		Code.	Net Price.
19101.	Outfit No. 27 complete, with Saturator and Burner (without chemicals)	*Unfrighted*	$77.00

Net weight complete outfit 23 lbs. Gross weight, packed in special box (no extra charge), 45 lbs.

Parts and Supplies

Cat. No.		Code.	Net Price.
19102.	Russia Iron Retort, 3½" x 18", and Cleaner	*Unexposed*	$7.00
19103.	Retort Stand	*Unextended*	3.00
19104.	Burner, Gas	*Unextorted*	2.00
19105.	Burner, Spirit	*Staakruthe*	2.00
19106.	Purifiers (2), Rubber Stoppers and Metal Tubes	*Unfadable*	3.75

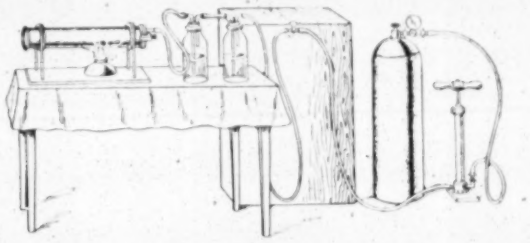


Fig. 15
Complete Outfit

19107.	Lined Tubing (16 inches), Retort to Purifier	*Unfabled*	.25
19108.	Gas Bag (55 gallons), Stop Cocks and Regulator	*Unfaehig*	28.00
19109.	Tubing, 6 feet, Purifiers to Gas Bag	*Unfading*	1.80
19110.	Gaso-Oxygen Saturator, Burner and Tubing (12 feet)	*Unfrock*	30.00
19112.	Rubber Tubing (5 feet)	*Unfailing*	1.50

Outfit No. 28

Generating and Compressing Oxygen Gas in Cylinders

Cat. No.		Code.	Net Price.
19100.	Outfit No. 28 complete with Saturator and Burner (without chemicals)	*Unfrocking*	$126.50

Net weight complete outfit, 52 lbs. Gross weight, packed in special box (no extra charge), 85 lbs.

Parts and Supplies

Cat. No.		Code.	Net Price.
19102.	Russia Iron Retort, 3½" x 18", and Cleaner	*Unexposed*	$7.00
19103.	Retort Stand	*Unextended*	3.00
19104.	Burner, Gas	*Unextorted*	2.00
19105.	Burner, Spirit	*Staakruthe*	2.00
19106.	Purifiers (2), Rubber Stoppers and Metal Tubes	*Unfadable*	3.75
19107.	Lined Tubing (16 inches), Retort to Purifier	*Unfabled*	.25
19108.	Gas Bag (55 gallons), Stop Cocks and Regulator	*Unfachig*	28.00
19109.	Tubing, 6 feet, Purifiers to Gas Bag	*Unfading*	1.80

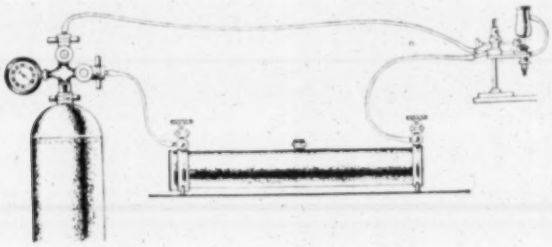


Fig. 18

Connections between Gas Tank, Saturator and Calcium Burner, Gaso-Oxygen Outfit No. 28

19110.	Gaso-Oxygen Saturator, Burner and Tubing (12 feet)	*Unfrock*	30.00
19112.	Rubber Tubing (5 feet,), Gas Bag to Compressor	*Unfailing*	1.50
19113.	Compressor	*Unfaithful*	15.00
19115.	Gauge Attachment Regulator and Tubing to Light (5 feet)	*Unfall*	12.00
19116.	Cylinder (25 feet) and Key	*Unfalles*	20.00
19117.	Tubing (5 feet) and Couplings, Compressor to Cylinder	*Unfalcated*	2.30

Chemicals for Gaso-Oxygen Gas Making Outfits

Cat. No.		Code.	Net Price.
19122.	Chlorate of Potash, per lb.	*Unfunded*	$ .25
19123.	Black Manganese, per lb.	*Unfurls*	.20
19124.	Methylated Ether (one lb. cans)	*Unfusible*	1.25
19125.	Special Limes, per doz.	*Unfurnish*	1.00
19126.	Limes (sealed glass tubes), per doz.	*Yellow*	1.50
19127.	Extra Large Limes, 1¼" diameter, per doz.	*Vangraad*	1.80

The following chemicals are required for one and one-half (1½) hours continuous operation: Chlorate of potash, 2 lbs.; black manganese, ½ lb.; methylated ether, 1 lb., and 1 lime.

Edison Films.
Latest Feature Subjects.

Cat. No.	Title.	Code Word.	Length.
6343.	Cupid's Pranks	*Veerschuit*	935
6342.	A Sculptor's Welsh Rabbit Dream	*Veerploeg*	590
6341.	A Yankee Man-o-Wars-Man's Fight for Love	*Veerpasser*	830
6340.	Fireside Reminiscences	*Veerloon*	505
6339.	Rescued from an Eagle's Nest	*Veerlieden*	515
6338.	The Suburbanite's Ingenious Alarm	*Veerkracht*	595
6336.	Laughing Gas	*Veerboot*	575
6335.	College Chums	*Veenzwortel*	700
6334.	The Trainer's Daughter, or A Race for Love	*Veenzwerker*	800
6333.	Midnight Ride of Paul Revere	*Veenzwater*	915
6332.	Jack, the Kisser	*Veenrook*	755
6331.	A Race for Millions	*Veengrond*	975
6330.	The Rivals	*Veengraver*	780
6329.	Stage Struck	*Veendamp*	785
6328.	Three American Beauties No. 2 (hand colored)	*Veenbaas*	85
6327.	The Nine Lives of a Cat	*Veenarbeid*	955
6326.	Cohen's Fire Sale	*Veenaders*	900
6324.	Lost in the Alps	*Veemeester*	830
6313.	The Teddy Bears	*Veelmondig*	935
6312.	Daniel Boone, or Pioneer Days in America	*Veellobbig*	1000

EDISON FILM

The Cowboy and the Schoolmarm.

TRADE MARK
Thomas A Edison

COPYRIGHTED, APRIL, 1908

SYNOPSIS OF SCENES:

DEPARTURE OF THE STAGE-COACH—The schoolmarm from the East arrives at a Western town—Is gallantly assisted to the waiting stage-coach by a cowboy.

THE HOLD-UP—The cowboy overhears a plot to rob the coach—The stage held up—Passengers compelled to give up their valuables—The schoolmarm held for ransom—The rescue—The cowboy meets the stage-coach—Informed of the hold-up and abduction of the girl—He dashes on after the escaping robbers—Finds the schoolmarm's gloves on the road.

THE ROBBERS QUARREL—They dispute over the possession of the girl—Shake dice for her—The cowboy discovers them—Warns the girl—Mounts his horse and at full speed picks up the teacher—Is off before the astonished gamblers can stop him—He reaches the stage-coach and puts the schoolmarm aboard.

THE SCHOOL-HOUSE—Children at play—The preacher seeks the hand of the school-mistress—His rival, the cowboy, appears—Presses his suit—Discomfiture of the minister—Cowboy and schoolmarm go out riding—The cowboy again seeks her hand with no better result.

THE SCHOOLMARM'S HOME—The preacher calls—Declares his admiration for her—Interrupted by shots outside of the house—It proves to be a drunken cowboy—The minister dresses as an Indian, to frighten him away—The cowboy bursts in the door and discharges more shots—Makes the frightened minister smoke cigarettes and drink liquor—He then discovers he is a parson—He forces the minister to marry him to the schoolmarm—The ceremony—The cowboy discards his disguise—Is recognized—The girl rushes to his arms and the parson faints.

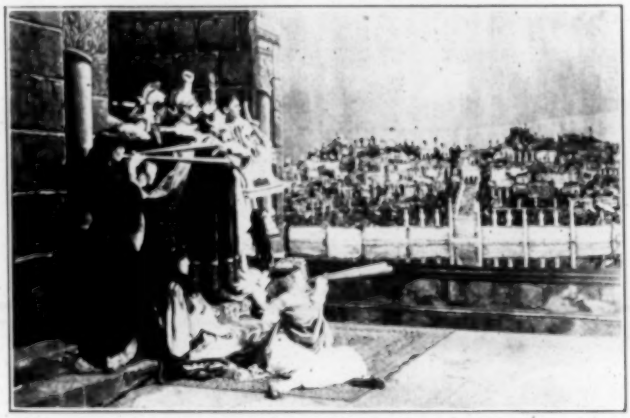
No. 6349 **Code, Velerhande** **Length, 950 Feet**

EDISON FILM

Nero and the Burning of Rome

TRADE MARK

Thomas A Edison



COPYRIGHTED, APRIL, 1908

SYNOPSIS OF SCENES:

ARRIVAL OF THE CHRISTIAN SLAVES—The captives are brought before Nero—He chooses one fair maiden to serve in his palace—The others are condemned to death for a Roman holiday.

IN THE PALACE OF NERO—Nero seated on his throne drinking to the heathen Gods—The Christian slave brings in some wine—He bids her dance for him—He is fascinated—She recoils from him—Orders her lashed—She is saved by a Roman captain, Flavius—The latter falls in love with her.

DIANA OR CHRIST—The feast to Diana—Nero reclining on his couch—Fair young maidens dancing and offering incense on the altar of Diana—The last of the dancers is the Christian maiden—Refuses to give up her faith for Pagan Rome—Nero in rage orders her put to death—Flavius tries to persuade her to give up her Christian faith—Still refuses—He buys her from Nero as his slave—Then sets her free.

THE HOME OF PETER—The freed Christian maiden tells Peter all that has happened—Flavius visits her often—She endeavors to convert him to her faith—He will not believe—Nero's soldiers take her captive.

THE DUNGEONS—She is locked in the dungeons under the Coliseum—Flavius learns of her fate from Peter.

THE BURNING OF ROME—The fire discovered—Nero with his attendants watching the grand spectacular sight of the burning of the Eternal City—Harps are playing and Nero's people singing while the city burns—Buildings fall on all sides—Flavius fighting his way through the mob to the Coliseum—Determined to rescue his loved one.

THE COLISEUM—Flavius reaches the dungeons—Overpowers the keeper—Releases his sweetheart and all other prisoners—Carries the Christian maiden to the arena—He engages a gladiator whom he defeats—Flavius about to slay him—The Christian maiden pleads for his life—Replaces the Roman sword of Flavius with the cross—He kisses the cross and accepts the faith, as the vision of angels appear in the smoke of burning Rome.

No. 6351 **Code, Velerwegen** **Length, 1,025 Feet**

EDISON MANUFACTURING COMPANY
Main Office and Factory: Orange, New Jersey.
Cable Address: Kurilian, New York.
New York Office: 10 Fifth Avenue. Chicago Office: 304 Wabash Ave.
Office for United Kingdom: 25 Clerkenwell Road, London, E. C., England.
European Offices: 24-25 Sud-Ufer, N. Berlin, Germany. 42 Rue de Paradis, Paris, France.
Selling Agents: P. L. Waters, 41 East 21st St., New York.
George Breck, 550-554 Grove St., San Francisco, Cal.

IMPORTANT NOTICE

EDISON
PROJECTING KINETOSCOPES

READ CAREFULLY

Exhibition Model Two-Pin Movement Mechanisms and Underwriter's Model Two-Pin Movement Mechanisms can be changed to One-Pin Movement Mechanisms at a cost of

$25.00

WILL IMPROVE YOUR EXHIBITION

50%

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Form 370 6-1-08 50 M

EDISON

One-Pin Movement Mechanisms

THE objectionable flicker which has been more or less prevalent in the exhibition of motion pictures in the past is mainly due to the transition from light to darkness, and is caused by the revolving shutter cutting off the light between the projection of successive pictures. In the Two-Pin Movement Mechanism, the ratio between stop and movement is $\frac{3}{5}$ths stop and $\frac{2}{5}$ths movement, or in other words the shutter is cutting off the light $\frac{3}{5}$ths of the time. In the One-Pin Movement Mechanism, the ratio between stop and movement is $\frac{4}{5}$ths stop and $\frac{1}{5}$th movement, or in other words the shutter is cutting off the light $\frac{4}{5}$th of the time. Consequently the One-Pin Movement Mechanism cuts down the flicker the difference between $\frac{3}{5}$ths and $\frac{4}{5}$th, permitting the use of a smaller revolving shutter, and thereby increasing the illumination, brilliancy and definition of the pictures. The wear on the star wheel and cam in the One-Pin Movement Mechanism is twice as great as it is in the Two-Pin Movement Mechanism, which heretofore has been an objectionable feature of the One-Pin Movement Mechanism. By superior design, construction and workmanship, this objectionable feature has been entirely overcome, so that the new One-Pin Movement Mechanism will *actually outwear* the old style Two-Pin Movement Mechanism.

SPECIAL FEATURES

In the One-Pin Movement Mechanism the star wheel and shaft is made of a *single piece* of tool steel. The face or wearing surface of the star wheel has been greatly increased. The shaft has been made extra heavy to eliminate all vibration. The intermittent sprocket is of improved design and is made of steel. The cam shaft has been made heavier, the cam is made of tool steel, and the wearing surface has been materially increased. The cam pin is made of Stubb's steel, hardened and ground, with an extra long bearing in the cam, and can be readily replaced. The cam driving gear is made of steel and the width of the face has been increased. The cam shaft driving gear stud is provided with an extra long phosphor-bronze bearing. The long and short eccentric bushings are made of phosphor-bronze and are all larger and heavier to accommodate the heavier diameter shafts. The revolving shutter is of new and novel design and construction and is placed close to the picture gauge, which permits the use of short focus lenses. The One-Pin Movement Mechanism, in conjunction with the Improved Revolving Shutter, practically eliminates all flicker and effects a 50% improvement in the projection of the pictures.

One-Pin Movement Mechanism Parts

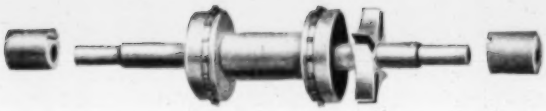


Fig. 1

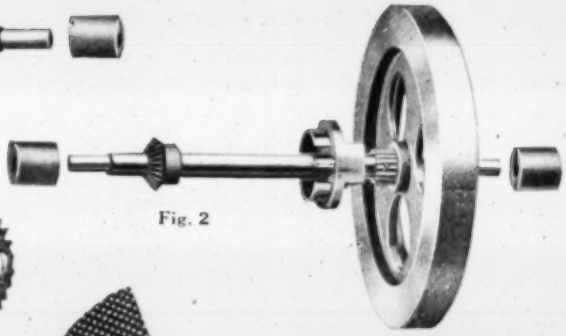


Fig. 2

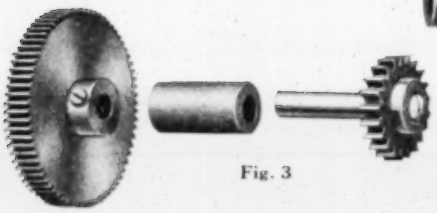


Fig. 3

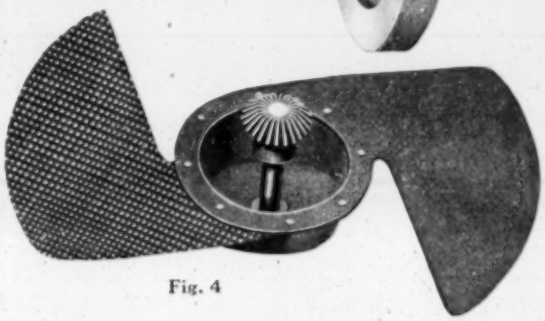


Fig. 4

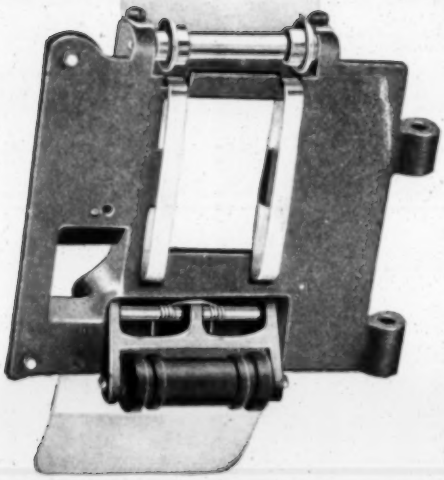


Fig 5

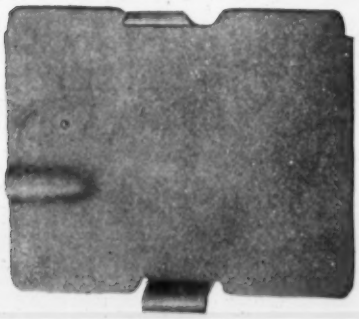


Fig. 6

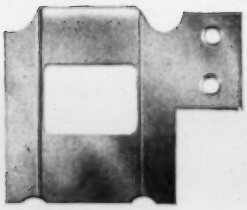


Fig. 7

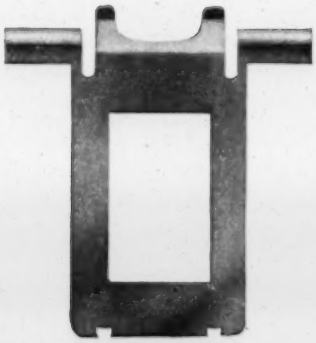


Fig. 8

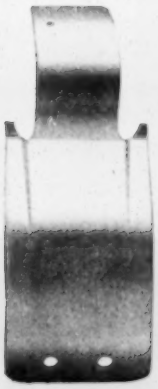


Fig. 9

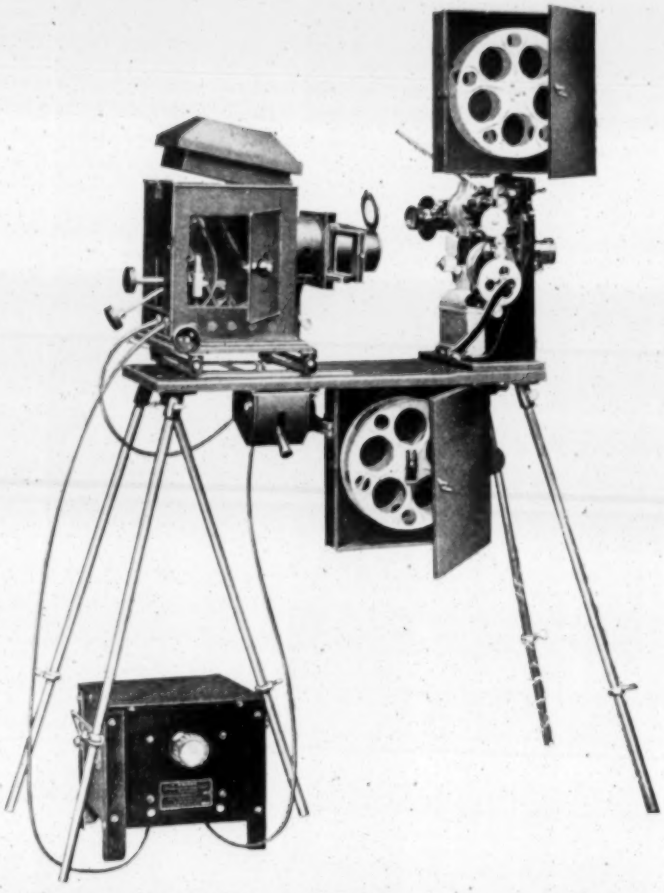
List of Parts Required to Change a Two-Pin to a One-Pin Movement Mechanism

FIG.	PARTS
1.	Improved Intermittent Steel Sprocket, Heavy Star Wheel, Shaft and 2 Phosphor-Bronze Eccentric Bearings. (Star Wheel and Shaft one piece tool steel.)
2.	Improved Cam, Heavy Cam Shaft, Mitre Gear, Heavy Balance Wheel, Pinion and 2 Phosphor-Bronze Plain Bearings.
3.	Cam Shaft Driving Gear, First Intermediate Pinion, Shaft and Phosphor-Bronze Bearing.
4.	Improved Revolving Shutter, Shaft and Mitre Gear.
5.	Improved Film Gate, Bracket, Spring, Rubber Tension Roller, 2 Film Tension Springs, Flanged Guide Roller, Film Gate Guards, Upper and Lower.
6.	Film Shield.
7.	Improved Picture Gauge.
8.	Improved Upper Film Guard.
9.	Improved Lower Film Guard.

NOTICE

Mechanisms must be shipped to our factory, Orange, N. J., and will be returned within forty-eight hours. The price of $25.00 includes the above material and labor for assembling the parts, but does not include additional parts, labor or material, except at an extra cost. All transportation charges to be paid by purchaser.

EDISON KINETOSCOPES



UNDERWRITERS' MODEL

(TYPE "B")

ONE PIN MOVEMENT

PRICE, $225.00

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity

---

C. B. KLEINE

662 Sixth Avenue, - - New York City.

Form 380 9-1-08 50M

Edison Projecting Kinetoscope Underwriters' Model

(TYPE "B")

ONE-PIN MOVEMENT

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Cat. No.		Code.	Price.
18005	Underwriters' Model, Type "B," complete.....	*Staalkist*	$225.00

EQUIPMENT.

1. Hand Power Mechanism in Metal Cabinet, and Quartered Oak Cover.
2. Improved Automatic Shutter.
3. Improved Revolving Shutter.
4. Improved Film Protector.
5. Improved Star Wheel.
6. Improved Balance Wheel.
7. Upper Film Magazine.
8. Lower Film Magazine.
9. Two 10-inch Reels.
10. Improved Take-up Attachment.
11. Improved Film Re-winding Attachment.
12. Improved Crank.
13. Improved Base Board with Flanges and Nickel-plated Adjustable Legs.
14. Improved Russia Iron Lamp House with Improved Sliding Base.
15. Improved Arc Lamp.
16. Eccentric Holder for Calcium Burner.
17. Improved Russia Iron Cone and Slide Carrier Frame.
18. Improved Metal Double Slide Carrier.
19. Condensing Lens.
20. No. 5 Motion Picture Objective Lens.
21. No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
22. Improved Double Pole Knife Switch and Russia Iron Switch Cover.
23. Asbestos Covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
24. Improved Cast Metal Grid Adjustable Rheostat for 100-125 Volts Direct or Alternating Current and 40 Amperes.

Net weight, complete, 121 lbs.; gross weight, 250 lbs. Dimensions, set up ready for operation: Length, 3 feet, 1 inch; width, 16 inches; height, 28 inches. Dimensions of machine packing case: 46 x 15 x 22 inches; rheostat packing case, 17 x 17 x 15 inches.

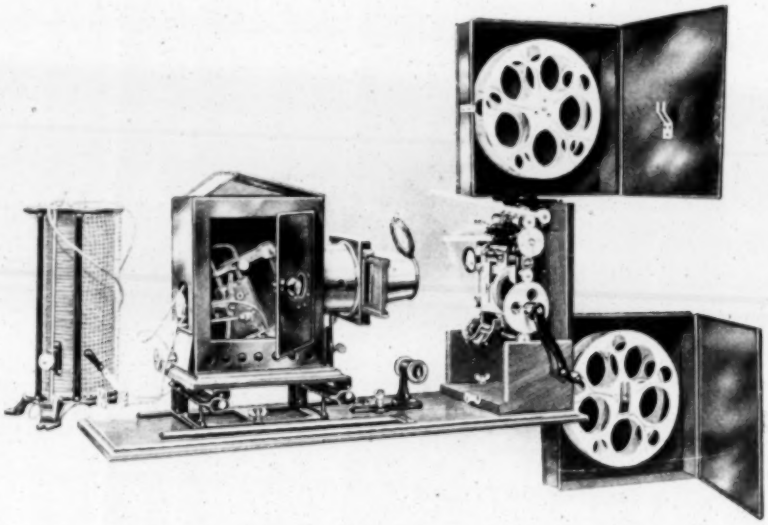
Cat. No.		Code.	Price.
18006	Underwriters' Model, Type "B," With Calcium Burner. Without Electric Light Attachments (Articles Nos. 15, 22, 23 and 24).....	*Staalproef*	$210.00
18007	Underwriters' Model, Type "B," Without Adjustable Legs and Flanges.....	*Staalver*	$215.00
18008	Underwriters' Model, Type "B," With Calcium Burner. Without Electric Light Attachments (Articles Nos. 15, 22, 23 and 24) Adjustable Legs and Flanges.....	*Staanders*	$200.00
18011	Underwriters' Model, Type "B," Mechanism....	*Staarauge*	$160.00

EQUIPMENT.

Hand Power Mechanism in Metal Cabnet, and Quartered Oak Cover.
Improved Automatic Shutter.
Improved Revolving Shutter.
Improved Film Guard.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 5 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

FORM NO. 312. 1-2-07. 50M.

EDISON PROJECTING KINETOSCOPES



EDISON EXHIBITION PROJECTING KINETOSCOPE, IMPROVED TAKE-UP AND FILM MAGAZINES

C. B. KLEINE

662 Sixth Avenue, - - New York City.

EDISON PROJECTING KINETOSCOPE

EXHIBITION MODEL

Improved Take-up and Film Magazines

PRICE, $135.00

Catalog No K 15183. Code *Yermados*

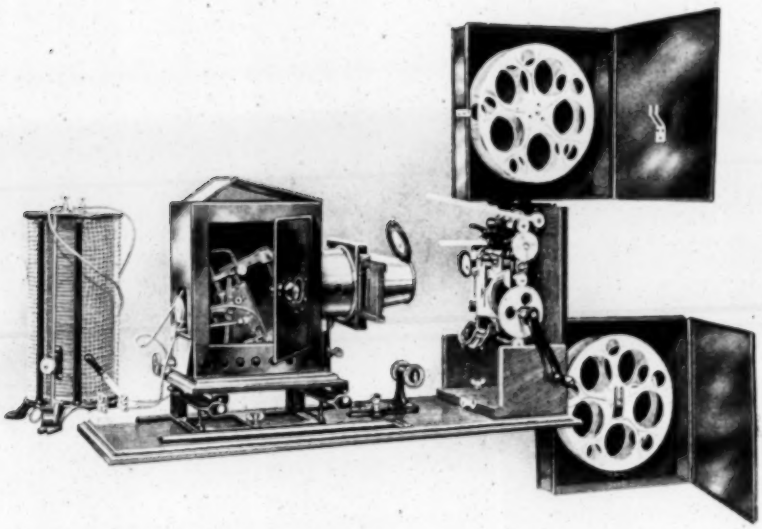


Fig. 15

EDISON EXHIBITION PROJECTING KINETOSCOPE, IMPROVED TAKE-UP AND FILM MAGAZINES

EQUIPMENT

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
Base Board, with Clamp Casting complete.
Lamp House Complete, with Sliding Base.
Arc Lamp Complete.
Eccentric Holder Post for Calcium Burners.
Russia Iron Cone and Slide Carrier Frame.
Double Slide Carrier.
Condensing Lens.
No. 2 Motion Picture Objective Lens.
No. 2 A Stereopticon Objective Lens with Stereopticon Attachment.
Knife Switch and connections from Lamp to Rheostat.
Adjustable Rheostat for 52 or 104 volts alternating current, or 110-120 volts direct current.

EXHIBITION MECHANISM

Improved Take-up and Film Magazines

PRICE, $115.00

Catalog No. K 15184. Code *Yermando*

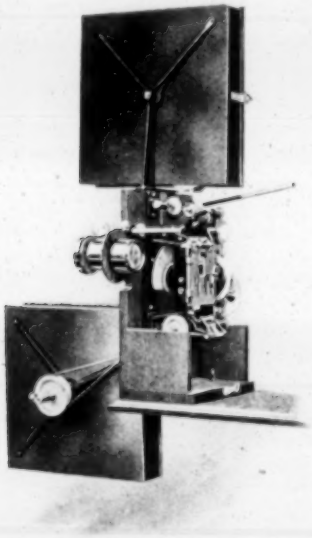


Fig. 19

REAR VIEW EXHIBITION MECHANISM,
IMPROVED TAKE-UP AND FILM MAGAZINES.

EQUIPMENT

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2 A Stereopticon Objective Lens with Stereopticon Attachment.

Fig. 21

FILM MAGAZINES

The Film Magazines shown in Fig. 21 are made of the best quality of No. 25 guage Russia iron and are constructed in the most substantial manner. The rollers over which the film passes into the magazines are made of aluminum and are so designed that the wear on the film is reduced to a minimum.

Catalog No. K 15185. Upper Film Magazine. Code *Yermaras*. Price, $10.00.
Catalog No. K 15186. Lower Film Magazine. Code *Yermarials*. Price $10.00.

IMPROVED TAKE-UP ATTACHMENT

Fig. 24

The Improved Take-up Attachment shown in Fig. 24 is a most efficient device. It has but few parts and is of very simple construction. It has been thoroughly tested for the past two years in actual service, under the MOST SEVERE CONDITIONS, and its perfect construction and operation is fully guaranteed. The power is transmitted to the lower reel by a round leather belt which is fitted with belt couplings so that the belt can be readily shortened. The belt should be crossed so that the lower reel revolves from left to right when facing the door of the lower film magazine. The Improved Take-up Attachment is now furnished with all Exhibition Model Kinetoscopes either *with or without* Film Magazines.

Catalog No. K 15187. Improved Take-up Attachment.
Code *Yermaron*. Price, $15.00.

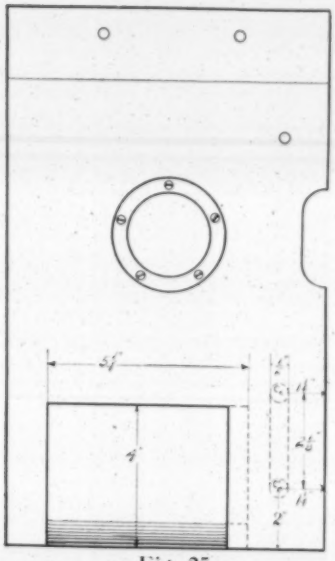


Fig. 25

IMPORTANT NOTICE

Film Magazines with the Improved Take-up Attachment, or the Improved Take-up Attachment without Magazines, can readily be adapted to any 1906 Model Exhibition Kinetoscope. The only change required is a slight alteration in the Mechanism Cabinet which is so clearly shown in Fig. 25, that further instructions seem unnecessary.

DIRECTIONS: Bore a one-half (½") hole at the point C and C', cut out the intervening wood, enlarge the opening in the front of the Cabinet to five and one-quarter inches (5¼") as shown in diagram, and then cut off front end of Base Board flush with face of the Cabinet.

IMPROVED CRANK

The improvement, which is shown in Fig. 26, consists of a spring catch which engages with a groove in the main shaft and prevents the crank from slipping from the shaft. The catch is nickel plated and of neat design. The Improved Crank is now furnished with all Exhibition Model Kinetoscopes.

Catalog No. K 15188. Improved Crank.
Code *Yermos*. Price $1.00.

Fig. 26

Edison Projecting Kinetoscope Underwriters' Model

(TYPE "B")

ONE-PIN MOVEMENT

THE phenomenal success which has attended the placing of the Underwriters' Model machine upon the market has suggested many additional new features and improvements, all of which are embodied in the Underwriters' Model Type "B" machine. Particular attention is called to the new features and improvements described in detail and illustrated under the titles which follow. Each is the result of experiments and tests made in actual service under the most severe conditions, in order to prove their reliability and adaptability for the work, and attain a higher standard of excellence and superior results in the projection of the pictures.

The objectionable flicker which has been more or less prevalent in the exhibition of motion pictures in the past is mainly due to the transition from light to darkness, and is caused by the revolving shutter cutting off the light between the projection of successive pictures. In the Two-Pin Movement Mechanism, the ratio between stop and movement is 3/5ths stop and 2/5ths movement, or in other words the shutter is cutting off the light 2/5ths of the time. In the One-Pin Movement Mechanism, the ratio between stop and movement is 4/5ths stop and 1/5th movement, or in other words the shutter is cutting off the light 1/5th of the time. Consequently the One-Pin Movement Mechanism cuts down the flicker the difference between 2/5ths and 1/5th, permitting the use of a smaller revolving shutter, and thereby increasing the illumination, brilliancy and definition of the pictures. The wear on the star wheel and cam in the One-Pin Movement Mechanism is twice as great as it is in the Two-Pin Movement Mechanism, which heretofore has been an objectionable feature of the One-Pin Movement Mechanism. By superior design, construction and workmanship, and the use of the best material obtainable, this objectionable feature has been entirely overcome, so that the Edison One-Pin Movement Mechanism will *actually outwear* the old style Two-Pin Movement Mechanism.

The extent of the wear and tear on the star wheel and cam can only be realized when it is remembered that with every revolution of the main shaft or crank handle, the star wheel and cam engage 16 times, 960 times a minute; 57,600 times an hour, and 576,000 times per day of 10 hours, which is equivalent to a lineal travel of 6 miles per day and the mechanism must be capable of standing up to this work day in and day out.

SPECIAL FEATURES

Improved One-Pin Movement Mechanism

The star wheel and shaft is made of a *single piece* of tool steel. The face or wearing surface of the star wheel has been greatly increased. The shaft has been made extra heavy to eliminate all vibration. The intermittent sprocket is of improved design and is made of steel. The cam shaft has been made heavier, the cam is made of tool steel, and the wearing surface has been materially increased. The cam pin is made of Stubb's steel, hardened and ground, with an extra long bearing in the cam, and can be readily replaced. The cam shaft driving gear is made of steel and fibre and the width of the face has been increased. The cam shaft driving gear stud is provided with an extra long phosphor-bronze bearing. The long and short eccentric bushings are made of phosphor-bronze and are all larger and heavier to accommodate the heavier diameter shafts. The revolving shutter is of new and novel design and construction and is placed close to the picture gauge, which permits the use of short focus lenses. The One-Pin Movement Mechanism, in conjunction with the Improved Revolving Shutter, practically eliminates all flicker and effects a 50% improvement in the projection of the pictures. The gears throughout the entire mechanism, with the exception of the large driving gear, are steel faced fibre gears, with fine teeth which reduce the noise and power required for operation to a minimum. A film protector at the base of the mechanism, Fig. 60, prevents the film in case of breakage during operation from running out upon the floor or against the lamp house. The Mechanism Cabinet is made of cast iron and is a great improvement over the old style wooden cabinet. It reduces the noise of operation, eliminates vibration, gives increased rigidity, and adds to the steadiness of the pictures. A quartered oak cover with handle is provided for carrying purposes.

Improved Rheostat

The design and construction of the Rheostat shown in Fig. 61 is a radical departure from all types of rheostats heretofore used in connection with Motion Picture Machines.

Mechanisms

Underwriters' Model

(TYPE "B")

One Pin Movement

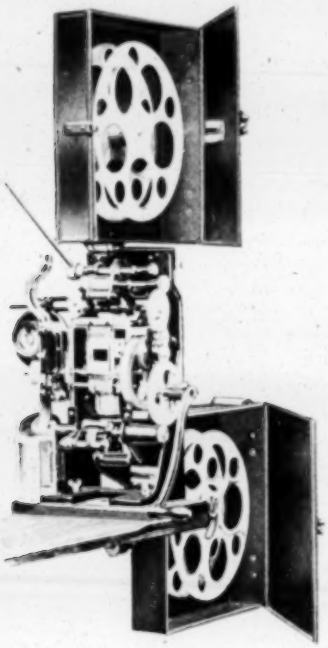


Fig. 59
Front View Mechanism, Improved Automatic Shutter, Improved Take-Up, Film Magazines and Film Protector

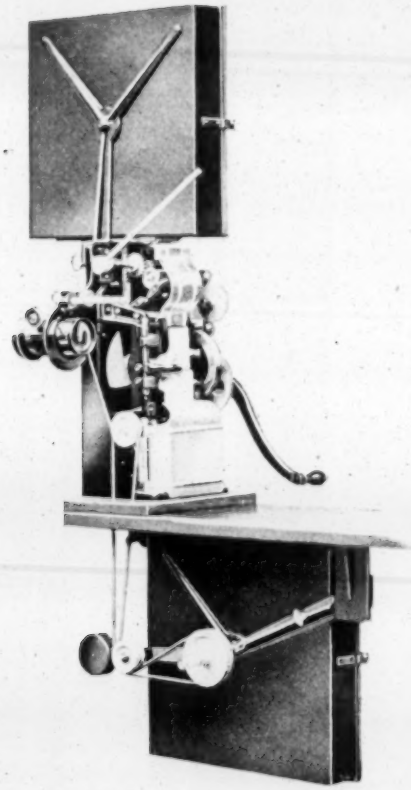


Fig. 60
Rear View Mechanism, Improved Automatic Shutter, Improved Take-Up, Film Magazines and Film Protector

Resistance Material

The old style wire resistance coils have been entirely discarded and replaced with *Cast Metal Grids*, supported and insulated by water and fire proof material.

Flexibility

The Rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a current of 40 amperes may be obtained *without excessive heating* on a line voltage varying from 100 to 125 volts.

Design and Construction

The design and construction are compact and as light as is consistent with the work required to be done. The front, back and sides are enclosed with solid sheet metal while the top and bottom are enclosed with perforated sheet metal of fine mesh.

The operating switch, switch contacts, and binding posts are all inside the sheet metal frame and are thoroughly protected from outside contact. The switch handle, which is of non-conductive material, is outside the sheet metal frame, and arrow pointers indicate the position of the switch in reference to the "On" and "Off" points.

The binding posts, although inside the sheet metal frame, are readily accessible and are adapted for either round or flat terminals.

The open space on all four sides of the Cast Metal Grids, or resistance material, and the perforated sheet metal on the top and bottom of the enclosing metal frame provide an ideal ventilation and permit the heat to be rapidly dissipated.

Improved Automatic Shutter

This Shutter Fig. 64, is a great improvement over every similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks itself so that no power is required to keep it open. When the speed of the machine falls below a certain point, however, it automatically unlocks itself and closes.

Improved Take-Up Attachment

A special feature of this device is that the Lower Film Magazine may be placed either in *front* of the mechanism or *under* the base board as shown in Fig. 59 and Fig. 60. An Automatic Belt Tightener is provided which insures an equal tension on the belt under all conditions.

EDISON PROJECTING KINETOSCOPES

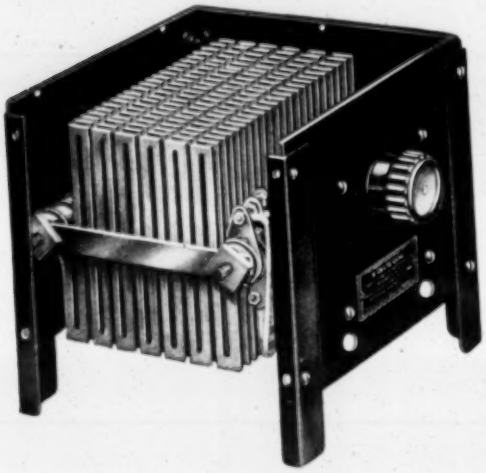


Fig. 61
Cast Metal Grid Rheostat
Casing Partly Removed

Fig. 62
Improved Adjustable Stand Complete

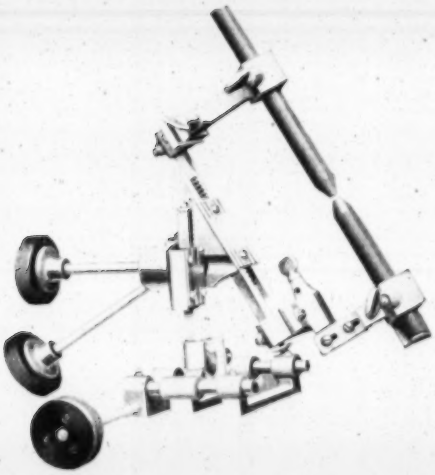


Fig. 63
Improved Arc Lamp

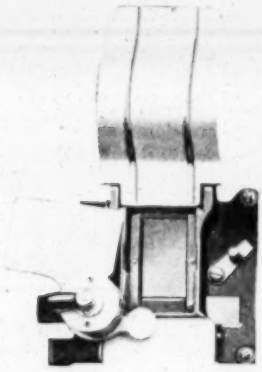


Fig. 64
Improved Automatic Shutter

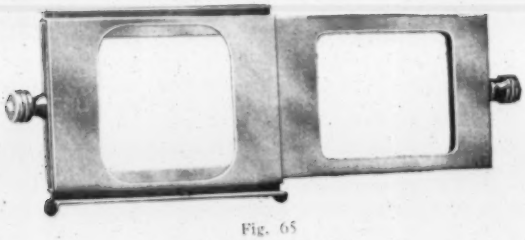


Fig. 65
Metal Slide Carrier

Improved Arc Lamp

The lamp, Fig. 63, is of the rack and pinion type of construction with few parts and extremely simple. All adjustments are made by hand wheel movement. The adjusting rods are of extra length and fitted with heavy large diameter insulated handles with milled edges. The binding posts are adapted for either round or flat terminals.

Improved Adjustable Stand

The fifth adjustable leg, Fig. 62, at the rear of the base board acts as a tripod and eliminates all vibration and end motion.

Metal Slide Carrier

The old style wooden slide carrier has been replaced with a metal carrier, Fig. 65, made of Russia iron insulated, substantial, of neat appearance and adapted for all Lamp Houses.

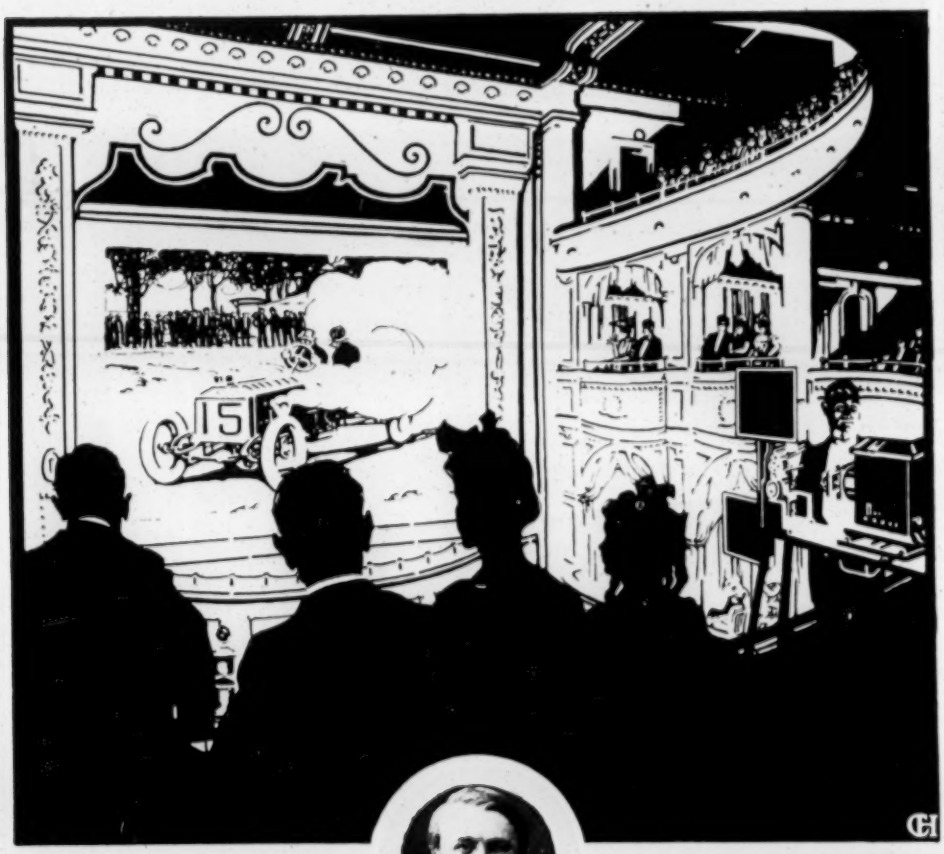
Cat. No.		Code.	Price.
19086	Metal Double Slide Carrier	*Staartbeen*	$1.50

Improved Motion Picture Objective Lens No. 5

This Lens is regularly furnished with the Underwriters' Model (Type "B") Machine. It consists of a Standard Jacket and a No. 5 Lens Tube which is of improved quality and projects a three (3) foot picture for every fourteen (14) feet of distance, the same as the No. 2 Lens Tube. The same Jacket will accommodate Lens Tubes No. 4 and No. 6, which are of the same quality as No. 5 and which project the same size pictures respectively as Lens Tubes No. 1 and No. 3. Lens Tubes No. 4, No. 5 and No. 6 project sharp and brilliant pictures and are of the best quality obtainable. All Lens Tubes are adapted for Standard Jacket and for all Models of Edison Projecting Kinetoscopes.

Cat. No.		Code.	Price.
19085	Jacket and three (3) Lens Tubes in Case	*Staarblind*	$38.50
18265	Jacket	*Yellowish*	5.50
19063	Lens Tube No. 4	*Staarheher*	11.75
19067	Lens Tube No. 5	*Staarnadel*	9.25
19077	Lens Tube No. 6	*Staartaap*	9.25

EDISON
KINETOSCOPES

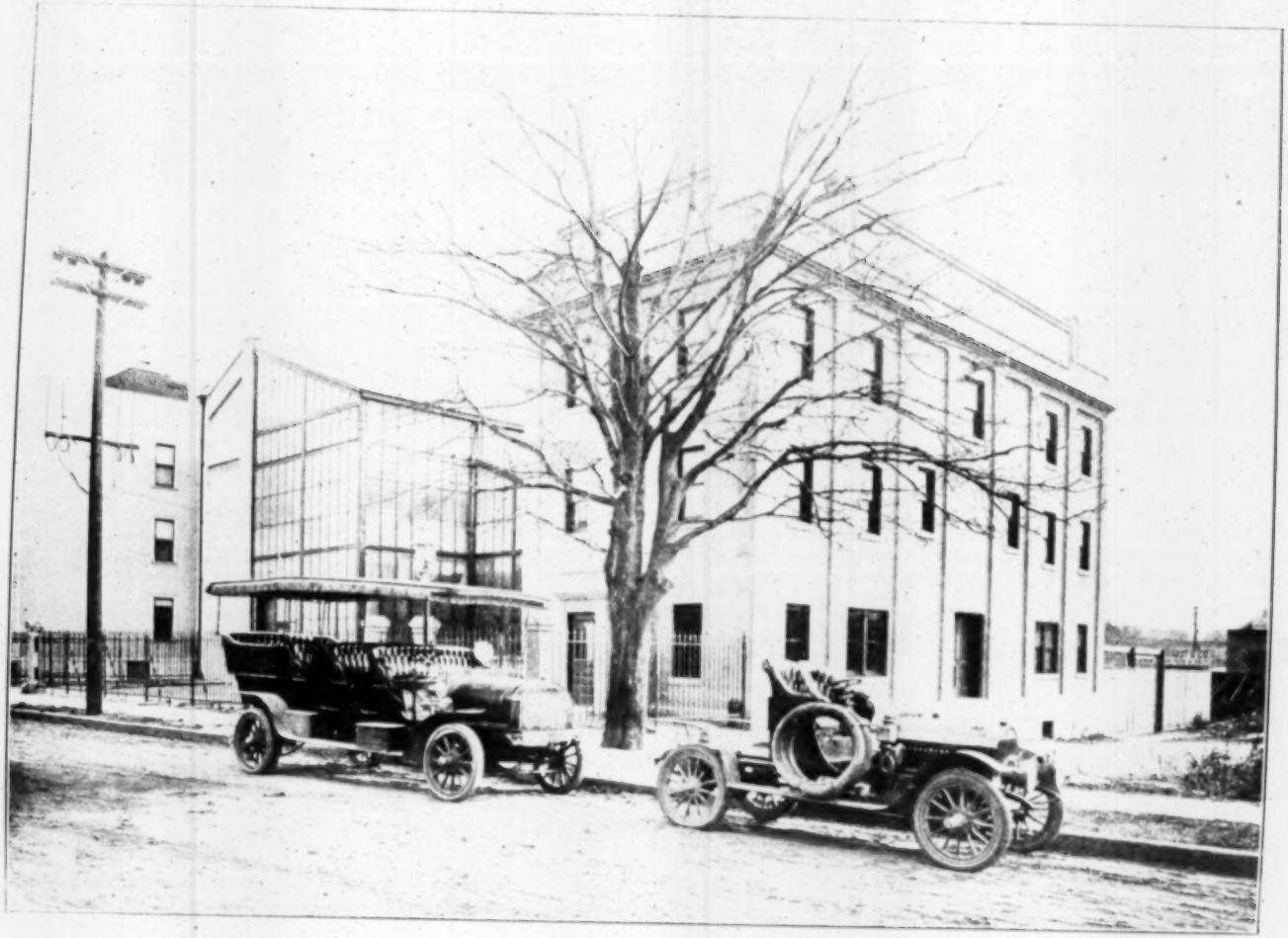


EDISON MANUFACTURING COMPANY,

Main Office and Factory: Orange, N. J., U. S. A.

Cable Address, Kurilian, New York.

New York Office, 10 Fifth Avenue. Chicago Office, 90 Wabash Avenue.
Office for United Kingdom, Victoria Road, Willesden, London, N. W., England.
European Offices, 24-25 Sud Ufer, N. Berlin, Germany 42 Rue de Paradis, Paris, France.
Selling Agents, { P. L. Waters, 41 East 21st St. New York
{ George Breck, 70 Turk St., San Francisco, Cal.



EDISON STUDIO, BEDFORD PARK, BRONX NEW YORK.

Edison Projecting Kinetoscopes

This Catalog supersedes Catalog
No. 335 and all previous
Catalogs

TRADE MARK
Thomas A Edison

Maae by
EDISON MANUFACTURING COMPANY
Orange, New Jersey

Form 410. 12-1-08. 50M.

TERMS

Cash with order, or C. O. D. upon receipt of twenty-five per cent. of the amount of the purchase to guarantee transportation charges. Remit by Bank Draft, Post Office or Express Money Order, or Certified Check.

Goods delivered F. O. B. Orange, N. J. No charge for boxing or cartage.

When ordering state whether shipment is to be made by freight or express, and give route in either case. Freight shipments take from three to four times as long to reach destination as express shipments, but cost from three to five times less.

Use catalog numbers for mail orders, and code words for telegraphic orders, and spell the code words exactly as printed.

Edison Projecting Kinetoscopes are sold without territorial restrictions. We do not lease or rent machines. We do not ship machines on approval. We do not deal in second-hand machines, or take old machines in exchange or trade.

All Edison apparatus is guaranteed to be of superior workmanship, and of the best quality of material.

CAUTION

Edison Kinetoscopes, Projecting Kinetoscopes and Films are covered by U. S. Patents No. 493,246, March 14, 1893; No. 589,168, August 31, 1897 (re-issued September 30, 1902, No. 12,037 and 12,038, and January 12, 1904, No. 12,192); No. 688,648 and No. 688,649, December 10, 1901, and No. 714,845, December 2, 1902. The public is warned against purchasing or exhibiting infringing apparatus.

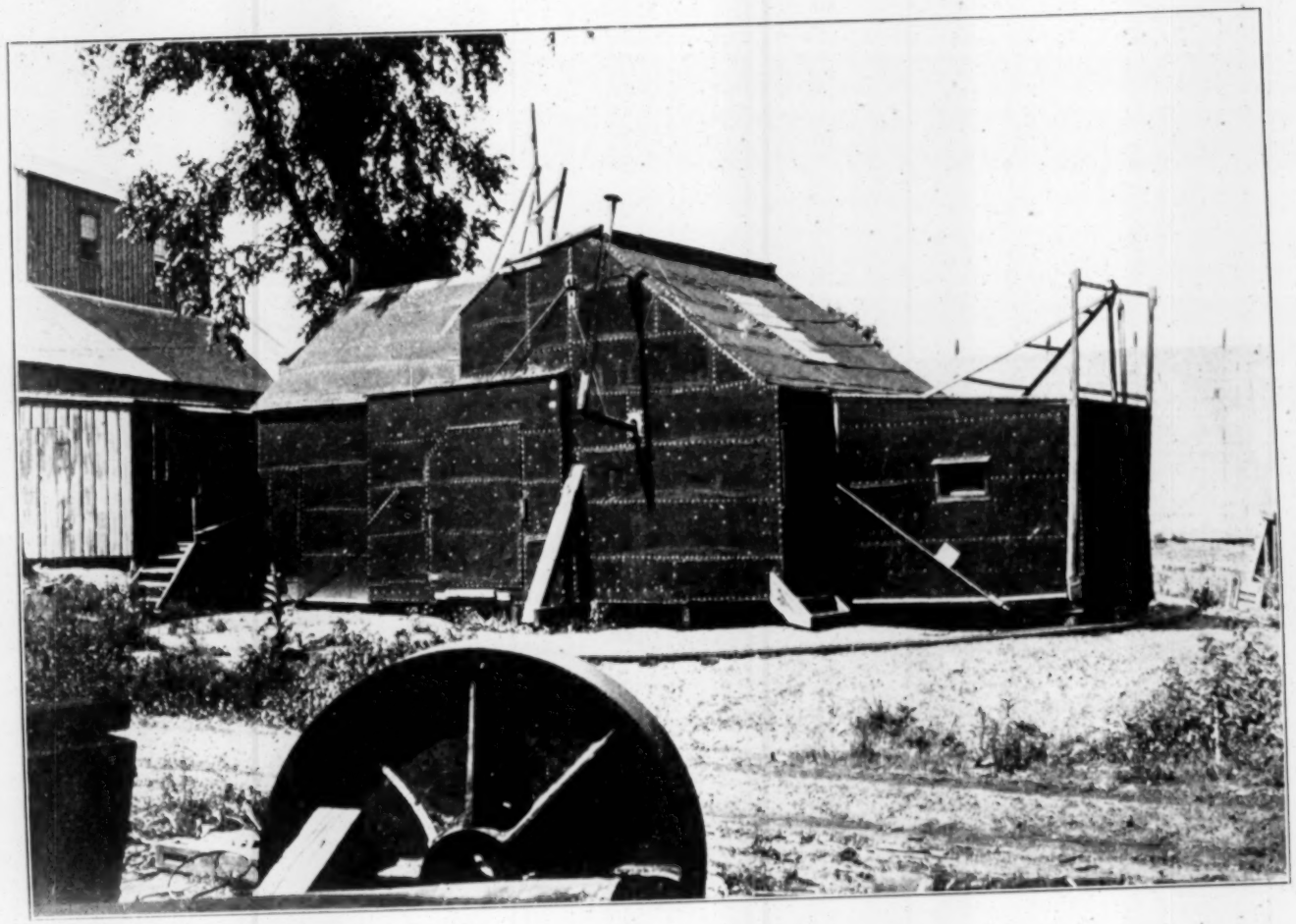
To Our Customers and the Public

EDISON Projecting Kinetoscopes have now been in general use for the past twelve years, during which time they have achieved a reputation for reliability and durability, combined with all the essential features of a perfect operating mechanism. They are now universally recognized as the *Standard Motion Picture Machines.*

To sustain this well earned reputation a number of improvements have been added to the different models, while all the older tried and proven features have been retained. All new features and improvements have been thoroughly tested in actual service under the most severe conditions before being finally adopted and standardized, thus insuring the machines being kept up to the highest point of excellence.

Increased facilities, and improved methods of manufacture have enabled us to acquire and hold a reserve stock of machines, both at our factory at Orange, N. J., and our office at Chicago, Ill., so that any moderate size order can be shipped on the same day that it is received, and prompt shipment can be made of larger or special orders.

EDISON MANUFACTURING CO.



EDISON STUDIO, ORANGE, N. J. 1893-1902.

Edison
Projecting Kinetoscopes

THE first Kinetoscope was devised by Mr. Edison in 1887. It was a ponderous affair, costing several hundred dollars, and, briefly described, consisted of a box containing the mechanism, with a peep-hole at the top, through which the pictures were viewed. Owing to mechanical limitations only one person at a time could enjoy the pictures. It was Mr. Edison's original idea to devise an instrument which would do for the eye what the Phonograph does for the ear, and Edison Projecting Kinetoscopes, as now perfected, embody the successful accomplishment of that idea.

Edison Projecting Kinetoscopes represent the very highest development of the art of photography, bringing before the eye life-size reproductions of life motion with all the accompanying effects of light, shade and expression. By means of a transparent picture film, an intense light, and properly arranged lenses, the pictures are projected upon a screen one after another, in such rapid succession that the eye cannot perceive any intermission between them, and a perfect illusion of continuous action is thus produced. Edison Projecting Kinetoscopes enlarge the scenes and figures to full life-size and illuminate them brilliantly in the most simple and perfect manner.

Edison Projecting Kinetoscopes are now manufactured in three styles, viz.: the Underwriters' (Type "B"), Improved Exhibition, and Universal models. Although differing in details of construction, each is a perfect motion-picture machine in every respect, the work done by each combining accuracy with brilliant results. All machines are adapted for Standard Edison Film, which is the recognized standard throughout the world.

The particular advantages combined in these machines are: Extreme durability, completeness, compactness, simplicity, accuracy, portability, interchangeability of parts, and ability to project steady and brilliant pictures with minimum wear on the film. The mechanism and entire construction are so simple that anyone of ordinary intelligence may, after carefully reading the printed instructions which accompany every machine, set them up and successfully operate them.

In the succeeding paragraphs will be found a general description of the construction and features common to all of the different machines, and also a detailed description of various new features and improvements combined in the different models.

The Mechanism

Edison Projecting Kinetoscope Mechanisms are equipped with triple sprocket gearing. The upper sprocket feeds the film from the upper reel through a loop into the framing device. The middle sprocket has an intermittent motion which brings the film to the point of exposure and stops it for the fraction of a second required to project the picture upon the screen. The lower sprocket maintains the lower loop and feeds the film into the take-up attachment.

The loop formed in the film between the top and middle sprockets eliminates the pull and friction on the film, and greatly prolongs its life. In other words, only about five or six inches of film is brought down by the middle or intermittent sprocket, the top sprocket, which runs continuously, doing all the work of feeding the film into the framing device.

Framing Device

The Framing Device is operated by a simple lever attachment which enables the operator to instantly adjust the film in the correct position before the framing plate behind the projecting lens.

Take-Up Attachment

The Take-up Attachment automatically winds up the film after it has been exhibited upon the screen. In the Underwriters' (Type "B") and Improved Exhibition model it consists of a reel suitably geared to the machine, and an adjustable friction disc whereby the film is tightly wound on the reel without causing undue pull on the sprockets. In the Universal model the reel is operated by a spiral spring belt. These Take-up Attachments are a great improvement over the old method of running the film into a bag or box. They avoid kinks and snarls, the possibility of fire, and keep the film free from dust and dirt and unnecessary friction, all of which cause scratches. After the film has been exhibited and wound on the take-up reel, it can be readily re-wound with the Improved Re-winding Attachment which is supplied with every complete Underwriters' (Type "B") and Improved Exhibition Model Kinetoscope.

Stereopticon Attachment

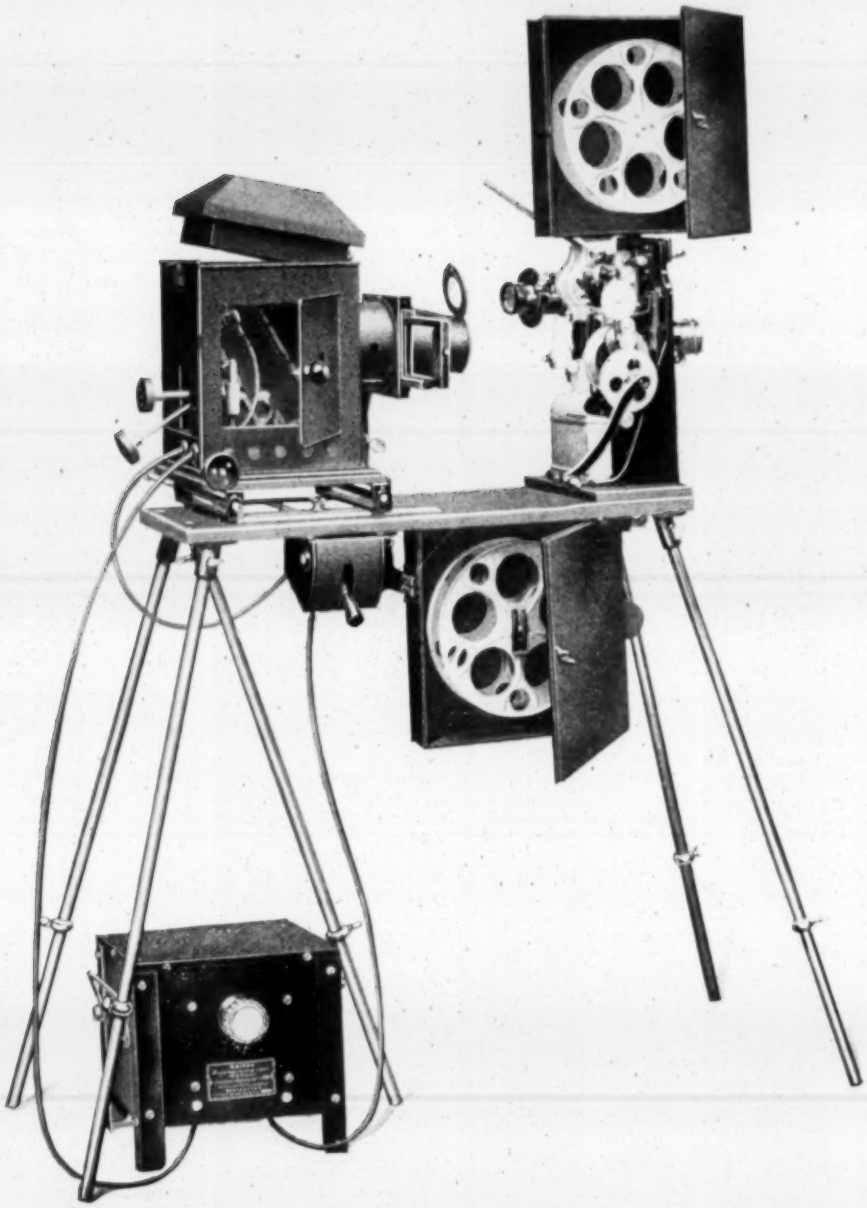
The Stereopticon Attachment consists of a stereopticon objective lens and an adjustable supporting rod. The lenses are of extra quality and give a field on the screen of about the same size as the field given by the motion-picture objectives. They are mounted in a ring-casting, which slides horizontally on the adjustable supporting rod. The horizontal movement of the

lens on the supporting rod, with the focusing screw of the lens, permits ample focal adjustment. The entire Stereopticon Attachment can be easily detached for convenience in packing. The Stereopticon side of the machine can be used for showing lantern slides independently of the motion-picture side.

The combination of a Projecting Kinetoscope and Stereopticon in one machine which can be operated by one person, is an important feature. It will often be found convenient to prepare lantern slides giving titles or brief description of a film, and to throw the slides upon the screen before the film is run. A double slide carrier enables the exhibitor to operate both lantern slides and motion pictures from the same side of the machine. A slide is placed in position while the motion pictures are being shown. After the film has been run through the machine the light is immediately centered upon the stereopticon lens, and the lantern slide is at once flashed upon the screen by the exhibitor sliding the lamp house away from him with the Underwriters' (Type "B") and Improved Exhibition model machines, and the mechanism toward him with the Universal model machine. While one slide is being shown another can be placed in the empty side of the carrier for an instantaneous change of pictures. The slide carriers are adapted for standard 3¼ x 4 inch slides, which can be obtained at any photographic supply store.

Rheostats

The question of Rheostats is one about which there has been much discussion and diversity of opinion, due principally to a lack of knowledge of real conditions. It is not practical to make what might be termed a "Universal Rheostat" or one equally well adapted to meet all conditions. A rheostat with a capacity of 25-30 amperes on *Direct Current* circuits of 100-125 volts will give perfectly satisfactory results under ordinary conditions in the hands of an intelligent operator. To get equally satisfactory results with *Alternating Current* 35-40 amperes are required with the same line voltage. For Direct Current circuits of 100-125 volts the Underwriters' Model Rheostat is recommended and the Underwriters' Model (Type "B") for Alternating Current circuits on account of its greater capacity. The latter will give equally satisfactory results on both Direct and Alternating current circuits of 100-125 volts, *but on direct current circuits care should be taken to adjust it so that not more than* 25-30 *amperes are consumed in the line.*



Underwriters' Model Complete
Type "B"

Underwriters' Model

(TYPE "B")

ONE-PIN MOVEMENT

Approved by the New York Board of Fire Underwriters and the Department of Water Supply, Gas and Electricity.

Cat. No.		Code.	Price.
18005	Underwriters' Model, (Type "B") complete. (Type "B") Rheostat 35-40 Amperes.....	*Staalkist*	$225.00
18009	Underwriters' Model, (Type "B") complete. Underwriters' Rheostat 25-30 Amperes.....	*Staartblok*	$220.00

EQUIPMENT.

1. Hand Power Mechanism in Metal Cabinet, and Quartered Oak Cover.
2. Improved Automatic Shutter.
3. Improved Revolving Shutter.
4. Improved Film Protector.
5. Improved Star Wheel.
6. Improved Balance Wheel.
7. Upper Film Magazine.
8. Lower Film Magazine.
9. Two 10-inch Reels.
10. Improved Take-up Attachment.
11. Improved Film Re-winding Attachment.
12. Improved Crank.
13. Improved Base Board with Flanges and Nickel-plated Adjustable Legs.
14. Improved Russia Iron Lamp House with Improved Sliding Base.
15. Improved Arc Lamp.
16. Improved Russia Iron Cone and Slide Carrier Frame.
17. Improved Metal Double Slide Carrier.
18. Condensing Lens.
19. No. 5 Motion Picture Objective Lens.
20. No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
21. Improved Double Pole Knife Switch. and Russia Iron Switch Cover.
22. Asbestos Covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
23. Improved Cast Metal Grid Adjustable Rheostat for 100-125 Volts Direct or Alternating Current and 40 Amperes.

Net weight, complete, 150 lbs.; gross weight, 250 lbs. Dimensions, set up ready for operation: Length, 3 feet, 1 inch; width, 16 inches; height, 28 inches. Dimensions of machine packing case: 48 x 15 x 22 inches; rheostat packing case, 20 x 19 x 17 inches.

Cat. No.		Code.	Price.
18006	Underwriters' Model, (Type "B") With Calcium Burner. Without Electric Light Attachments (Articles Nos. 15, 22, 23 and 24).....	*Staalproef*	$210.00
18007	Underwriters' Model, (Type "B") Without Adjustable Legs and Flanges. (Type "B") Rheostat 35-40 Amperes.....	*Staalver*	$215.00
18012	Underwriters' Model, (Type "B") Without Adjustable Legs and Flanges. Underwriters' Rheostat 25-30 Amperes.....	*Staartcind*	$210.00
18008	Underwriters' Model, (Type "B") With Calcium Burner. Without Electric Light Attachments (Articles Nos. 15, 22, 23 and 24) Adjustable Legs and Flanges.....	*Staanders*	$200.00
18011	Underwriters' Model, (Type "B") Mechanism...	*Staarauge*	$160.00

MECHANISM EQUIPMENT.

Hand Power Mechanism in Metal Cabnet, and Quartered Oak Cover.
Improved Automatic Shutter.
Improved Revolving Shutter.
Improved Film Protector.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 5 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

Underwriters' Model

(TYPE "B")

ONE-PIN MOVEMENT

THE phenomenal success which has attended the placing of the Underwriters' Model machine upon the market has suggested many additional new features and improvements, all of which are embodied in the Underwriters' Model (Type "B") machine. Particular attention is called to the new features and improvements described in detail and illustrated under the titles which follow. Each is the result of experiments and tests made in actual service under the most severe conditions, in order to prove its reliability and adaptability for the work, and attain a higher standard of excellence and superior results in the projection of the pictures.

The objectionable flicker which has been more or less prevalent in the exhibition of motion pictures in the past is mainly due to the transition from light to darkness, and is caused by the revolving shutter cutting off the light between the projection of successive pictures. In the Two-Pin Movement Mechanism, the ratio between stop and movement is 3/5ths stop and 2/5ths movement, or in other words the shutter is cutting off the light 2/5ths of the time. In the One-Pin Movement Mechanism, the ratio between stop and movement is 4/5ths stop and 1/5th movement, or in other words the shutter is cutting off the light 1/5th of the time. Consequently the One-Pin Movement Mechanism cuts down the flicker the difference between 2/5ths and 1/5th, permitting the use of a smaller revolving shutter, and thereby increasing the illumination, brilliancy and definition of the pictures. The wear on the star wheel and cam in the One-Pin Movement Mechanism is twice as great as it is in the Two-Pin Movement Mechanism, which heretofore has been an objectionable feature of the One-Pin Movement Mechanism. By superior design, construction and workmanship, and the use of the best material obtainable, this objectionable feature has been entirely overcome, so that the Edison One-Pin Movement Mechanism will *actually outwear* the old style Two-Pin Movement Mechanism.

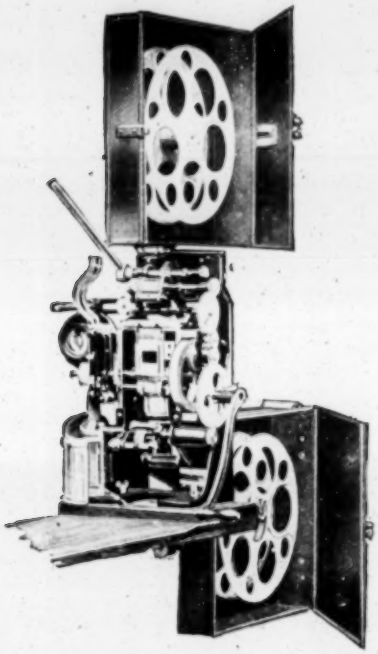
The extent of the wear and tear on the star wheel and cam can only be realized when it is remembered that with every revolution of the main shaft or crank handle, the star wheel and cam engage 16 times, 960 times a minute; 57,600 times an hour, and 576,000 times per day of 10 hours, which is equivalent to a lineal travel of 6 miles per day, and the mechanism must be capable of standing up to this work day in and day out.

Mechanism

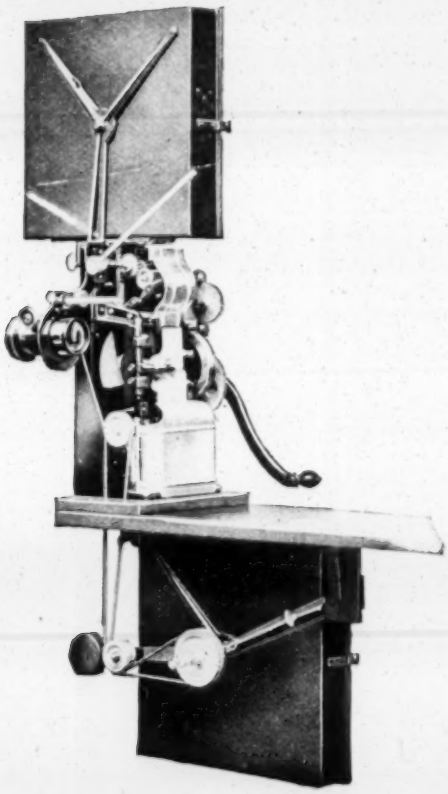
Underwriters' Model

(TYPE "B")

One Pin Movement

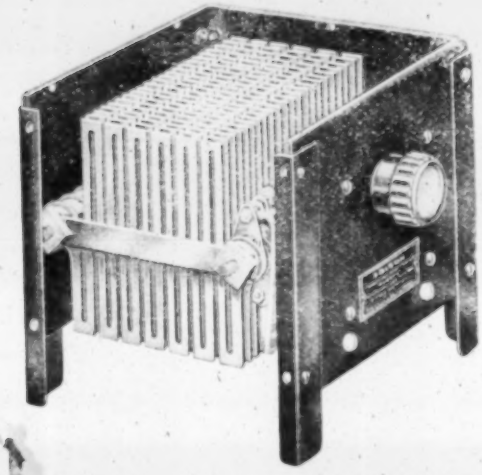


Front View Mechanism, Improved Automatic Shutter, Improved Take-Up, Film Magazines and Film Protector



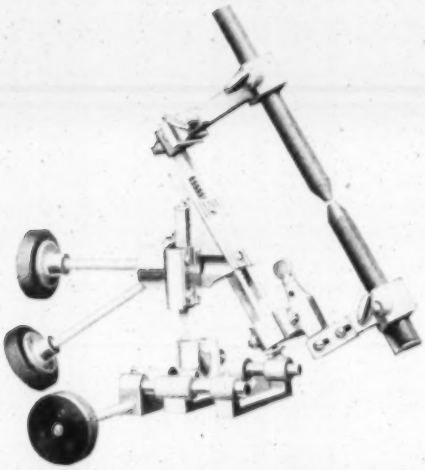
Rear View Mechanism, Improved Automatic Shutter, Improved Take-Up, Film Magazines and Film Protector

EDISON PROJECTING KINETOSCOPES

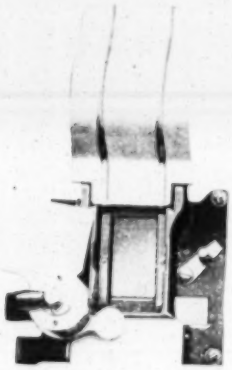


Underwriters' Model (Type "B") Rheostat
Casing Partly Removed

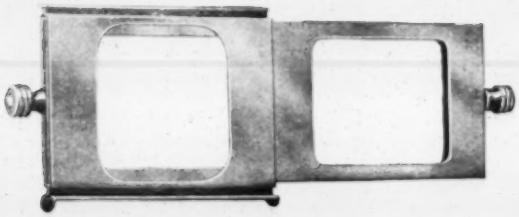
Improved Adjustable Stand Complete



Improved Arc Lamp



Improved Automatic Shutter



Metal Slide Carrier

SPECIAL FEATURES

Underwriters' Model

(TYPE "B")

ONE-PIN MOVEMENT

Improved One-Pin Movement Mechanism

The star wheel and shaft are made of a *single piece* of tool steel. The face or wearing surface of the star wheel has been greatly increased. The shaft has been made extra heavy to eliminate all vibration. The intermittent sprocket is of improved design and is made of steel. The cam shaft has been made heavier, the cam is made of tool steel, and the wearing surface has been materially increased. The cam pin is made of Stubb's steel, hardened and ground, with an extra long bearing in the cam, and can be readily replaced. The cam shaft driving gear is made of steel and fibre and the width of the face has been increased. The cam shaft driving gear stud is provided with an extra long phosphor-bronze bearing. The long and short eccentric bushings are made of phosphor-bronze and are all larger and heavier to accommodate the heavier diameter shafts. The revolving shutter is of new and novel design and construction and is placed close to the picture gauge, which permits the use of short focus lenses. The One-Pin Movement Mechanism, in conjunction with the Improved Revolving Shutter, practically eliminates all flicker and effects a 50% improvement in the projection of the pictures. The gears throughout the entire mechanism, with the exception of the large driving gear, are steel faced fibre gears, with fine teeth which reduce the noise and power required for operation to a minimum. A film protector at the base of the mechanism prevents the film in case of breakage during operation from running out upon the floor or against the lamp house. The Mechanism Cabinet is made of cast iron and is a great improvement over the old style wooden cabinet. It reduces the noise of operation, eliminates vibration, gives increased rigidity, and adds to the steadiness of the pictures. A quartered oak cover with handle is provided for carrying purposes.

Both Underwriters' and Exhibition Model Two-Pin Movement Mechanisms can be changed to One-Pin Movement Mechanisms. (*See Important Notice Page 26 and Bulletin Form 370.*)

Rheostat:—Underwriters' Model (Type "B")

The design and construction of the Rheostat is a radical departure from all types of rheostats heretofore used in connection with Motion Picture Machines.

Resistance Material

The old style wire resistance coils have been entirely discarded and replaced with *Cast Metal Grids,* supported and insulated by water and fire-proof material.

Flexibility

The Rheostat can be used on either direct or alternating current of any frequency, with equally good results, and in either case a maximum current of 40 amperes may be obtained *without excessive heating* on a line voltage varying from 100 to 125 volts.

Design and Construction

The design and construction are compact and as light as is consistent with the work required to be done. The front, back and sides are enclosed with solid sheet metal while the top and bottom are enclosed with perforated sheet metal.

The operating switch, switch contacts, and binding posts are all inside the sheet metal frame and are thoroughly protected from outside contact. The switch handle, which is of non-conductive material, is outside the sheet metal frame, and arrow pointers indicate the position of the switch in reference to the "On" and "Off" points.

The binding posts, although inside the sheet metal frame, are readily accessible and are adapted for either round or flat terminals.

The open space on all four sides of the Cast Metal Grids, or resistance material, and the perforated sheet metal on the top and bottom of the enclosing metal frame provide an ideal ventilation and permit the heat to be rapidly dissipated.

Cat. No.		Code.	Price.
18927	Rheostat, Underwriters' Model (Type "B")	*Staartband*	$30.00

Improved Automatic Shutter

This Shutter is a great improvement over every similar device. Under no possible conditions can the light be thrown upon the film except when the film is in motion. When the shutter is wide open it automatically locks itself so that no power is required to keep it open. When the speed of the machine falls below a certain point, however, it automatically unlocks itself and closes.

Improved Take-Up Attachment

A special feature of this device is that the Lower Film Magazine may be placed either in *front* of the mechanism or *under* the base board. An Automatic Belt Tightener is provided which insures an equal tension on the belt under all conditions.

Improved Arc Lamp

The lamp is of the rack and pinion type of construction with few parts and extremely simple. All adjustments are made by hand wheel movement. The adjusting rods are of extra length and fitted with heavy large diameter insulated handles with milled edges. The binding posts are adapted for either round or flat terminals.

This lamp is the most simple and complete of its kind, and is designed for either direct or alternating current. It has a vertical adjustment of 1¼ inches, which with a lengthwise adjustment of the base, enables the operator to keep the light completely under control. The different adjustments are provided with stops to prevent short circuiting between the lamp and the sides of the lamp house.

The carbon holders accommodate carbons varying from ¼ to ⅝ inches in diameter, but ⅝ inch cored carbons give the best results in motion picture work and are more economical, and will burn one hour and a half (1 hr. 30 min.) without re-setting. The lower carbon holder is fitted with a catch which keeps the lower carbon always in place. This lamp is regularly furnished with both the Underwriters' (Type "B") and Improved Exhibition Model Machines.

All adjusting levers are fitted with heavy fibre handles, and are operated through suitable openings, permitting all adjustments to be made while both lamp house doors are closed.

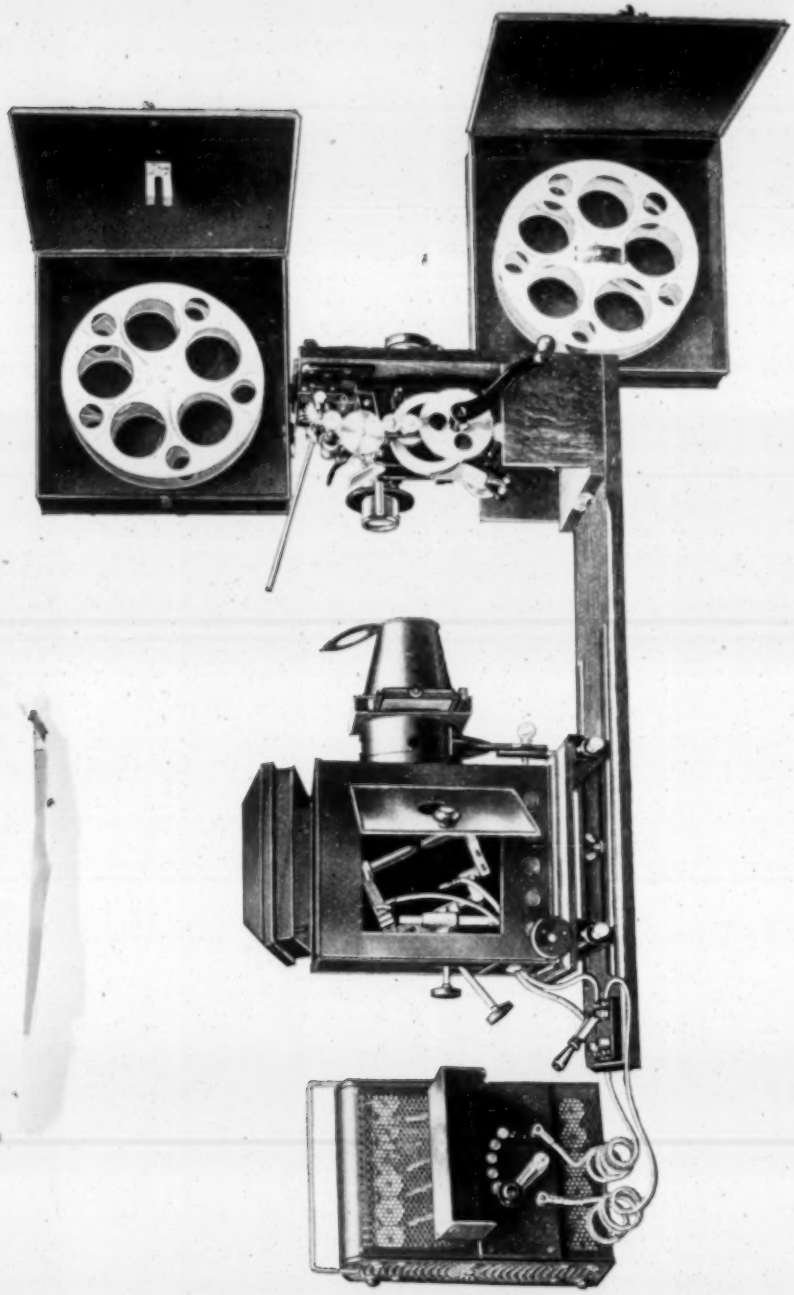
Improved Adjustable Stand

The fifth adjustable leg at the rear of the base board acts as a tripod and eliminates all vibration and end motion.

Metal Slide Carrier

The old style wooden slide carrier has been replaced with a metal carrier, made of Russia iron insulated, substantial, of neat appearance and adapted for all Lamp Houses, and is regularly furnished with both the Underwriters' (Type "B") and Improved Exhibition Model Machines.

Cat. No.		Code.	Price.
19086.	Metal Double Slide Carrier.....	*Staartbeen*	$1.50



Improved Exhibiton Model Complete (Without Automatic Shutter)

Improved Exhibition Model

ONE-PIN MOVEMENT

Cat. No.		Code.	Price.
17004.	Improved Exhibition Model, Complete.....	*Spurtiegel.*	$155.00

EQUIPMENT.

1. Hand Power Mechanism in Quartered Oak Cabinet.
2. Improved Star Wheel.
3. Improved Balance Wheel.
4. Upper Film Magazine.
5. Lower Film Magazine.
6. Two 10-inch Reels.
7. Improved Take-up Attachment.
8. Improved Film Re-winding Attachment.
9. Improved Crank.
10. Base Board.
11. Improved Russia Iron Lamp House with Improved Sliding Base.
12. Improved Arc Lamp.
13. Improved Russia Iron Cone and Slide Carrier Frame.
14. Double Slide Carrier.
15. Condensing Lens.
16. No. 2 Motion Picture Objective Lens.
17. No. 2A Stereopticon Objective Lens with Stereopticon Attachment.
18. Improved Double Pole Knife Switch.
19. Asbestos covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
20. Improved Coil Type Adjustable Rheostat for 104 Volts Alternating Current, or 110-125 Volts Direct Current.

Net weight, complete, 95 lbs.; gross weight, 175 lbs. Dimensions, set up ready for operation: Length, 3 feet 8 inches; width, 16 inches; height, 28 inches. Dimensions of packing case: 57 x 15 x 22 inches.

Cat. No.		Code.	Price.
17005.	Improved Exhibition Model With Calcium Burner, Without Electric Light Attachments (Articles Nos. 12, 19, 20 and 21)...	*Spurtled*	$145.00

Note.—With Adjustable Legs add $10.00 to the above prices.

17011.	Improved Exhibition Model Mechanism.....	*Spurtling*	$115.00

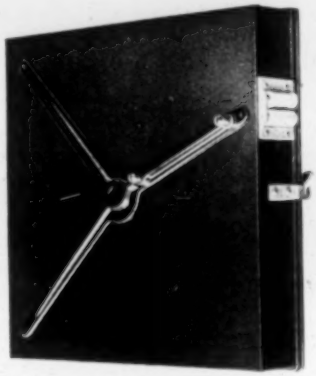
MECHANISM EQUIPMENT.

Hand Power Mechanism in Quartered Oak Cabinet.
Upper Film Magazine.
Lower Film Magazine.
Improved Take-up Attachment.
Two 10-inch Reels.
No. 2 Motion Picture Objective Lens.
No. 2A Stereopticon Objective Lens with Stereopticon Attachment.

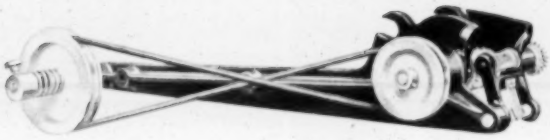
Note—*With Automatic Shutter add* $10.00 *to the above prices.*

EDISON PROJECTING KINETOSCOPES

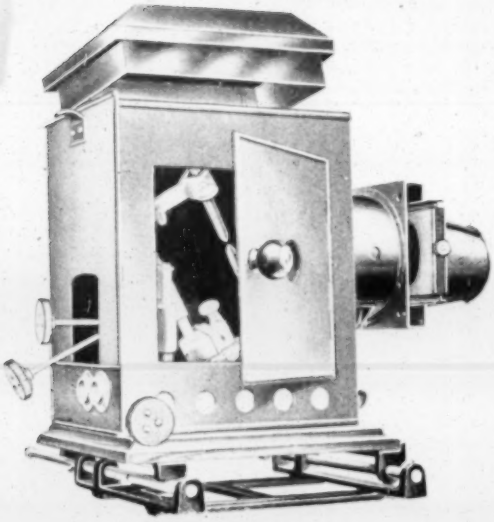
Front View Upper Film Magazine



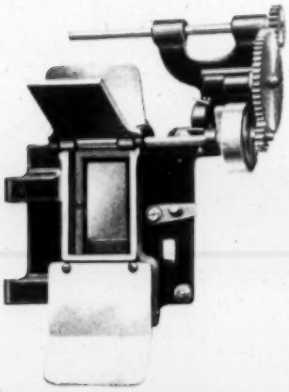
Rear View Lower Film Magazine



Improved Take-Up Attachment



Improved Lamp House



Automatic Shutter Attachment

Improved Exhibition Model

ONE-PIN MOVEMENT

The Improved Exhibition Model Kinetoscope embodies all the essential features of the Underwriters' Model (Type "B") machine and the quality of material and workmanship are identical throughout both machines.

All of the improvements are of such a character that any one or all of them can be adapted to any 1906 Model Exhibition Kinetoscope, thus permitting any old style machine to be made up-to-date at a reasonable cost. (*See Page 26.*)

Film Magazines

The Film Magazines are made of the best quality of No. 25 gauge Russia iron, and are constructed in the most substantial manner. The rollers between which the film passes into the magazines are so designed that the wear on the film is reduced to a minimum. Film Magazines, with the Improved Take-up Attachment, can be attached to all 1906 Model Exhibition Mechanisms. (*See Page 40.*)

Cat. No.		Code.	Price.
18280.	Upper Film Magazine	*Yemaras.*	$10.00
18390.	Lower Film Magazine	*Yermarials.*	10.00

Improved Take-Up Attachment

A reliable Take-up Attachment, one that can be depended upon on all occasions, is a device which cannot fail to be appreciated by every motion picture operator. The Take-up Attachment shown on page 18 fills every requirement that can possibly arise and is absolutely perfect in design, construction and operation. Its perfect operation, by which, among other things, is meant that the last 100 feet of a 1,000-foot film is handled as perfectly as the first 100 feet, is due to correct mechanical design and simple construction.

The manufacture of the old style Take-up Attachment, formerly furnished with the Exhibition Model Kinetoscope, has been discontinued, but repair parts will be supplied on special order.

The old practice of running the film into a box or other receptacle is entirely wrong. There may have been some excuse for this practice in the past, but with the Improved Edison Take-up Attachment, there is absolutely no excuse for operating an Edison machine without a Take-up Attachment. The practice should be discontinued for the best interests of everyone identified with the motion picture business.

Cat. No.		Code.	Price.
18315.	Improved Take-up Attachment	*Yermaron.*	$15.00

Automatic Shutter

This very simple but effective device, automatically shuts off the light when the film is at rest, and absolutely prevents the light being thrown upon the film except when the film is in full motion.

The Shutter consists essentially of two parts: a film gate, upon which is mounted a metallic shutter and centrifugal governor, and a casting upon which is mounted an intermediate gearing, through which the shutter is connected to and operated by the large driving gear.

The Automatic Shutter is not regularly furnished with the Improved Exhibition Model Machine, but can be attached to any 1906 Model Exhibition Mechanism. (*See Page 40.*)

Cat. No.		Code.	Price.
18190.	Automatic Shutter, Complete.....	*Yeson.*	$15.00

Improved Lamp House

The Lamp House and Lamp House Bracket are furnished with all Underwriters' (Type "B") and Improved Exhibition Model Kinetoscopes, and embody many radical changes and improvements. Ample proportions give increased ventilation and heat radiation. Russia iron, No. 25 gauge, gives increased strength and rigidity. Porcelain bushings protect the connecting cords where they enter the lamp house. A metal collar makes a perfect joint between the lamp house and cone, and prevents the emission of light. The ruby inspection glass can be readily replaced. The ventilating holes at the bottom of the lamp house are protected by metallic gauze. The base of the lamp has been lowered by the Improved Lamp House Bracket, permitting the use of longer carbons, so that with 5/8-inch cored carbons, the lamp will burn one hour and thirty minutes (1 hr. 30 min.) without re-setting.

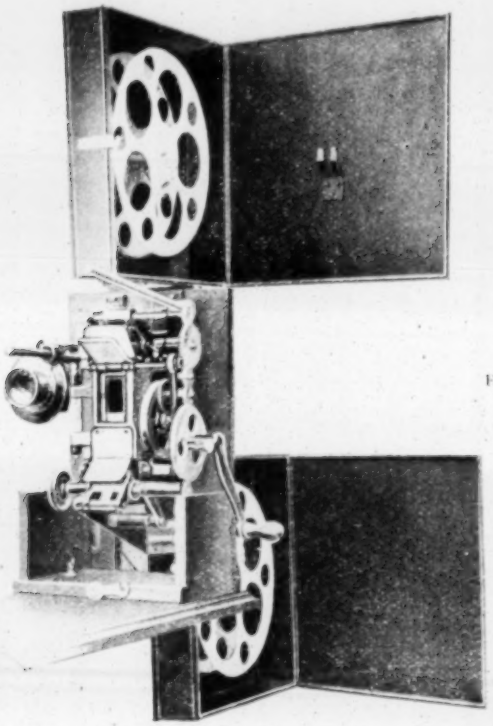
The Lamp House Bracket has a lengthwise adjustment of six (6) inches for different kinds of light, and a side adjustment of five (5) inches for the stereopticon attachment. Openings in the rear and a door on the side next to the operator give free access to the lamp. A ruby glass window in the door permits constant inspection of the light without opening the door and also protects the operator's eyes. The interior of the lamp house is designed for both the electric arc lamp and the limelight burner, the latter being used with calcium light or any of the portable gas-making outfits. All lamp houses are equipped for electric light unless otherwise ordered.

The manufacture of the old style lamp house formerly furnished with the Exhibition Model Kinetoscope has been discontinued, but these lamp houses will be supplied as repair parts on special order.

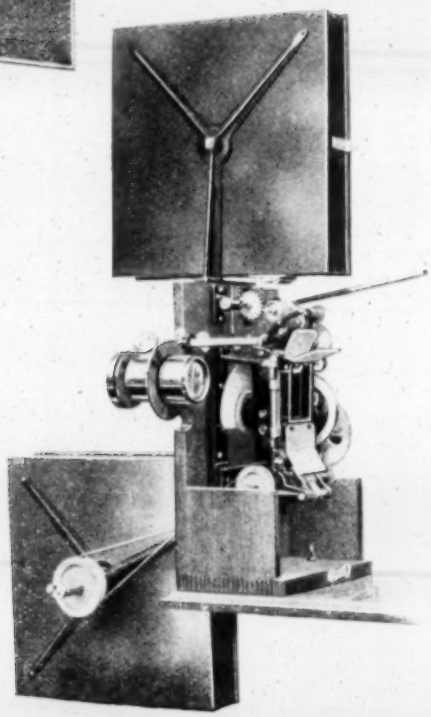
Cat. No.		Code.	Price.
18605.	Improved Lamp House and Lamp House Base Board, Mounted	*Spurgewort.*	$6.50

Mechanism

Improved Exhibition Model



Front View Mechanism, Automatic Shutter, Improved Take-Up and Film Magazines



Rear View Mechanism, Automatic Shutter, Improved Take-Up and Film Magazines

Rheostat—Underwriters' Model

The Rheostat shown on page 23 is the result of a series of careful experiments and tests aimed to meet every requirement of municipal authorities and motion picture exhibitors. The resistance is built up with individual coils of "Climax" wire, and any single coil may be replaced without disturbing any other coil, by simply loosening two set screws. A heavy perforated sheet steel casing thoroughly protects and ventilates the coils. Terminals and adjustable switch are mounted on a non-conducting slate base protected by a sheet steel automatic closing cover. Asbestos covered copper wires connect the various coils with switch contacts, and all connections are solderless. A convenient handle facilitates handling, especially when Rheostat is hot. All parts are made with jigs and templets insuring interchangeability.

This Rheostat is adapted for all models of Edison Projecting Kinetoscopes, and for 110-125 volts direct current, and 25 to 30 amperes without excessive heating.

It is furnished with the regular equipment of both the Improved Exhibition and Universal Model machines.

Cat. No.		Code.	Price.
18545.	Underwriters' Model, Rheostat	*Yesales*	$25.00

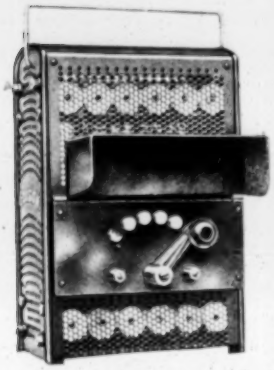
Improved Cone and Bracket

The Cone is made of No. 25 gauge Russia iron, and the Bracket has a double angle brace, giving increased rigidity and support. A groove is provided in the Bracket casting in which the seam in the Cone is placed, while the Cone fits tightly into the collar on the lamp house, giving improved construction and neat appearance.

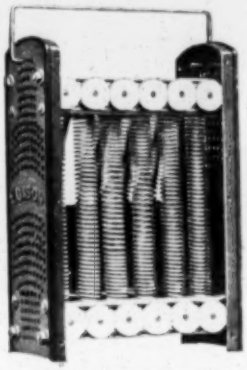
The manufacture of the old style Cone and Bracket, formerly furnished with Exhibition Model Kinetoscopes, has been discontinued, but these Cones and Brackets will be supplied as repair parts on special order.

Cat. No.		Code.	Price.
18626.	Improved Cone and Bracket	*Spurmesser.*	$2.00

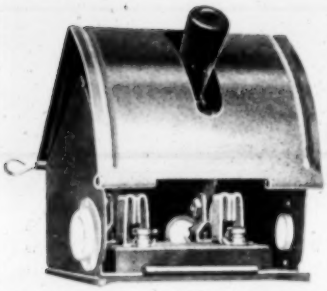
EDISON PROJECTING KINETOSCOPES



Front View
Improved Rheostat, Switch and Cover



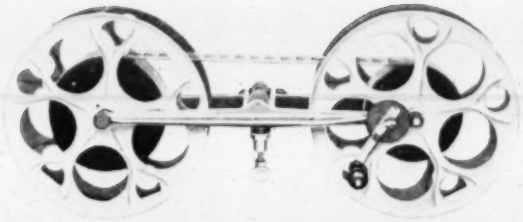
Rear View
Improved Rheostat, Casing Removed



Improved Switch and Cover

Improved Crank

Improved Connecting Cords



Improved Film Rewinder

Improved Knife Switch and Switch Cover

The Improved Knife Switch and Switch Cover are fully illustrated on page 23. The Switch is of the double pole type, substantial construction, ample carrying capacity, and mounted on a slate base. The Switch Cover is made of No. 25 gauge Russia iron, and the connecting cords are protected by porcelain bushings where they enter the switch cover. The switch and cover are mounted on a cast iron base which slides into two cast iron grooves attached to the underside of the base board of the Underwriter's Model (Type "B") machine. This arrangement allows the connecting cords between the lamp and rheostat to remain permanently connected to the switch and greatly facilitates wiring and connecting. Both the Switch and Switch Cover are regularly furnished with the Underwriters' Model (Type "B") machine, but only the Switch with the Improved Exhibition Model, unless otherwise ordered.

Cat. No.		Code.	Price.
18530.	Improved Knife Switch, Cover and Slides.....	*Yesosas.*	$3.50

Improved Connecting Cords

The Connecting Cords between the lamp, switch and rheostat are asbestos covered No. 10 B. & S. flexible copper conductors, with the terminals fitted with patent solderless connectors, as shown on page 24.

Cat. No.		Code.	Price.
18525.	Connecting Cord (Long)	*Yesquero.*	$1.00
18526.	Connecting Cord (Short)	*Yesterday.*	.50

Improved Crank

The improvement consists of a spring catch which engages a groove in the driving gear and prevents the crank slipping therefrom. The catch is nickel-plated and of neat design. The Crank is supplied with either a 5-inch or a 7½-inch arm. The long arm adds to the easy operation and smooth running of the machine, and is preferred by operators when they become accustomed to it. The manufacture of the old style Short Crank, without the spring catch, has been discontinued. The Improved Crank is regularly furnished with the Underwriters' Model (Type "B") and Improved Exhibition Model Kinetoscopes.

Cat. No.		Code.	Price.
18066.	Improved Crank (Long)	*Yermos.*	$1.00
17066.	Improved Crank (Short)	*Spurweite.*	1.00

Improved Film Rewinder

The Improved Film Rewinder has been designed to meet an urgent demand for a satisfactory device for rewinding film. It is constructed to accommodate two reels of any size up to 12 inches.

The Rewinder is made of malleable iron and is provided with a clamp and thumb screw for instantly adjusting it to any base board, shelf or table. The distance between the reel centers is fifteen inches (15″), which gives ample opportunity for the inspection of the film while being re-wound. The Rewinder is regularly furnished with the Underwriters' Model (Type "B") and Improved Exhibition Model Kinetoscopes.

Cat. No.		Code.	Price.
18800.	Improved Film Rewinder.....	*Staalboek.*	$4.00

Edison "Special" Carbons—for Alternating Current

These carbons are soft cored *and are only intended for use with Alternating Current.* One side of the hard coat is ground flat, causing the arc to burn up on the flat side of the carbon, thereby throwing 80% of the light in the proper direction. They also absolutely prevent the traveling around or "licking" of the arc, and eliminate the flicker as well. With Alternating Current the humming noise is reduced 50%.

Edison "Special" Carbon—for Alternating Current

These carbons are ⅝″ diameter and 9½″ long, and will burn one and one-half hours (1 hr. 30 min.) without re-setting.

Note—The flat side of both carbons must face the condensing lens. If used in any other position half of the light will be lost.

Cat. No.		Code.	Price.
19090.	Edison "Special" Carbons—Per 100.....	*Staalkaart.*	$5.00

Edison "Special" Carbons—for Direct Current

Our carbons for Direct Current are similar to those for A. C. but are round, soft cored, pointed both ends, ⅝-inch diameter and 9½-inch long. They will burn one and one-half hours (1h. 30 mins.) without re-setting.

Cat. No.		Code.	Price.
19091.	Edison "Special" Carbons—Per 100.....	*Staartnoot.*	$4.00

IMPORTANT NOTICE

Exhibition Model Two-Pin Movement Mechanisms and Underwriters' Model Two-Pin Movement Mechanisms can be changed to One-Pin Movement Mechanisms at a cost of

$25.00

Mechanisms must be shipped to our factory, Orange, N. J., and will be reshipped by us within forty-eight hours. The price of $25.00 includes the material listed below and illustrated on page 27, and labor for assembling the parts, but does not include additional parts, labor or material, except at an extra cost. All transportation charges to be paid by purchaser.

List of Parts Required to Change a Two-Pin to a One-Pin Movement Mechanism

FIG.

1. Improved Intermittent Steel Sprocket, Heavy Star Wheel, Shaft and 2 Phosphor-Bronze Eccentric Bearings. (Star Wheel and Shaft one piece tool steel.)
2. Improved Cam, Heavy Cam Shaft, Mitre Gear, Heavy Balance Wheel, Pinion and 2 Phosphor-Bronze Plain Bearings.
3. Cam Shaft Driving Gear, First Intermediate Pinion, Shaft and Phosphor-Bronze Bearing.
4. Improved Revolving Shutter, Shaft and Mitre Gear.
5. Improved Film Gate, Bracket, Spring, Rubber Tension Roller, 2 Film Tension Springs, Flanged Guide Roller, Film Gate Guards, Upper and Lower.
6. Film Shield.
7. Improved Picture Gauge.
8. Improved Upper Film Guard.
9. Improved Lower Film Guard.

One-Pin Movement Mechanism Parts

Fig. 1

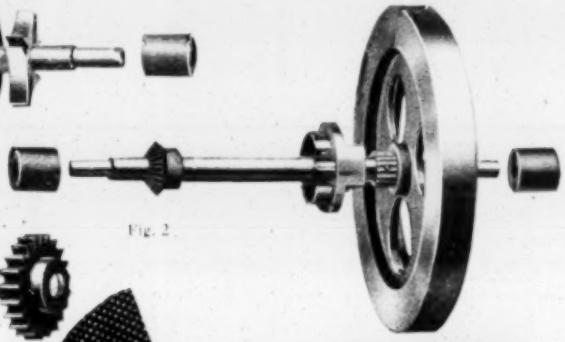


Fig. 2

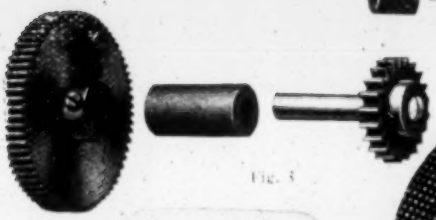


Fig. 3

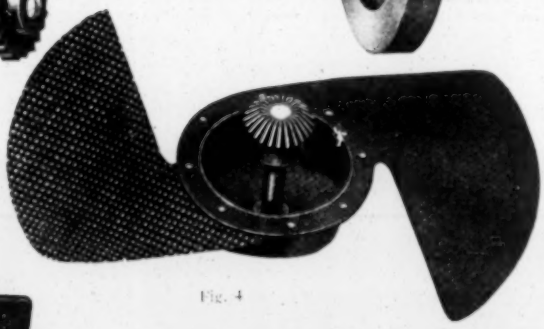


Fig. 4

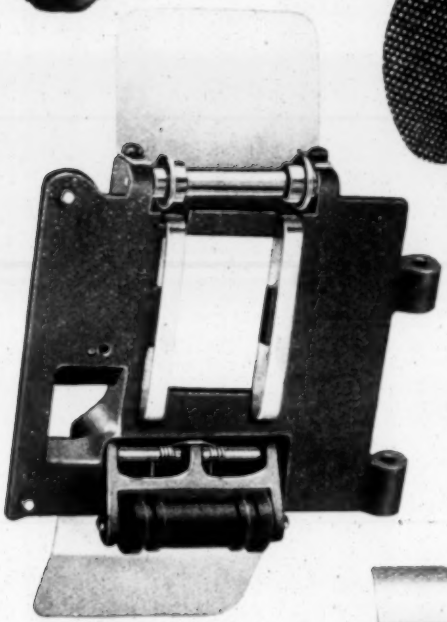


Fig. 5

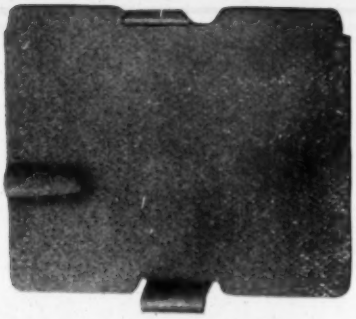


Fig. 6

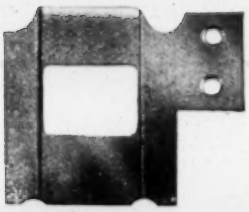


Fig. 7

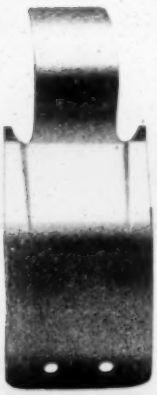


Fig. 9

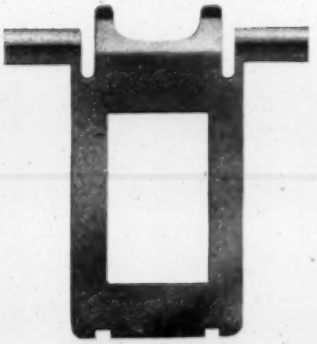
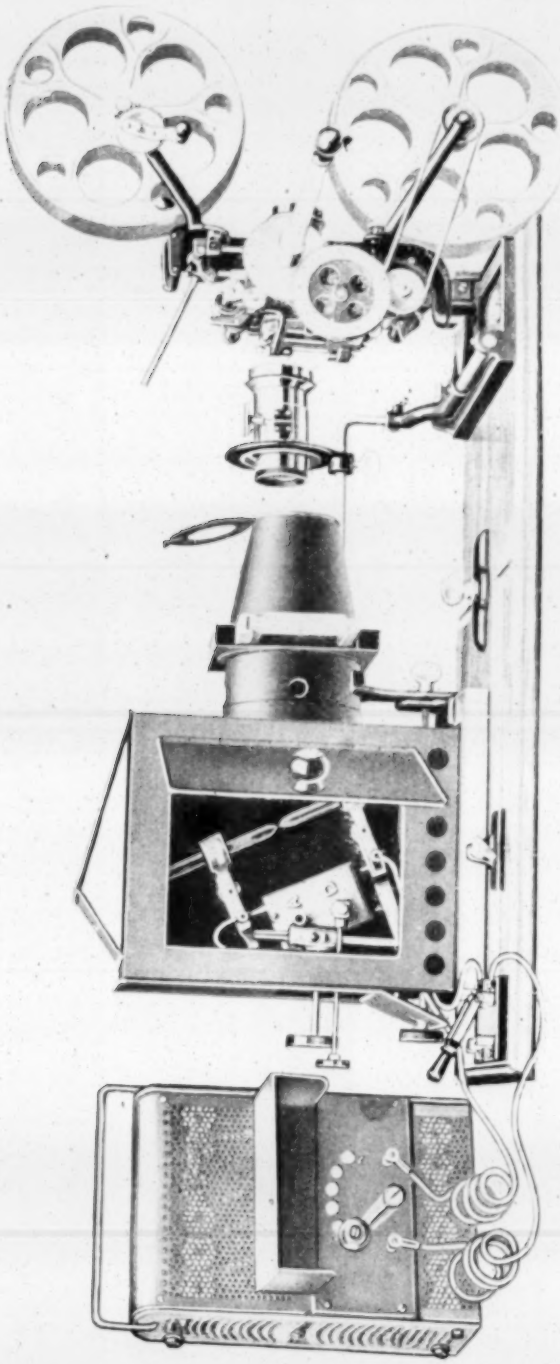


Fig. 8



Improved Universal Model Complete

NOTICE.

On and after May 1st, 1909, our Universal Model Projecting Kinetoscope will be discontinued for sale in the United States.

Until May 1st, 1909, this Model will be sold only upon the condition that it must not be resold to theatres or to other exhibitors having permanent places of exhibition.

Sales, however, can be made untill May 1st, 1909, only for export, or to travelling exhibitors or for private use.

Edison Manufacturing Company.

Form 4[illegible] A.

Universal Model

This machine has now been on the market for the past seven years, and has become well established. The same principles of construction and operation are employed as in the Underwriters' (Type "B") and Improved Exhibition Model machines, although of lighter construction and differing in points of design and equipment. The results obtained in the projection of the pictures are both brilliant and accurate. The Universal Model is now equipped with ten-inch reels, holding 1,000 feet of film. The lenses are of excellent quality, but better lenses will be furnished when so ordered at an extra cost. The lamp house is now made of No. 25 gauge Russia iron, and is provided with a collar into which the cone is fitted, preventing the emission of light. The round type Rheostat has been replaced with the Underwriters' Rheostat, and an Improved Double Pole Knife Switch, and Asbestos covered Connecting Cords have been added to the equipment.

Universal Model

Cat. No.		Code.	Price.
16001.	Universal Model, Complete	*Sputasenno.*	$90.00

EQUIPMENT.

1. Hand Power Mechanism with Sliding Base Casting complete.
2. Take-up Attachment and Reel Hanger.
3. Two 10-inch Reels.
4. One Spring Steel Belt for Driving Reel.
5. Base Board with Clamp Casting complete.
6. Lamp House complete.
7. Arc Lamp complete.
8. Russia Iron Cone and Slide Carrier Frame.
9. Double Slide Carrier.
10. Condensing Lens.
11. No. 1 Motion Picture Objective Lens.
12. No. 1A Stereopticon Objective Lens with Stereopticon Attachment, including casting for holding half-size Objectives and Adapter for quarter-size Objectives.
13. Improved Double Pole Knife Switch.
14. Asbestos covered Connecting Cords with Patent Terminals from Lamp to Rheostat and Switch.
15. Improved Coil Type Adjustable Rheostat for 104 volts alternating current, or 110-120 volts direct current.

Net weight, complete, 66 lbs.; gross weight, 122 lbs. Dimensions when set up ready for operation: Length, 2 feet 5 inches; width, 11 inches; height, 14 inches. Dimensions of packing case: 36 x 15 x 22 inches.

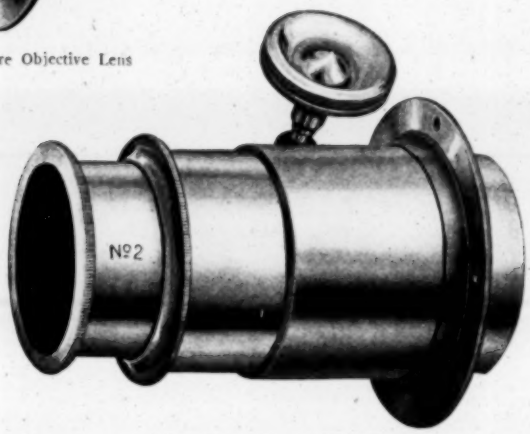
Cat. No.		Code.	Price.
16002.	Universal Model, With Calcium Burner, Without Electric Light Attachments (Articles Nos. 7, 14, 15 and 16)	*Sputatondo.*	$80.00
16011.	Universal Model Mechanism	*Sputtered.*	$55.00

MECHANISM EQUIPMENT.

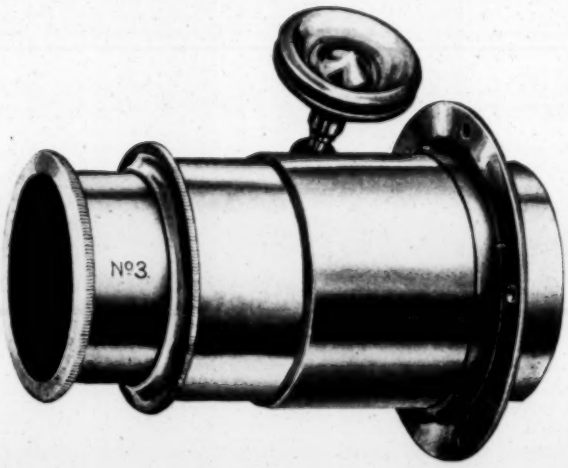
Hand Power Mechanism with Sliding Base Casting complete.
Take-up Attachment and Reel Hanger.
Two 10-inch Reels.
One Spring Steel Belt for Driving Reel.
No. 1 Motion Picture Objective Lens.
No. 1A Stereopticon Objective Lens, with Stereopticon Attachment.

Motion Picture Objective Lenses

No. 1 Motion Picture Objective Lens



No. 2 Motion Picture Objective Lens



No. 3 Motion Picture Objective Lens

Motion Picture Objective Lenses

The Motion Picture Objective Lenses furnished with all Edison Projecting Kinetoscopes are wide-angle lenses. Those regularly furnished with the Underwriters' (Type "B") and Improved Exhibition Models project a three-foot picture for every thirteen feet of distance, while those regularly furnished with the Universal Model project a three-foot picture for every ten feet of distance. Objective lenses are also furnished which project a three-foot picture for every nineteen feet of distance. All these lenses are especially adapted for motion picture work, and the Standard Jacket with any Lens Tube are adapted for any Model Projecting Kinetoscope.

No. 1 Motion Picture Objective Lens

This lens is regularly furnished with the Universal Model machine, unless otherwise ordered, and projects a three-foot picture for every ten feet of distance. A feature of this lens is the adjustment. Instead of the usual rack and pinion, a spiral groove is cut into the inner tube in which a steel screw plays. A milled flange fastened to the inner tube causes it to revolve, while the steel screw working in the spiral groove causes the tube containing the lenses to play back and forth.

No. 2 Motion Picture Objective Lens

This lens is regularly furnished with the Improved Exhibition Model Machine, unless otherwise ordered. It consists of a Standard Jacket and a No. 2 Lens Tube, which projects a three-foot picture for every thirteen feet of distance.

No. 3 Motion Picture Objective Lens

This lens is furnished with either the Underwriters' Model (Type "B"), the Improved Exhibition or Universal Model Machine when so ordered. It consists of a Standard Jacket and a No. 3 Lens Tube, which projects a three-foot picture for every nineteen feet of distance.

Cat. No.			Code.	Price.
16175.	No. 1.	Motion Picture Objective Lens.....	*Unforsaken.*	$ 7.00
18263.	No. 2.	Motion Picture Objective Lens..... (Jacket and No. 2 Lens Tube)	*Unformed.*	12.50
19059.	No. 3.	Motion Picture Objective Lens..... (Jacket and No. 3 Lens Tube)	*Unfaulty.*	12.50
19062.	No. 4.	Motion Picture Lens..... (Jacket and No. 4 Lens Tube)	*Staarthaar.*	17.25
19064.	No. 5.	Motion Picture Lens..... (Jacket and No. 5 Lens Tube)	*Staartkalf.*	14.75
19076.	No. 6.	Motion Picture Lens..... (Jacket and No. 6 Lens Tube)	*Staartlint.*	14.75

No. 4 Motion Picture Objective Lens

This lens is furnished with either the Underwriters' (Type "B"), Improved Exhibition or Universal Model Machine when so ordered. It consists of a Standard Jacket and a No. 4 Lens Tube, which projects the same size picture as the No. 1 Lens Tube, but is of better quality.

No. 5 Motion Picture Objective Lens

This lens is regularly furnished with the Underwriters' Model (Type "B") Machine. It consists of a Standard Jacket and a No. 5 Lens Tube, which projects the same size picture as the No. 2 Lens Tube, but is of better quality.

No. 6 Motion Picture Objective Lens

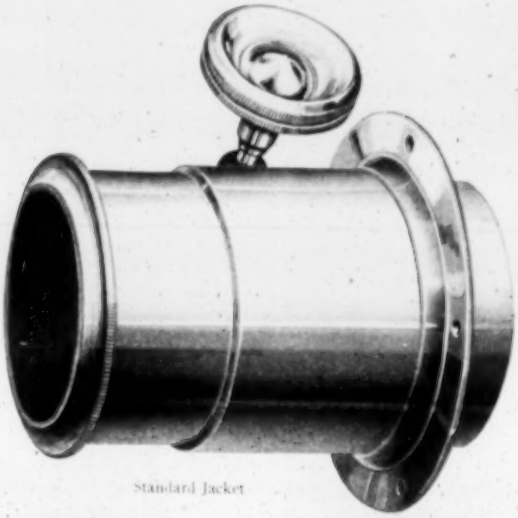
This lens is furnished with either the Underwriters' (Type "B"), Improved Exhibition or Universal Model Machine when so ordered. It consists of a Standard Jacket and a No. 6 Lens Tube, which projects the same size picture as the No. 3 Lens Tube, but is of better quality.

Improved Motion Picture Objective Lens No. 5

This Lens is regularly furnished with the Underwriters' Model (Type "B") Machine. It consists of a Standard Jacket and a No. 5 Lens Tube which is of improved quality and projects a three (3) foot picture for every thirteen (13) feet of distance, the same as the No. 2 Lens Tube. The same Jacket will accommodate Lens Tubes No. 4 and No. 6, which are of the same quality as No. 5 and which project the same size pictures respectively as Lens Tubes No. 1 and No. 3. Lens Tubes No. 4, No. 5 and No. 6 project sharp and brilliant pictures and are of the best quality obtainable. All Lens Tubes are adapted for Standard Jacket and for all Models of Edison Projecting Kinetoscopes.

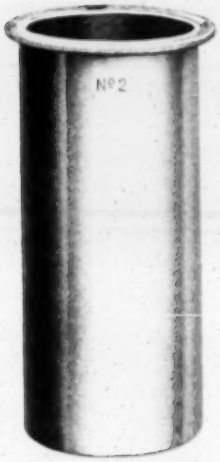
Cat. No.		Code.	Price.
19085	Jacket and three (3) Lens Tubes, Nos. 4, 5 and 6, in Case	*Staarblind*	$38.50
18265	Jacket	*Yellowish*	5.50
19063	Lens Tube No. 4	*Staarheher*	11.75
19067	Lens Tube No. 5	*Staarnadel*	9.25
19077	Lens Tube No. 6	*Staartaap*	9.25

Motion Picture Lens Tubes and Jacket

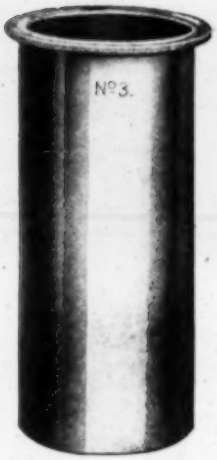


Standard Jacket

No. 1 Lens Tube

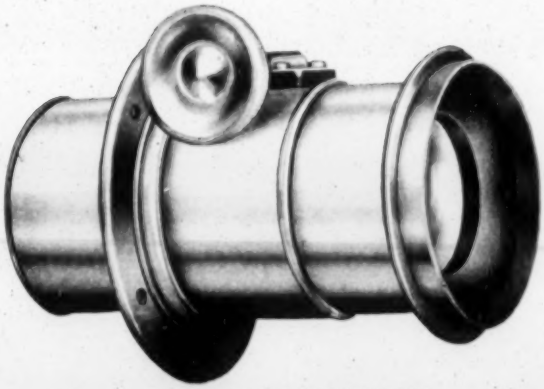


No. 2 Lens Tube



No. 3 Lens Tube

Motion Picture Universal Adjustable Objective Lens



Universal Adjustable Objective Lens

Motion Picture Lens Tubes and Jackets

This convenient combination will be appreciated by every exhibitor. The different lens tubes give a range of lenses to meet almost all conditions. The complete set consists of one jacket and two sets of three interchangeable tubes, designated Nos. 1, 2, 3, 4, 5 and 6. Lens Tubes Nos. 1, 2 and 3 project the same size picture, respectively, as Lens Tubes Nos. 4, 5 and 6, but the latter are of better quality.

No. 1 and No. 4 lens tubes project a three (3) foot picture for every ten (10) feet of distance, the same as the No. 1 Motion Picture Objective Lens, but is of much better quality.

No. 2 and No. 5 lens tubes project a three (3) foot picture for every thirteen (13) feet of distance.

No. 3 and No. 6 lens tubes project a three (3) foot picture for every nineteen (19) feet of distance.

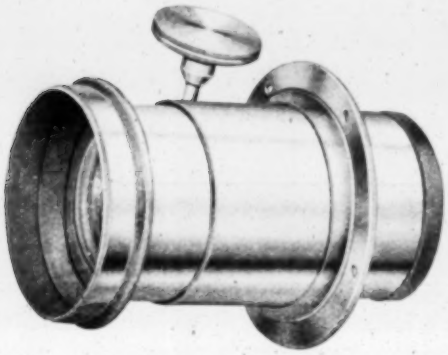
Cat. No.		Code.	Price.
19055.	Jacket and (3) Lens Tubes, Nos. 1, 2 and 3, in case	*Yelmo.*	$31.50
19085.	Jacket and (3) Lens Tubes, Nos. 4, 5 and 6, in case	*Staarblind*	38.50
18265.	Jacket	*Yellowish.*	5.50
19058.	Lens Tube No. 1	*Yemenique.*	9.25
18264.	Lens Tube No. 2	*Yelmeria.*	7.00
19060.	Lens Tube No. 3	*Yeoman.*	7.00
19063.	Lens Tube No. 4	*Staarheher*	11.75
19067.	Lens Tube No. 5	*Staarnadel*	9.25
19077.	Lens Tube No. 6	*Staartaap*	9.25

Motion Picture Universal Adjustable Objective Lens

This lens will project a picture of any desired size between the smallest and largest picture, without changing the location of the machine or making any change in the focus of the objective. Its general appearance is the same as the ordinary objective, and it projects a maximum picture whose width is equal to about one-third of the distance between the curtain and the instrument, and a minimum picture whose width is equal to about one-fourth of the distance. These sizes and all intermediate sizes can be projected from the same position. This is accomplished by a special combination of lenses in the objective. A focus is obtained in the ordinary way, by means of the milled screw head. The size of the picture is varied by turning the milled head of the objective. The picture always remains in focus after adjustment, and the size of the picture can be changed while the machine is in operation. The following table gives the different size pictures at different distances:

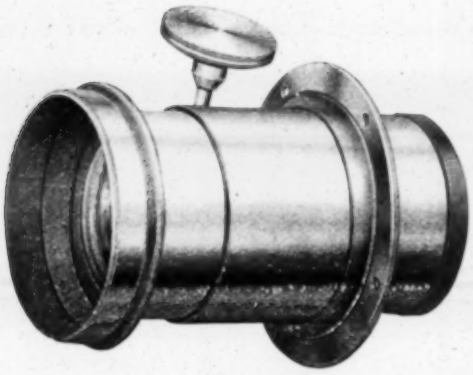
Distance.	Size of Picture.	Distance.	Size of Picture.
20 feet.	Between 5 and 7 feet.	50 feet.	Between 12½ and 17 feet.
30 "	" 7½ " 14 "	60 "	" 15 " 20 "
40 "	" 10 " 14 "	80 "	" 20 " 26 "

Cat. No.		Code.	Net Price.
19061.	Universal Adjustable Objective Lens	*Unform*	$20.00

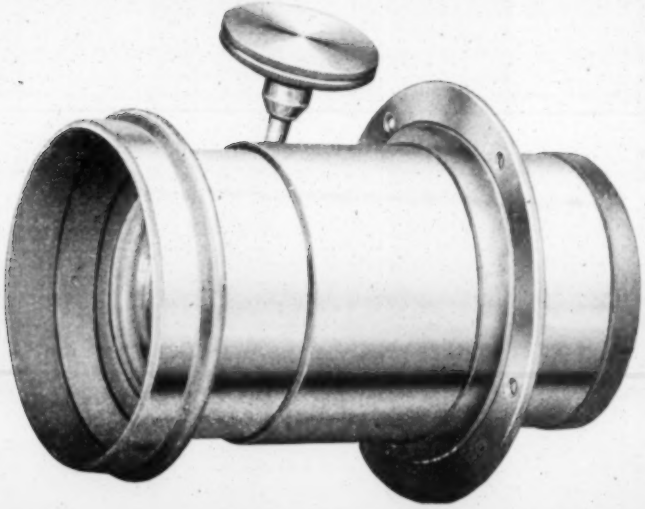


Stereopticon Objective Lenses

No. 1-A Stereopticon Objective Lens



No. 2-A Stereopticon Objective Lens



No. 3-A Stereopticon Objective Lens

Stereopticon Objective Lenses

The Stereopticon Objective Lenses furnished with all Edison Projecting Kinetoscopes are of fine quality and are most carefully selected to insure perfect harmony between the stereopticon and motion pictures. They have been listed in the following sizes:

Cat. No.			Code.	Price.
16286.	No. 1A.	Projects 3-foot view for every 10 feet of distance	*Unframable.*	$ 7.00
18416.	No. 2A.	Projects 3-foot view for every 13 feet of distance	*Unframing.*	10.00
19065.	No. 3A.	Projects 3-foot view for every 19 feet of distance	*Unfraught.*	18.00
19066.	No. 1AA.	Projects 3-foot view for every 10 feet of distance	*Unfreeze.*	14.50

Note: No. 1 AA is a regular half-size Objective Lens, standard size for Stereopticon views, projecting the same size picture as the 1 A, but is of much better quality.

Motion Picture and Stereopticon Objective Lens Combinations

Below will be found the different combinations of Motion Picture and Stereopticon Lenses which give approximately the same size pictures at different distances:

Short Distance Objectives

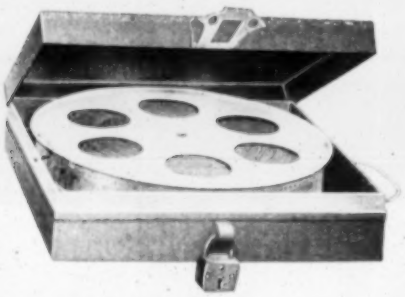
No. 1.	Motion Picture Objective.	Project 3-foot pictures for every 10 feet of distance.
No. 1.	Motion Picture Lens Tube.	
No. 4.	Motion Picture Lens Tube.	
No. 1A.	Stereopticon Objective.	

Middle Distance Objectives

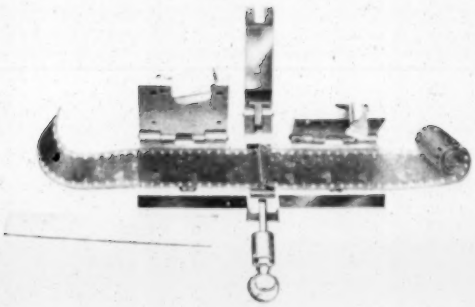
No. 2.	Motion Picture Lens Tube.	Project 3-foot pictures for every 13 feet of distance.
No. 5.	Motion Picture Lens Tube.	
No. 2A.	Stereopticon Objective.	

EDISON PROJECTING KINETOSCOPES

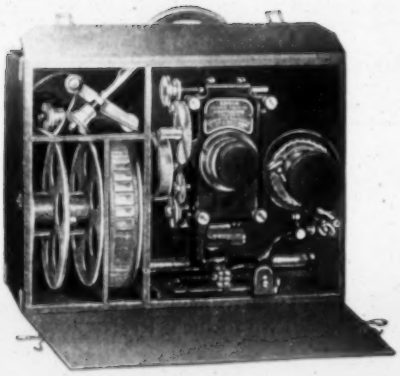
4½ inch Condenser



Reel Case and Reel of Film



Film Mender



Mechanism Carrying Case with Universal Mechanism and Parts

Long Distance Objectives

No. 3.	Motion Picture Lens Tube.	Project 3-foot pictures for every 19 feet of distance.
No. 6.	Motion Picture Lens Tube.	
No. 3A.	Stereopticon Objective.	

Nos. 1 and 1A Objectives are regularly furnished with Universal Model Projecting Kinetoscopes unless otherwise ordered.

Nos. 2 and 2A Objectives are regularly furnished with Improved Exhibition Model Projecting Kinetoscopes unless otherwise ordered.

Nos. 5 and 2A Objectives are regularly furnished with Underwriters' Model (Type "B") Projecting Kinetoscopes unless otherwise ordered.

Nos. 3 and 3A Objectives are furnished with any Projecting Kinetoscope when so ordered, at an extra cost.

Condensers

These Condensers are 4½ inches in diameter. The lenses are made of the finest quality of imported French optical glass, mounted in a substantial brass shell. The same Condenser is used for all Edison Projecting Kinetoscopes. When ordering lenses separately state whether the front or rear lens is wanted. The front lens is farthest from the light and the rear lens is nearest to it.

Cat. No.		Code.	Price.
18625.	Condensing Lens Complete (Front and Rear Glasses and Shell)	*Unfatherly.*	$6.00
18631.	Condensing Lens (Front Glass)	*Uscoque.*	1.50
18632.	Condensing Lens (Rear Glass)	*Unfatigued.*	1.50

Reel Cases

These are japanned metal cases, and are provided with handle, lock and key, and made in four sizes as listed below:

Cat. No.		Code.	Net Price.
19069.	One 8-inch Reel	*Usativo.*	$1.50
19070.	Two 8-inch Reels	*Usatto.*	2.00
19071.	One 10-inch Reel	*Valsaren.*	1.50
19072.	Two 10-inch Reels	*Yeomanly.*	2.00

Carrying Cases

These cases have compartments for the mechanism proper, supporting base, stereopticon attachment, upper reel and support, take-up attachment, objective lenses and three (3) reels. They are equipped with carrying handle, hinged front door with top flap and strong door catches at both top and sides. The dimensions are: Universal, mechanism only, 8 x 12 x 17 inches; Universal, complete, 11 x 13¾ x 26½ inches; Exhibition, complete, 11¾ x 17½ x 34½ inches.

Cat. No.		Code.	Price.
19073.	Carrying Case Universal Model Mechanism....	*Usatissimo.*	$4.00
19074.	Carrying Case Universal Model Kinetoscope ...	*Staafvorm.*	8.00
19075.	Carrying Case Exhibition Model Kinetoscope, without Rheostat.....	*Unforgot.*	10.00

Film Mender

A compact device for mending films. By its assistance films may be cemented together better and more quickly than by any other method. A most essential device for every motion picture exhibitor. It is made with three gates or hinges. Those on the right and left clamp down to hold the film while its ends are being cut and prepared and the cement applied. The narrower one in the center clamps down on the cemented edge and holds it firmly until the cement has dried and the operation is completed. The gauge, also shown in the cut, enables the operator to cut true edges on the film and of proper width for cementing.

Cat. No.		Code.	Price.
19030	Film Mender.....	*Unfearful.*	$7.50

Screens

The best possible screen is a clean white plaster of paris wall. The next best screen is made of the stoutest cotton tacked tightly and smoothly over a light wooden frame, and given two coats of kalsomine or gelatine and whiting. Woonsocket sheeting also makes a good screen.

Below will be found a list of screens especially adapted for motion picture and stereopticon work. These screens are bound and the prices include eyelets, but do not include frames or guy ropes.

Cat. No.		Code.	Net Price.
19078.	10 x 12 feet.....	*Unfreezing.*	$ 5.50
19079.	12 x 14 feet.....	*Unfrequent.*	6.50
19080.	14 x 16 feet.....	*Unfretted.*	8.25
19081.	16 x 18 feet.....	*Unfretting.*	10.00
19082.	18 x 20 feet.....	*Unfriable.*	11.50
19083.	20 x 22 feet.....	*Unfriede.*	14.25
19084.	22 x 24 feet.....	*Unfriended.*	16.50

IMPORTANT NOTICE

Film Magazines with the Improved Take-up Attachments, or the Improved Take-up Attachment without Magazines, can readily be adapted to any 1906 Model Exhibition Kinetoscope. The only change required is a slight alteration in the Mechanism Cabinet, which is clearly explained in the directions and accompanying diagram.

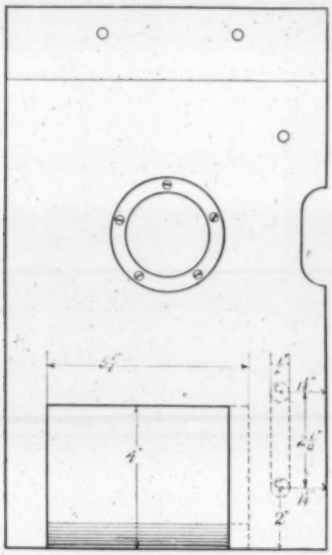


Diagram Showing Changes in Mechanism Cabinet for Improved Take-up Attachment

DIRECTIONS—*Bore a one-half inch (½") hole at the Point C and C', cut out the intervening wood, enlarge the opening in the front of the Cabinet to five and one-quarter inches (5¼"), as shown in diagram, and trim front end of Base Board flush with face of Cabinet.*

The Automatic Shutter can be readily applied to the Improved Exhibition Model machine, and to any 1906 Model Exhibition mechanism by discarding the old style film gate and attaching the casting which supports the gears to the mechanism frame.

Exhibition 1906 Model mechanisms will be fitted with Film Magazines, Improved Take-up Attachment or Automatic Shutter when returned to the factory at Orange, New Jersey, without any additional charge being made for the actual work required, and will be returned on the same day as received, customer paying transportation charges both ways.

The Film

The picture film consists of a transparent strip of the finest quality of celluloid of special manufacture. It is one and three-eighths inches wide, five-thousandths of an inch thick, and of various lengths, from 25 to 2,000 feet, according to the subject. The photographs are printed and developed upon one side of the film, which is covered with a sensitive photographic emulsion. Each photograph is one inch wide and three-quarters of an inch long. The edges of the film are perforated to fit the teeth of the sprocket wheels which carry the film in front of an intense light and an objective lens which projects the pictures upon a screen, thus illuminating and magnifying them. The film cannot be used in the Stereopticon Attachment.

Film Coloring

Coloring, when properly done, adds wonderfully to the effectiveness of many films, while inferior work only spoils a good plain film. There is as much difference in film coloring as there is between a beautiful water-color picture and a cheap chromo. While artistic and mechanical skill are absolutely necessary for this work, the composition of the colors themselves is a vital point.

We have devoted a great deal of time and attention to perfecting our film coloring, and we are now prepared to furnish the highest class of skilled and artistic hand-work in bright, clear and appropriate colors. As the cost of coloring depends entirely upon the subject and the number of figures to be colored, it is impossible to give general prices. Prices quoted upon application.

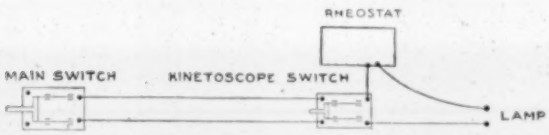
Mono Tinting

This is an entirely new process discovered by Mr. Edison for tinting films. It is a chemical process, the colors are fixed and permanent, cannot be washed off, will not fade and will last as long as the film itself. The most beautiful effects are produced in moonlight and woodland scenes. Marine scenes and waves are given a naturalness almost beyond belief. While the body of the ocean is green or blue, the breaking crests of the waves and spray appear white, just as they do in nature. This process, which is an exclusive Edison feature, has been used with great success with the following headline films: "The Night Before Christmas," "The White Caps," "Life of An American Policeman," etc., etc. There is no extra charge for Mono Tinting.

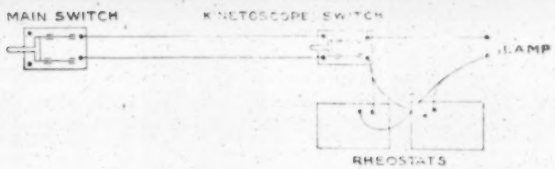
The usual method employed for tinting films is to put them through a solution of aniline dye. Red, green and blue are the colors mostly used. This is simply a cheap staining process. The colors are not fixed or permanent, can be washed off by water, and fade in a short time under the electric light.

The Electric Light

Electric light is the best for motion pictures and stereopticon work. (Direct current is preferable to alternating.) It is the easiest to operate and is the most intense light obtainable. Direct current of 110-125 volts and 25 to 30 amperes gives the best results. To get the best results with alternating current 30-40 amperes is necessary on a 104 volt circuit. Electric lighting central stations are so widely distributed throughout the country to-day that only the very smallest towns are without electric light, so that one of the two currents above mentioned is usually obtainable.



Connections for one Rheostat connected in series with Lamp

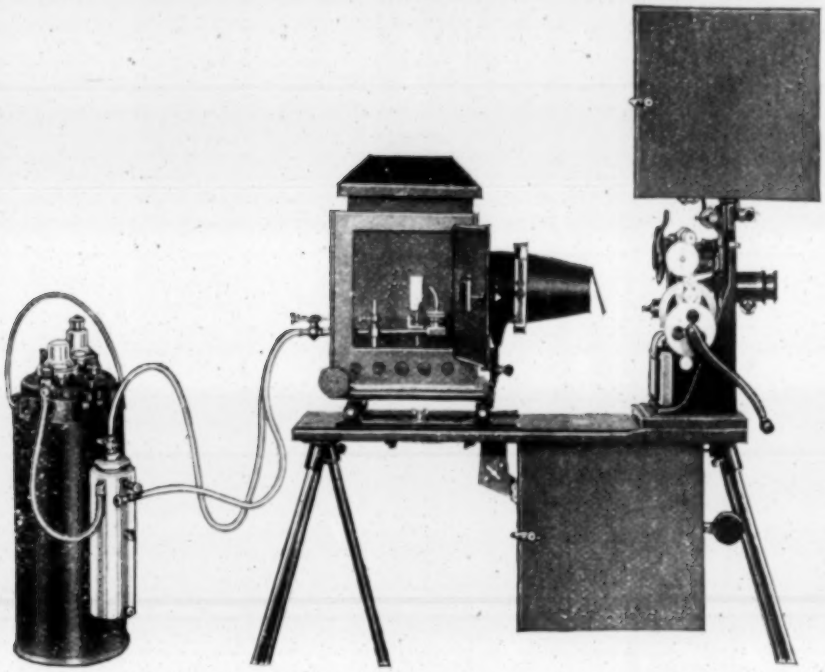


Connections for two Rheostats connected in multiple with Lamp

A rheostat is furnished with every complete outfit, the use of which, together with the wiring and operation of the Edison Projecting Arc Lamp, is fully described in "Directions for Operating," which accompany every Edison Projecting Kinetoscope.

Alternating current of 52 volts is rarely encountered, but when used two rheostats wired in multiple, are recommended.

Portable Gas-Making Outfits



Edison Oxygen Generator

(Goodyear Patent)

The Edison Oxygen Generator and Saturator have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Oxone is a hard stone-like substance of small volume and if protected from moisture may be kept for any length of time without risk of deterioration or danger. It is packed in sealed tin boxes with screw tops to protect it from dampness.

The yield of Oxygen averages 2.2 cubic feet per lb. of Oxone at normal temperature and pressure, which corresponds to 322 times the volume of the body. The Oxygen Generator illustrated herewith contains 3 lbs. of the compound when fully charged, and therefore will generate 6.6 cubic feet of Oxygen which is sufficient for an entertainment of from an hour to an hour and a half or longer according to the size of the calcium light jet used.

The generator is provided with a valve set to deliver Oxygen at a uniform pressure of 2.5 lbs. per square inch.

This pressure is attained without the use of a water column, which makes the apparatus extremely compact. This pressure enables two lights to be operated simultaneously, which is a great convenience where two lanterns are used or where a motion picture and a song or stationary picture are both exhibited at the same time.

The generation of gas is proportionate to the consumption and the apparatus is entirely automatic in its action. The Oxygen obtained by this method is over 99% purity, the cost is nominal, while the portability of the apparatus renders it practical where cumbersome cylinders of compressed gases, or complicated paraphernalia of other methods would be out of the question.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, hitch the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

The Saturator

The Saturator it attached to the side of the Generator, so as to be in a convenient position when the apparatus is in use, although it may be readily detached for recharging or for transportation.

The Saturator consists of a polished, nickel-plated brass cylinder forming a chamber which is filled with absorbent material which is saturated with sulphuric ether or 88% gasoline.

When the apparatus is in use Oxygen flows through an ingenious arrangement of coils within the Saturator chamber, passes through a condensing chamber at the bottom of the Saturator and thence returns to a double valve controlled by two thumb screws. One of these thumb screws permits a limited amount of Oxygen to pass into the bottom of the Saturation Chamber and causes the vaporization of the Ether, which is conducted by a hose attached to the top of the Saturator to the Calcium Light Jet. The other thumb screw controls the flow of pure Oxygen (freed from water vapor by passing through the coils within the Saturator) which is conducted by another tube to the other inlet to the Calcium Light Jet.

The Saturator holds approximately 1 lb. of Sulphuric Ether which is sufficient for the longest entertainment using a double lantern.

The upper end of the Saturator is provided with a large removable cap which facilitates the changing of the packing within the Saturator should it be desired to remove the latter.

For those unfamiliar with the use of Ether Saturators it may be well to state that the Ether Vapor takes the place of the Hydrogen Gas ordinarily used. In other respects the operation is identical with that of the operation of Oxygen and Hydrogen Cylinders. This Saturator is more perfect in design and operation than any which has heretofore been put on the market.

Full directions accompany each outfit and thoroughly explain the operation of both the Oxygen Generator and the Saturator.

Patents have been filed to thoroughly cover all the improvements embodied in this outfit.

Complete information and Directions for Operating will be found in Illustrated Descriptive Circular.

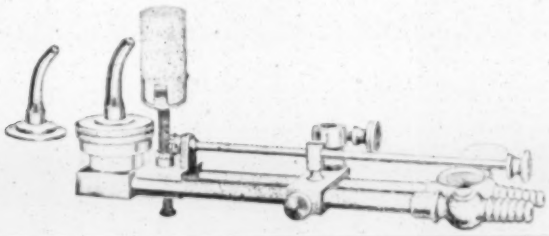
Cat. No.		Code.	Price.
19128	Edison Oxygen Generator, complete.....	*Staartmees.*	$42.00

Oxone Compound

Cat. No.		Code.	Net Price.
19097	Six Cartridge Cakes in tin box (per box).....	*Staartpen.*	$1.35

Dynamic High Power Calcium Light Burner

This lime light burner has the highest efficiency of any calcium light burner on the market, and is particularly well adapted for the projection of motion pictures. The best calcium light is not as powerful as the electric



Dynamic High Power Calcium Light Burner

arc, and any feature that adds to the candle power of a lime light burner is highly desirable.

The mixing chamber of the Dynamic burner, or the compartment in which the two gases meet and mix, is very much larger than in the ordinary

type of burner and is so constructed that the gases mix thoroughly before they reach the tip of the burner. This burner is provided with two interchangeable goose necks having bores of different size. One is 1-16 inch and the other 1-12 inch in diameter.

When exhibitors desire the highest degree of illumination, the large bore is used with a lime cylinder 1¼ inches in diameter. The lime cup of the Dynamic burner is of the standard size to take ¾ inch or ⅞ inch limes; limes 1¼ inches in diameter are reduced at the bottom to fit this lime cup.

When using the large bore the consumption of gas runs from 8 to 10 feet per hour. In this case gases should be taken from the calcium light cylinders which usually contain 20 to 25 feet of gas under high pressure. When this burner is used with a gas-making outfit the smaller bore tip should be placed in the burner.

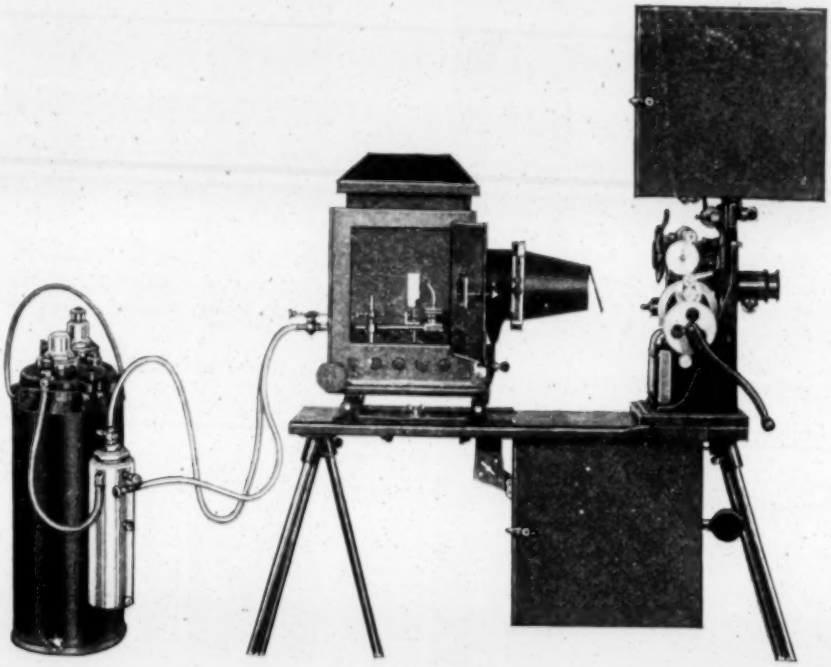
Actual photometric tests demonstrate that the Dynamic burner produces 1,100 candle-power with gases taken from tanks at the rate of 8 to 10 cubic feet per hour, with 1¼ inch limes. Ordinary lime light burners produce only 600 candle-power with a consumption of 6 cubic feet of gas per hour with small limes.

Cat. No.		Code.	Net Price.
19092.	Dynamic High Power Calcium Light Burner, with Eccentric Holder Post and two interchangeable Goose Necks, 1-16 inch and 1-12 inch diameter, respectively.....	*Vanessa.*	$15.00

EDISON KINETOSCOPES

PORTABLE GAS-MAKING OUTFIT

(GOODYEAR PATENT)



UNDERWRITERS' MODEL, TYPE B, PROJECTING KINETOSCOPE
EQUIPPED WITH NEW GENERATOR AND SATURATOR

EDISON MANUFACTURING COMPANY

Main Office and Factory, Orange, New Jersey
Cable Address: Kurilian, New York
New York Office: 10 Fifth Avenue Chicago Office: 304 Wabash Avenue
Office for United Kingdom: Victoria Road, Willesden, London, N. W., England
European Offices: 24-25 Sud-Ufer, N. Berlin, Germany; 42 Rue de Paradis, Paris, France
Selling Agents { P. L. Waters, 41 East 21st St., New York
George Breck, 70 Turk St., San Francisco, Cal.

Form 415 12-8-08 50M

PORTABLE GAS-MAKING OUTFIT

EDISON OXYGEN GENERATOR

The Edison Oxygen Generator and Saturator have been designed to produce a complete generating outfit to take the place of Oxygen and Hydrogen gas sold in cylinders. This apparatus produces the gases automatically, in a safe, simple and direct manner without the use of heat or excessive pressure and without the necessity of any knowledge of chemistry on the part of the operator.

The Oxygen is produced by the reaction between water and a compound of which Sodium Peroxide is the principal ingredient. This compound in its most compact and convenient form is known as Oxone, though the Generator will work equally well with another form of the compound known as Oxylithe.

Oxone is a hard stone-like substance of small volume, and if protected from moisture may be kept for any length of time without risk of deterioration or danger.

It is packed in sealed tin boxes with screw tops to protect it from dampness.

The yield of Oxygen averages 2.2 cubic feet per lb. of Oxone at normal temperature and pressure, which corresponds to 322 times the volume of the body. The Oxygen Generator illustrated herewith contains 3 lbs. of the compound when fully charged, and therefore generates 6.6 cubic feet of Oxygen, which is sufficient for an entertainment of from an hour to an hour and a half or longer according to the size of the calcium light jet used.

The generators are provided with regular valves set to deliver Oxygen at a uniform pressure of 2.5 lbs. per square inch.

This pressure is attained without the use of a water column, which makes the apparatus extremely compact. This pressure enables two lights to be operated simultaneously, which is a great convenience where two lanterns are used or where a Motion Picture and a song or stationary picture are both exhibited at the same time.

The generation of gas is proportionate to the consumption and the apparatus is entirely automatic in its action. The Oxygen obtained by this method is over 99 per cent. purity, the cost is nominal, while the portability of the apparatus renders it practical where cumbersome cylinders of compressed gases, or complicated paraphernalia of other methods would be out of the question.

Retorts, rubber bags, wash bottles, pumps and cylinders are entirely done away with. There is nothing to do but to put in the Compound and water, attach the gas outlet to the Ether Saturator and adjust the flame by the needle valves on the Saturator. The apparatus does the rest.

THE SATURATOR

This saturator or carburetor was especially designed to produce an inflammable vapor to take the place of hydrogen or illuminating gas for use in calcium light jets for projection purposes and for blow-pipe work generally.

The Saturator is attached to the side of the Generator so as to be in a convenient position when the apparatus is in use, although it may be readily detached for recharging or for transportation. It may also be used in connection with compressed oxygen from a cylinder if the latter is provided with a suitable pressure regulator or reducing valve.

It consists of a polished, nickel-plated brass cylinder forming a chamber filled with absorbent material which is saturated with sulphuric ether or 88 per cent. gasoline.

When the apparatus is in use Oxygen flows through an ingenious arrangement of coils within the Saturator chamber, passes through a condensing chamber at the bottom of the Saturator and thence returns to a double valve controlled by two thumb screws. One of these thumb screws permits a limited amount of Oxygen to pass into the bottom of the Saturation Chamber and causes the vaporization of the Ether, which is conducted by a hose attached to the top of the Saturator to the Calcium Light Jet. The other thumb screw controls the flow of pure Oxygen (which has been freed from water vapor by passing through the coils within the Saturator); it is then conducted by another tube to the other inlet of the Calcium Light Jet.

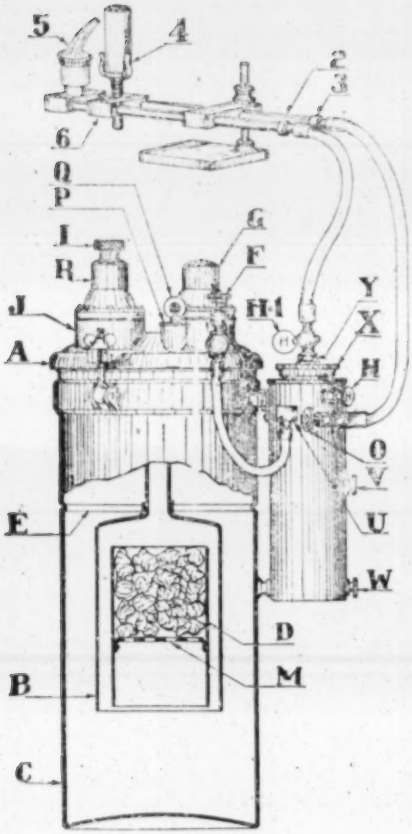
The Saturator holds approximately 1 lb. of Sulphuric Ether, which is sufficient for the longest entertainment using a double lantern.

The upper end of the Saturator is provided with a large removable cap which facilitates the changing of the packing within the Saturator should it be desired to remove the latter.

For those unfamiliar with the use of Ether Saturators it may be well to state that the Ether Vapor takes the place of the Hydrogen Gas ordinarily used. In other respects the operation is identical with that of the operation of Oxygen and Hydrogen Cylinders. This Saturator is more perfect in design and operation than any which has heretofore been placed on the market.

Patents have been filed to thoroughly cover all the improvements embodied in this outfit.

DIRECTIONS FOR OPERATING THE GENERATOR



Read fully and carefully these directions before operating apparatus.

Any desired quantity up to 3 lbs. of the compound may be placed in the apparatus. The average quantity of gas generated is 2.2 cubic feet per lb. or 60 litres of free gas at ordinary temperature.

To charge the apparatus, loosen the thumb nuts "J" and remove the top "A" of the Generator with the attached bell "B" from the outer tank "C," and take out the container "D." Place the desired amount of Compound upon the perforated support "M," in the Container "D." Now place the Container in the Bell "B," where it should be securely fastened by the catches at the bottom of the Bell.

Fill the Outer Tank "C" with water up to the water mark "E."

When the Bell "B" is placed in the water in the tank "C," the water should stand about 2 inches below the top rim of the tank "C."

Close the Needle Valve "F," which is attached to the side of the pressure Regulator "G."

Close the Pressure Controlling Valve "R" by turning the thumb screw "I" to the right.

Then place the Bell "B" in the Outer Tank "C" and clamp it in place by the thumb nuts "J." No great amount of force will be required to make a tight joint, as the rubber gasket in the top "A" is very large and elastic.

To start the Generator, first open the Controlling Valve "R" by turning the thumb screw "I" to the left several turns, which will cause the generation of gas to commence, but not continue unless Oxygen is withdrawn from the hose nipple on the Needle Valve "F." To get the pure Oxygen it will be necessary to open the Needle Valve "F" for a few seconds to exhaust the air which is contained in the upper part of the Bell "B."

The Generator is now ready for use and will make Oxygen continuously and deliver it at a pressure of 2.5 lbs. per square inch, as long as the valve "F" is open. The gas may be drawn off at any rate from the smallest quantity up to 10 cubic feet per hour.

As soon as the Needle Valve "F" is shut the generation of gas ceases.

The Compound used and the residium remaining in the Generator after use is very caustic, and care should be taken not to let it come in contact with clothing, polished floors or furniture. It is not necessary to handle the compound, as it may be tipped out of the sealed cans into the Container. After use the residium should be poured into a sink, or carefully disposed of.

Do not overcharge the Outer Tank "C" above water mark.

The Generator is provided with a Safety Blow-off "P," which will permit the escape of gas in case of an over generation.

The valve of the Safety Blow-off has a spindle provided with a handle "Q." The handle "Q" is to permit the Safety Valve to be lifted once in a while to be sure that the latter does not become stuck to its seat; also to facilitate the proper seating of the safety valve in case it should ever leak. To seat the safety valve, turn the Handle "Q," pushing down on it slightly. This does not increase the spring tension, but merely cleans off the seat, insuring a gas-tight contact.

The Generator should be used in an upright position and not laid on its side, though it may be tipped as would be the case when used on a boat for operating searchlights, etc.

After using, thoroughly wash the Tank "C" and the parts contained within the Bell "B."

The apparatus should be thoroughly wiped off and dried before being packed for shipment or transportation.

Cleanliness is the most important point in the care of any chemical apparatus.

If any compound remains after the use of the apparatus, leave it in the Container "D," after the latter has been washed and dried, or return it to a sealed tin can such as it came in. Do not keep the compound in a wooden box, or let it come in contact with anything inflammable.

OXONE

Oxone is a compact compound which on contact with water generates pure Oxygen Gas in the same manner as calcium carbide in water produces acetylene gas.

Oxone is a fused mass—a preparation of Fused Sodium Peroxide of the specific gravity 2.43; it is hard, but not brittle, and capable of being cast into any convenient shape; it can be easily transported without detriment or any mechanical or chemical change, and can, when protected from moisture, be stored without any danger or risk of deterioration.

Oxone furthermore has the property of absorbing carbon dioxide and moisture, qualities which, combined with an oxidizing ability, make it an ideal disinfectant and air purifier.

Cat. No.		Code.	Price.
19128.	Edison Oxygen Generator and Saturator (without burner)	*Staartmees*	$42.00
19129.	Edison Generator (only)	*Staartriem*	32.00
19130.	Edison Saturator (only)	*Staarstuk*	13.00
19092.	Dynamic High Power Calcium Burner	*Vanessa*	15.00
19097.	Oxone (Six Cartridge cakes in tube)	*Staartpen*	1.35
19124.	Sulphuric Ether (one lb. cans)	*Unfusible*	1.00
19125.	Special Limes (per doz.)	*Unfurnish*	1.00
19126.	Limes (sealed glass tubes) per doz.	*Yellow*	1.50
19127.	Large Limes, 1¼ inches diam., per doz.	*Vangraad*	1.80

EDISON MANUFACTURING CO.

KINETOGRAPH DEPT.

FILM CATALOGUE

No.	Title	Code	Class	Length
5000	TRIAL RACE COLUMBIA AND DEFENDER, NO. 2	DEFENDER	A	125
5001	SUTRO BATHS, NO. 2	TUBAGE	B	55
5002	CUPID AND PSYCHE	TUBATORE	B	50
5003	LURLINE BATHS	TUBERIA	B	55
5004	DANCING DARKEY BOY	TUCHLAPPEN	B	45
5005	AMBULANCE CALL	TUDENCE	B	50
5006	WATERFALL IN THE CATSKILLS	TUFOSO	B	50
5007	PATERSON FALLS	TUFOSOT	B	50
5008	FALLS OF MINNEHAHA	TUGENBUND	A	50
5009	MR. EDISON AT WORK IN HIS CHEMICAL LABORATORY	TUMBARAS	A	45
5010	CHICKEN THIEVES	TUMBARIA	B	45
5011	SEMINARY GIRLS	TUMEUR	B	150
5011A	DO	TUMEX	B	50
5012	WASHERWOMAN'S TROUBLES	TUMIDO	B	150
5012A	DO	TUMOD	B	50
5013	TANDEM HURDLE JUMPING	TUNDENTE	B	35
5014	TRICK ELEPHANTS, NO. 1	TUNDIAMOS	B	45
5015	TRICK ELEPHANTS, NO. 2	TUNDIDOR	B	45
5016	HORSE DANCING COOCHEE COOCHEE	TUNDIDURA	B	50
5017	FIFTH AVENUE, NEW YORK CITY	TUORLO	B	45
5018	MILKER'S MISHAP	TUPFEL	B	45
5019	BUFFALO HORSE MARKET	TUPIRIAIS	B	45
5020	FARMER'S TROUBLES	TUPISTEIS	B	45
5021	RAPIDS AT CAVE OF THE WINDS	TURBABAIS	A	50
5022	WHIRLPOOL RAPIDS FROM BOTTOM OF CANADIAN SHORE	TURBACAO	A	50
5023	HORSESHOE FALLS FROM TABLE ROCK, CANADIAN SIDE	TURBAMOS	A	50
5024	FEEDING THE DOVES	TURBAREMOS	B	50
5025	MORNING BATH	TURBASTEIS	B	55
5026	RUNAWAY IN THE PARK	TURBAZDINE	B	45
~~5027~~	~~IMPERIAL JAPANESE DANCE~~ (CUT OUT)	TURBINTO	B	45
5028	SUN DANCE (ANNA BELLE)	TURBIOSO	B	45
5029	SERPENTINE DANCE	TURBITTI	B	50
5030	BUTTERFLY DANCE	TURBOLENTO	B	35
X 5031	THE KISS (MAY IRWIN)	TUSASE	B	50
5032	RACE TRACK SCENE	UMBESETZT	B	50
5033	COASTING	UMFLIESSEN	A	50
5034	SNOWBALLING THE COASTERS	UMFLOREN	B	50
5035	MEXICAN RURALES CHARGE	UMFRAGE	B	55
5036	MARKET SCENE, CITY OF MEXICO	UMFRIEDEN	B	50
5037	OSTRICHES FEEDING	UMGRABEN	B	50
5037A	OSTRICHES RUNNING	UMGRENZEN	B	50
5038	DOGS PLAYING IN THE SURF	UMGURTEN	B	50
5039	CALIFORNIA LIMITED, A. T. & S. F. R. R.	UMHABEN	B	45
5040	PANORAMIC VIEW, MT. TAMALPIAS R. R., NO. 2	UMKRONEN	A	50
5041	PANORAMIC VIEW, MT. TAMALPIAS R. R., NO. 3	UMLADUNG	A	140
5042	SEA WAVES	UMLAUERN	B	45
5043	AMERICAN FLAG	UMLAUT	B	50
5044	PANORAMIC VIEW, MT. TAMALPIAS R. R., NO. 3	UMLAX	A	50

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5045	TENTH U. S. INFANTRY DISEMBARKING FROM CARS	UMLOCHEN	B	90
5046	TENTH U. S. INFANTRY, SECOND BATTALION, LEAVING CARS	UMMAHEN	B	100
5047	STREET ARAB	UMREICHEN	B	45
5048	STREET SCENE, YOKAHAMA	UMROSTEN	A	50
5049	RAILWAY STATION, YOKAHAMA	UMRUDERN	A	50
5050	KANAKAS DIVING FOR MONEY	UMSPIELEN	B	50
5051	TRAINED CAVALRY HORSES	UMSTIMMUNG	B	60
5052	BLANKET TOSSING A NEW RECRUIT	UMSTOSSEN	B	50
5053	U. S. TROOPS LANDING, BAIQUIRI, CUBA	UMTAUFEN 46649	A	55
5054	ARMY MULES SWIMMING ASHORE, BAIQUIRI, CUBA	UMTAUSCH 46649	A	50
5055	PACK MULES WITH AMMUNITION ON SANTIAGO TRAIL	UMTHUM	A	60
5056	TROOPS MAKING MILITARY ROAD IN FRONT OF SANTIAGO	UMTRAUMEN 52047	B	50
5057	SHOOTING CAPTURED INSURGENTS	UMTRIEBE 46649	B	55
5058	CUBAN AMBUSH 46649	UMTRIEBLER ~~52047~~	B	50
5059	FLEET STEAMING UP THE NORTH RIVER	UMWALLUNG 52047	B	145
5060	VICTORIOUS SQUADRON FIRING SALUTE	UMWAUDEL 50857	B	150
5060A	DO ("NEW YORK")	UMWAND	B	50
5060B	DO ("MASSACHUSETTS")	UMWORREN	B	50
5060C	DO ("OREGON")	UMWAX	B	50
5061	U. S. CRUISER "BROOKLYN," NAVAL PARADE	UMWEBEN 52049	B	65
5062	U. S. BATTLESHIP "OREGON"	UMWECH 52050	B	50
5062A	DO	UMWECHSELN	B	145
5063	"MASSACHUSETTS," NAVAL PARADE	UMWICKELN 52053	B	50
5064	RETURN TROOP "C," BROOKLYN	UNANIMAR 60142	B	50
5065	PARADE OF MARINES, U. S. CRUISER "BROOKLYN"	UNANIME 60143	B	150
5066	BURGLAR ON THE ROOF	UNBANDIG 72468	B	50
5067	PASSION PLAY OF OBERAMMERGAU	UNBEFANGEN	B	2045
5067A	SCENE 1 TRAIN LOADED WITH TOURISTS ARRIVING AT OBERAMMERGAU	UNDISCLOSED	B	50
5067B	DO 2 OPENING THE GREAT AMPHITHEATRE DOORS FOR THE INTERMISSION	UNDISMAYED	B	50
5067C	DO 3 STREET SCENE IN OBERAMMERGAU	UNDISONO	B	50
5067D	DO 4 ANTON LANG'S HOUSE	UNDISPOSE	B	50
5067E	DO 5 SHEPHERDS WATCHING THEIR FLOCKS BY NIGHT	UNDERSPEND	B	48
5067F	DO 6 PRESENTATION IN THE TEMPLE	UNDERSPORE	B	86
5067G	DO 7 THE FLIGHT INTO EGYPT	UNDERSTATE	B	69
5067H	DO 8 SUFFER LITTLE CHILDREN TO COME UNTO TO ME	UNDERWORK	B	51
5067I	DO 9 RAISING OF LAZARUS	UNDERSCRIED	B	74
5067J	DO 10 HERODIUS PLEADS FOR JOHN THE BAPTIST'S HEAD	UNDERTIDE	B	75
5067K	DO 11 SALOME'S DANCE BEFORE HEROD	UNDERTOOK	B	110
5067L	DO 12 DEATH OF JOHN THE BAPTIST	UNDERVALUE	B	75
5067M	DO 13 THE BROOK OF CEDRON	UNDERWEAR	B	90
5067N	DO 14 THE MESSIAH'S ENTRY INTO JERUSALEM	UNDERWOOD	B	30
5067O	DO 15 THE LAST SUPPER	UNDERSIGNED	B	120
5067P	DO 16 JUDAS' BETRAYAL	UNDERSERVED	B	65
5067Q	DO 17 THE MESSIAH'S ARREST	UNDESIRING	B	93

5067R	DO	18	THE JEWS AND PILATE IN THE TEMPLE	UNDEVIL	B	80
5067S	DO	19	CHRIST BEFORE PILATE	UNDEVISED	B	91
5067T	DO	20	THE CONDEMNATION	UNDEVOTED	B	91
5067U	DO	21	CARRYING THE CROSS	UNDEVOUT	B	155
5067V	DO	22	THE CRUCIFIXION	UNDIAMED	B	152
5067W	DO	23	TAKEN DOWN FROM THE CROSS	UNDIGESTED	B	130
5067X	DO	24	THE RESURRECTION	UNDIMIA	B	93
5067Y	DO	25	THE ASCENSION	UNDIRECTED	B	60
~~5068~~	~~BATTLE OF SAN JUAN HILL~~			UNBELEBT	B	95
5069	DOLORITA PASSION DANCE			UNBIAS	B	50
~~5070~~	~~FATIMA'S COOCHEE COOCHEE DANCE~~ (CUT OUT)			UNBIEGSAM	B	50
5071	AFTER THE STORM			UNBIGOTED	B	45
5072	MR. AND MRS. CALIFF AT DINNER			UNBLAMED	B	45
5073	SCENE ON THE BOIS DE BOULOGNE			UNBLESSING	A	55
5074	JONES RETURNS FROM THE CLUB			UNBOOT 14371	B	50
5075	JONES AND HIS PAL IN TROUBLE			UNBOOTING 1899 1	B	50
5076	JONES' INTERRUPTED SLEIGHRIDE			UNBORN 15266	B	50
5077	104TH ST. CURVE, NEW YORK ELEVATED RAILWAY			UNBOWABLE 27964	B	140
5078	CASEY AT THE BAT			UNBREATHED 27968	B	45
5079	CRIPPLE CREEK BARROOM SCENE			UNBREWED 31770	B	50
5080	U. S. TROOPS AND RED CROSS IN TRENCHES BEFORE CALOOCAN			UNBRIDLING 37441	A	65
~~5081~~	~~ADVANCE OF KANSAS VOLUNTEERS, CALOOCAN~~			UNBROACHED 37443	A	60
5082	FILIPINOS' RETREAT FROM THE TRENCHES			UNBROKEN 37444	A	70
5083	CAPTURE OF TRENCHES, CANDABAR			UNBRUISED 38515	A	75
5084	ROUT OF THE FILIPINOS			UNBUCKLING 38514	A	80
5085	STRANGE ADVENTURES OF A NEW YORK DRUMMER			UNBUNDLE 40081	B	60
5086	RIDE THROUGH PACK SADDLE MOUNTAINS, P. R. R.			UNBURDENED 44242	B	140
5087	PANORAMIC VIEW, HORSESHOE CURVE, P. R. R.			UNBURIABLE 40946	B	140
5088	RUNNING THROUGH GALLITZEN TUNNEL, P. R. R.			UNBURNING 44244	B	140
5089	QUIET LITTLE SMOKE			UNBUTTONED	B	50
5090	ADMIRAL DEWEY RECEIVING WASHINGTON AND NEW YORK COMMITTEES			UNCALLED 63830	A	85
5091	ADMIRAL DEWEY TAKING LEAVE OF WASHINGTON COMMITTEE, U. S. CRUISER "OLYMPIA"			UNCALM 63831	A	75
5092	ADMIRAL DEWEY LEADING LAND PARADE		No 1.	UNCAPTIOUS 65369	B	200
5092A	DO		No. 2	UNCAPITAL "	B	100
5093	PRESENTATION OF NATION'S SWORD TO ADMIRAL DEWEY			UNCASTLE 65372	B	100
5094	WEST POINT CADETS			UNCASTLING	B	75
5095	DEWEY PARADE, 10TH PENN'A. VOLUNTEERS			UNCAUSED 65373	B	50
5096	BATTERY "K" SIEGE GUNS			UNCENSURED 65371	B	50
5097	PANORAMIC VIEW, CRUISER "OLYMPIA"			UNCHARNEL	B	155
5098	SHAMROCK AND COLUMBIA ROUNDING OUTER STAKEBOAT			UNCHASTE 69949	A	95
5099	BROOKLYN TO NEW YORK VIA BROOKLYN BRIDGE			UNCLAIMED	B	150
5100	SHOOT THE CHUTES SERIES			UNCLASSIC 61840	B	265
5100A	DO			UNCLE	B	200
5101	DIVING HORSES			UNCLEAN 61839	B	100
~~5102~~	~~VISIT TO THE SPIRITUALIST~~			UNCLEARED	A	100
~~5103~~	~~WHY JONES DISCHARGED HIS CLERKS~~			UNCLINGING 780	B	95
~~5104~~	~~WHY MRS. JONES GOT A DIVORCE~~ (CUT OUT)			UNCLIPPED 1727	B	75

5105	PARADE OF AUTOMOBILES	UNCLOAKING D3293	B	110
5105A	DO	UNCLOGGED	B	50
5106	SANTA CLAUS' VISIT	UNCLOISTER	B	130
5107 GUN	DRILL OF NAVAL CADETS, NEWPORT, R. I.	UNCLOTHING D22021	B	75
5108	PANORAMIC VIEW DEWEY ARCH, NEW YORK CITY	UNCLOUDED	B	75
5109	PANORAMIC VIEW OF THE GHETTO, NEW YORK CITY	UNCOACH L.C. has	B	100
5110	CHING LING FOO OUTDONE	UNCOMMIXED D4735	B	45
~~5111~~	~~MYSTIC SWING~~	UNCOMMONLY D6368 1	A	60
~~5112~~	~~ANIMATED LUNCHEON~~	UNCOMPACT D4731 1	A	65
5113	DULL RAZOR	UNCONFINED D4732 1 ?		50
~~5114~~	~~ARTIST'S DREAM~~	UNCORDED D6369	B	65
5115	CAPTURE BOER BATTERY BY THE BRITISH	UNCOSTLY D7811 + D7816 1	B	100
5116	BOERS BRINGING IN BRITISH PRISONERS	UNCOUPLE D7810	B	75
5117	ENGLISH LANCERS CHARGING	UNCOUPLING D9116-1	A	75
5118	RED CROSS AMBULANCE ON BATTLEFIELD	UNCOUTH D9115 1	B	100
5119	BATTLE OF MAFEKING	UNCOUTHLY D9117	A	75
5120	FOX HUNT	UNCOVER	B	125
5121	WHITE HORSE RAPIDS	UNCOVERED D7246	A	50
5122	U. S. TORPEDO BOAT "MORRIS" RUNNING AT FULL SPEED	UNCRAFTY	B	75
5123	DISCHARGING A WHITEHEAD TORPEDO	UNCREATING D10160	B	75
~~5124~~	~~EXPLODING A WHITEHEAD TORPEDO~~	UNCREDIBLE D10160 1 D10161 1	B	25
~~5125~~	~~PARADE ON SPEEDWAY~~	UNCTUOSITY	B	50
~~5125A~~	~~DO~~	UNCTUOSO	B	145
5126	HIGH DIVING SCENE, ARTHUR C. HOLDEN, WORLD'S CHAMPION HIGH DIVER AND WATER EXHIBITOR	UNCURBED D12834	B	90
5127	NEW WATERMELON CONTEST	UNCURIOUS D13285	B	145
5127A	DO	UNCURLING D13285 1	B	100
5127B	DO	UNCURSE	B	50
5128	FIREMEN RESCUING MEN AND WOMEN	UNCYPHERS	B	65
5129	FUN IN A CHINESE LAUNDRY	UNDASHED	B	60
5130	DESTRUCTION STANDARD OIL COMPANY'S PLANT, BY FIRE, BAYONNE, N. J., JULY 5, 1900	UNDAUNTED LC has	B	150
5130A	DO	UNDAWNING	B	50
5130B	DO	UNDEADLY	B	100
5131	PANORAMIC VIEW FROM THE EIFFEL TOWER, (ASCENDING)	UNDEAF LC has	A	130
5131A	DO (ASCENDING AND DESCENDING)	UNDECIDE	A	200
5132	PANORAMIC VIEW MOVING SIDEWALK, PARIS EXPOSITION PANORAMA OF THE MOVING BOARD WALK	UNDECAYING D16383	B	95
5133	SCENES IN SWISS VILLAGE, PARIS EXPOSITION	UNDEFY D18581	B	75
5134	SWISS VILLAGE, NO. 2	UNDEFYING D18583	B	100
5134A	DO (DANCE)	UNDELUDED ?	B	50
5134B	DO (GIRLS DRIVING CATTLE)	UNDELVED ?	B	50
5135	PANORAMA OF THE PARIS EXPOSITION VIEWED FROM THE SEINE (CUT OUT)	UNDENIABLY D16388 1	B	370
5135A	DO (STREET OF NATIONS)	UNDEPLORED	B	75
~~5136~~	~~FAST MAIL, NORTHERN PACIFIC R. R.~~	UNDERACT 68009	B	50
5137	CIRCULAR PANORAMA, ATLANTIC CITY, N. J.	UNDERDELVE	B	100
5138	CIRCULAR PANORAMA, MAUCH CHUNK, PENN'A.	UNDERDITCH	B	75
5139	CIRCULAR PANORAMA, NIAGARA FALLS	UNDERDO	B	100
5140	CIRCULAR PANORAMA, AMERICAN FALLS	UNDERDOER	B	35

5141	GIRLS' FROLIC AT THE LAKE	UNDERDOING	B	100
5142	PICCADILLY CIRCUS, LONDON, ENGLAND	UNDERDOSES	B	60
5143	ROYAL EXCHANGE, LONDON, ENGLAND	UNDERFEED	B	75
5144	ARRIVAL OF TRAIN, PARIS EXPOSITION	UNDERGROAN	B	50
5145	PANORAMA, EAST GALVESTON, TEXAS	UNDERJAW	B	110
5146	SEARCHING RUINS FOR DEAD BODIES, BROADWAY, GALVESTON	UNDERLAYER	B	50
5147	PANORAMA, WRECKAGE ON WATER FRONT, GALVESTON	UNDERLEAF	B	45
5148	PANORAMA, GALVESTON POWER HOUSE	UNDERLOCK	B	50
5149	PANORAMA, ORPHANS' HOME, GALVESTON	UNDERMATCH	B	50
5150	LAUNCHING STRANDED SCHOONER FROM THE DOCKS, GALVESTON	UNDERMEAL	B	70
5151	BIRD'S-EYE PANORAMA OF DOCK FRONT, GALVESTON	UNDERMIRTH	B	70
5152	PANORAMA, TREMONT HOTEL, GALVESTON	UNDERMOST	B	50
5153	HOOLIGAN AND THE SUMMER GIRLS	UNDERPART	A	75
5154	HOOLIGAN VISITS CENTRAL PARK	UNDERPAYS	A	75
5155	HAPPY HOOLIGAN HAS TROUBLES WITH THE COOK	UNDERPINS	A	60
5156	HOOLIGAN TAKES HIS ANNUAL BATH	UNDERPLAY	A	70
5157	HOOLIGAN CAUSES A SENSATION	UNDERPLOT	A	95
5158	HOOLIGAN'S NARROW ESCAPE	UNDERPOISE	A	75
5159	BABY'S MEAL	UNDERPULL	B	75
5160	SUCH A HEADACHE	UNDERSCORE	B	130
5161	MINIATURE RAILWAY	UNDERSETS	B	75
5162	TUG-O-WAR ON BOARD AN OCEAN STEAMER	UNDICE	B	80
5163	BOMBARDMENT OF TAKU FORTS BY THE ALLIED FLEETS	UNDIG	A	100
5164	STREET SCENE, PEKIN	UNDIGNITY	A	50
5165	SCENE, LEGATION STREET, SHANGHAI	UNDIGRESS	A	50
5166	STORM AT SEA	UNDIKE	A	55
~~5167~~	ENCHANTED DRAWING	UNDOSO	A	100
5168	MAUD'S NAUGHTY LITTLE BROTHER	UNDOSORUM	A	90
~~5169~~	~~NAVAL~~ SHAM BATTLE, NEWPORT NAVAL TRAINING SCHOOL	UNDREADED	B	100
5170	~~GUN DRILL~~ BY NAVAL CADETS, NAVAL TRAINING SCHOOL (CUT OUT)	UNDRESSED	B	50
5171	GYMNASIUM EXERCISES AND DRILL, NEWPORT NAVAL TRAINING SCHOOL	UNDRIVEN	B	75
5172	BOSTON FIREBOAT IN ACTION	UNDUBBED	B	65
5173	NEW "WRINGING GOOD JOKE"	UNDUE	A	50
5174	LOVE IN A HAMMOCK	UNDULARAN	B	50
5175	AMMUNITION WAGONS ARRIVING ON BATTLEFIELD	UNDULATED	B	100
5176	LOVE'S ARDOR SUDDENLY COOLED	UNDULATIVE	A	40
5177	THE KISS (WEBSTER)	UNDULLED	B	60
5177A	PANORAMIC VIEW FROM GORGE RAILROAD	UNDUMPISH	B	325
5177B	DO	UNICAULE	B	200
5177C	DO	URACA	B	110
5178	ICE BOAT RACING, RED BANK, N. J.	UNDUTIFUL	B	100
5179	KANSAS SALOON SMASHERS	UNDYING	B	60
5180	FOLLOW THE LEADER	UNEARNED	B	65
5181	JOKE ON GRANDMA	UNEARTHING	B	40

5182	FINISH OF BRIDGET McKEEN	UNEARTHS	B	75
5183	FIRE DANCE	UNEASINESS	B	50
5184	OLD MAID IN THE DRAWING-ROOM	UNEAT	A	50
5184A	DO	UNEATABLE	A	90
5185	OLD MAID POSING FOR HER PICTURE	UNEBRIATE	A	75
5186	WHY MR. NATION WANTS A DIVORCE	UNEDGE	B	100
5187	PRESIDENT McKINLEY AND ESCORT GOING TO THE CAPITOL	UNEDGING	B	120
5188	WHY BRIDGET STOPPED DRINKING	UNEDIBOR	B	80
5189	MONTREAL FIRE DEPARTMENT ON RUNNERS	UNEDIFYING	A	105
~~5190~~	~~LOVE BY THE LIGHT OF THE MOON~~	UNEDONEM	B	70
5191	DONKEY PARTY	UNEDUCATE	B	50
5192	FEEDING THE PIGEONS	UNEINIGEN	A	40
5193	HAPPY HOOLIGAN'S SURPRISE	UNEINLIG	A	65
5194	HAPPY HOOLIGAN APRIL FOOLED	UNELEGANT	A	60
~~5195~~	~~TRAINING HORSE TO JUMP HURDLES~~	UNEMBODIED	B	35
5196	GREAT CAVALRY CHARGE	UNENDEARED	B	50
5197	MYSTERIOUS BLACKBOARD	UNENDLY	B	110
5198	CAPTURE OF THE BIDDLE BROTHERS	UNENGAGED	A	125
5199	GENERAL PANORAMIC VIEW, PATERSON FIRE	UNENGLISLE	B	50
5200	PANORAMIC VIEW, RUINS OF CITY HALL, PATERSON	UNENJOYED	B	40
5201	JEFFRIES THROWING THE MEDICINE BALL	UNENJOYING	A	50
5202	JEFFRIES SIDE STEPPING AND WRESTLING	UNENLARGED	A	75
5203	JEFFRIES SPARRING WITH HIS BROTHER	UNENSLAVED	A	150
5204	JEFFRIES SKIPPING THE ROPE	UNENTANGLE	A	40
5205	JEFFRIES EXERCISING IN HIS GYMNASIUM	UNENTOMBED	A	70
5206	RUHLIN AT HIS TRAINING QUARTERS	UNENTWEGT	A	110
5207	RUHLIN SPARRING IN HIS TRAINING QUARTERS	UNENVIABLE	A	50
5208	RUHLIN BOXING WITH "DENVER" ED. MARTIN	UNENVIED	A	120
5209	ROYAL TRAIN WITH DUKE AND DUCHCESS OF YORK CLIMBING MT. HECTOR	UNENVIOUS	A	80
5210	PANORAMIC VIEW, KICKING HORSE CANON	UNEQUABLE	A	195
5211	PANORAMIC VIEW, ALEERT CANON	UNEQUAL	A	175
5212	PANORAMIC VIEW, LOWER KICKING HORSE CANON	UNEQUALLED	A	185
5213	PANORAMIC VIEW, UPPER KICKING HORSE CANON	UNEQUITY	A	190
5214	PANORAMIC VIEW, LOWER KICKING HORSE VALLEY	UNERLAUBT	A	195
5215	PANORAMIC VIEW NEAR MT. GOLDEN, CANADIAN PACIFIC R. R.	UNERMUEDET	A	170
~~5216~~	~~PANORAMIC VIEW~~, CANADIAN PACIFIC R. R., NEAR LEONCHOIL, B. C. (CUT OUT)	UNERO	A	180
5217	PANORAMIC VIEW BETWEEN PALLISER AND FIELD, B. C.	UNERRING	A	185
5218	ASCENDING MT. LOW, CALIFORNIA	UNERRINGLY	A	275
5218A	DO	UNESCO	A	100
5218B	DO	UNESPIED	A	150
5218C	DO	UNESSAYED	A	200
5219	PANORAMIC VIEW, RUBIO CANON, MT. LOW RAILWAY, CALIFORNIA	UNESSBARES	A	100
5220	CABLE ROAD, SAN FRANCISCO, CAL.	UNEVENNESS	A	95
5221	PANORAMIC VIEW, MT. TAMALPIAS, CALIFORNIA	UNEVENTFUL	A	250
5222	PANORAMIC VIEW, GOLDEN GATE	UNEVIDENT	A	150
5223	PANORAMIC VIEW, MT. TAMALPIAS R. R., BETWEEN BOWKNOT AND McKINLEY CUT	UNEXACTED	A	190

5224	SEAGULLS FOLLOWING FISHING BOATS	UNEXAMPLED	A	125
5225	PANORAMIC VIEW, PATERSON FIRE, SHOWING RUINS OF Y. M. C. A. AND LIBRARY	UNEXPECTED	B	85
5226	BLANK	———	—	—
5227	MISS LAURA COMSTOCK'S BAG-PUNCHING DOG "MANNIE"	UNGAINFUL	B	100
5227A	DO	UNGAINLY	B	50
5228	GORDON SISTERS BOXING	UNGALLANT	B	100
5228A	DO	UNGARTERED	B	50
5229	TRAMP'S DREAM	UNGANGBAR	A	100
5230	TRAMP'S STRATEGY THAT FAILED	UNGEBRANNT	A	65
5231	HOW THE DUTCH BEAT THE IRISH	UNGEDRUCKT	A	75
5232	ANOTHER JOB FOR THE UNDERTAKER	UNGEDULD	A	85
~~5233~~	~~HOCKEY MATCH ON THE ICE, MONTREAL, CANADA~~	UNGEFASST	B	50
5234	HAYSEED'S EXPERIENCE, WASHINGTON MONUMENT	UNGEFRAGT	B	75
5235	RED CROSS, GERMAN ARMY, ON BATTLEFIELD	UNGEGESSEN	B	100
5236	CIRCULAR PANORAMA, ESPLANADE WITH ELECTRIC TOWER IN BACKGROUND	UNGEHOBELT	B	175
5237	OPENING PAN-AMERICAN EXPOSITION MAY 20, 1901	UNGEHOFFT	B	130
5238	CIRCULAR PANORAMA, ELECTRIC TOWER AND POND	UNGEKANNT	B	90
5239	PANORAMIC VIEW, TEMPLE OF MUSIC AND ESPLANADE, WHERE PRESIDENT McKINLEY WAS SHOT	UNGEKOCHT	A	65
5240	TRIP AROUND PAN-AMERICAN EXPOSITION	UNGEPRUEFT	A	625
5240A	DO	UNGEWALKT	A	200
5240B	TRIP AROUND PAN-AMERICAN EXPOSITION	UNGEWANDT	A	300
5240C	DO	UNGEWEICHT	A	400
5240D	DO	UNGEWITTER	A	500
5241	CIRCULAR PANORAMA, ESPLANADE AND FORECOURT	UNGERADE	B	50
5242	CIRCULAR PANORAMA OF THE MIDWAY	UNGERN	B	95
5243	REVERSING SIGN PAINTER	UNGERUFEN	B	60
5244	SHOOTING THE CHUTES, PROVIDENCE, R. I.	UNGESCHICK	B	135
5244A	DO (BALLOON ASCENSION AND PARACHUTE JUMP)	UNGESOTTEN	B	30
~~5245~~	~~DAY AT THE CIRCUS~~	UNGIFTED	B	325
~~5245A~~	~~DO~~ (STREET PARADE)	UNGESTRAFT	B	190
~~5245B~~	~~DO~~ (HORSE RACE)	UNGILDED	B	20
~~5245C~~	DO (ASSEMBLY)	UNGIMIENTO	B	75
~~5245D~~	DO (TEAM RACE)	UNGIRD	B	45
~~5246~~	~~WAGON LOAD OF BABIES~~	UNGESUCHT	B	50
5247	TOUGH DANCE	UNGETRUEBT	B	80
5248	FINISH OF MICHAEL CASEY	UNGHAIELLA	B	95
5249	FIRE DEPARTMENT, CHELSEA, MASS.	UNGHIA	A	115
5250	QUICK HITCH	UNGHITO	A	45
5251	TRAMP'S UNEXPECTED SKATE	UNGIDO	A	60
5252	BOWERY KISS	UNGIRDING	B	60
5253	RAG TIME WALTZ	UNGLAEUBIG	B	75
5254	LITTLE WILLIE'S LAST CELEBRATION	UNGLAUBE	A	75
5255	PANORAMIC VIEW, SWITCHBACK RAILROAD, MAUCH CHUNK, PA.	UNGLAZING	B	190
5256	SAMPSON-SCHLEY CONTROVERSY	UNGLEICHES	A	200
5257	PRESIDENT McKINLEY'S FUNERAL CORTEGE, BUFFALO, N. Y.	UNGLIMPS	A	195

5257A	DO	UNGLUED	A	125
5257B	DO (MILBURN HOUSE) (CUT OUT)	UNGLUING	A	50
5258	PRESIDENT McKINLEY REVIEWING TROOPS, PAN-AMERICAN EXPOSITION	UNGLOOMED	A	80
5259	MOB OUTSIDE TEMPLE OF MUSIC, PAN-AMERICAN EXPOSITION	UNGLORIFY	A	70
5260	ARRIVAL OF FUNERAL CORTEGE, CITY HALL, BUFFALO, N. Y.	UNGLUTTED	A	65
5261	PANORAMIC VIEW, CROWD RUSHING FOR CITY HALL, BUFFALO, N. Y., TO VIEW BODY OF PRESIDENT McKINLEY	UNGNADE	A	50
5262	MULTITUDE PASSING INTO CITY HALL	UNGNAEDIG	A	50
5263	PRESIDENT McKINLEY'S FUNERAL CORTEGE, WASHINGTON, D. C. (CROWDS AT CAPITOL)	UNGODLILY	A	75
5263A	DO	UNGODDING	A	345
5264	COMPLETE FUNERAL CORTEGE, CANTON, O.	UNGODLY	A	675
5265	FUNERAL TRAIN ARRIVING AT CANTON STATION	UNGORED	A	60
5266	BODY LEAVING TRAIN, CANTON, O.	UNGORGEOUS	A	60
5267	PRESIDENT ROOSEVELT, CANTON STATION	UNGOVERNED	A	85
5268	CIRCULAR PANORAMA, PRESIDENT McKINLEY'S HOUSE, CANTON, O.	UNGOWNED	A	80
5269	PRESIDENT McKINLEY'S BODY LEAVING HOUSE AND CHURCH	UNGOWNING	A	175
5270	FUNERAL CORTEGE ENTERING WESTLAWN CEMETERY, CANTON, O.	UNGRACEFUL	B	175
5271	COLUMBIA AND SHAMROCK JOCKEYING AND STARTING, FIRST RACE	UNGRATE	A	120
5272	COLUMBIA AND SHAMROCK JOCKEYING AND STARTING, SECOND RACE	UNGRAVELY	A	80
5273	FINISH, SECOND RACE BETWEEN COLUMBIA AND SHAMROCK	UNGREABLE	A	100
5274	COLUMBIA AND SHAMROCK STARTING, THIRD RACE	UNGREIFBAR	A	175
5275	PANORAMIC VIEW, YACHT RACE FLEET AFTER FIRST RACE	UNGROUND	A	100
5276	COLUMBIA AND SHAMROCK TURNING OUTER STAKE, THIRD RACE	UNGROUNDED	A	70
5277	COLUMBIA CROSSING LINE, THIRD RACE, AND WINNING CUP	UNGRUDGING	A	50
5278	YACHT RACE FLEET FOLLOWING COMMITTEE BOAT "NAVIGATOR" AFTER THIRD RACE	UNGUARDING	A	75
5279	MARTYRED PRESIDENTS—LINCOLN, GARFIELD, McKINLEY	UNGUELTIG	B	65
5280	LITTLE RED RIDING HOOD	UNGUENTAVA	B	530
5280A	DO	UNICAMENTE	B	300
5280B	DO	UNICAMERAL	B	400
5281	PANORAMIC VIEW, NEW HAVEN, CONN.	UNGUESSED	B	75
5282	PANORAMA, ATLANTIC CITY BATHING SCENE	UNGUICULAR	B	70
5283	CIRCULAR PANORAMA, WHIRLPOOL RAPIDS	UNGUIDABLE	B	100
5284	SIR THOMAS LIPTON ON BOARD THE "ERIN"	UNGUILTY	B	50
5285	EDUCATED CHIMPANZEE	UNGUINAL	B	115
5286	ESQUIMAUX VILLAGE	UNGUINEUX	B	50
5287	JAPANESE VILLAGE	UNGUINOSO	B	150

5288	SCENE IN ESQUIMAUX VILLAGE	UNGULADO	B	75
5289	CIRCULAR PANORAMA, ELECTRIC TOWER	UNGULATA	B	100
5290	PAN-AMERICAN EXPOSITION BY NIGHT	UNHAGATA	A	75
5291	PANORAMIC VIEW, ESPLANADE BY NIGHT	UNHAIRING	B	50
5292	WORKING THE BREECHES BUOY	UNHALLOW	B	80
5293	HORSE PARADE, PAN-AMERICAN EXPOSITION	UNHALLOWED	B	140
~~5294~~	~~GYPSY DANCE, PAN-AMERICAN EXPOSITION (CUT OUT)~~	UNHALTBAR	B	75
5295	FARMER AND BAD BOYS	UNHANDILY	B	50
5296	RUBE'S VISIT TO THE STUDIO	UNHANDING	B	70
5297	RUBE AND THE WEIGHING MACHINE	UNHANDSOM	B	50
5298	WHAT HAPPENED ON 23RD STREET, NEW YORK CITY	UNHARBOUR	B	50
5299	AUNT SALLIE'S WONDERFUL BUSTLE	UNHARDY	A	50
5300	SOUBRETTE'S TROUBLES ON A FIFTH AVENUE STAGE COACH	UNHARMFUL	B	50
5301	TRAMP CYCLIST	UNHATTED	B	95
5302	HOW UNCLE JOSH DEFEATED THE BADGERS	UNHAZARDED	B	100
5303	COUNTRY GROCERYMAN'S REVENGE	UNHEALTHY	A	100
5304	NAUGHTY GRANDPA AND FIELD GLASS	UNHEAVENLY	B	65
5305	PRESIDENT'S SPEECH, PAN-AMERICAN EXPOSITION	UNHEEDFUL	A	75
~~5306~~	~~WEARY WILLIE AND GARDENER~~	UNHEILBAR	B	50
5307	PHOTOGRAPHER'S MISHAP	UNHEILIG	A	100
5308	BOWERY FIVE CENT SHAVE	UNHEILWOLL	A	100
5309	TRAPEZE DISROBING ACT	UNHELMED	A	95
5310	DUKE AND DUCHESS OF YORK ARRIVING AT QUEENSTOWN	UNHOARD	B	150
~~5311~~	~~LUKENS BROTHERS, GYMNASTS (CUT OUT)~~	UNHONESTLY	B	110
5312	ELECTROCUTION OF CZOLGOSZ	UNHONORED	B	175
5313	STREATOR ZOUAVES	UNHOOD	B	100
5314	FIRE DEPARTMENT, ALBANY, N. Y.	UNHOODING	B	120
~~5315~~	~~FAUST FAMILY OF ACROBATS (CUT OUT)~~	UNHOPEFUL	B	75
5316	TALLY-HO DEPARTING FOR THE RACES	UNHOUSED	B	50
5317	TROUBLE IN A BARNYARD	UNHUMANIZED	B	50
5318	LIFE RESCUE SCENE, ATLANTIC CITY, N. J.	UNHUMBLED	B	140
5319	CAPTAIN BOWSER AND FOOLKILLER GOING THROUGH WHIRLPOOL RAPIDS	UNHURT	A	145
5320	CARLYSLE D. GRAHAM SWIMMING WHIRLPOOL RAPIDS	UNIANULAR	B	80
5321	CANOEING SCENE, CHARLES RIVER, BOSTON, MASS.	UNIAXIAL	A	100
5322	PHENOMENAL CONTORTIONIST	UNIBLES	B	110
5323	TRYING TO CATCH AN EARLY TRAIN	UNICALAMO	B	50
5324	RUBES IN THE THEATRE	UNICALAMOST	A	90
5325	PANORAMIC VIEW, PIGEON FARMS, LOS ANGELES, CALIFORNIA	UNIEME	A	175
5325A	DO	UNIEMEMENT	A	100
5326	OSTRICH FARM, PASADENA, CAL.	UNIFEUILLE	B	65
5327	HARRY THOMPSON'S IMITATIONS OF SOUSA	UNIFICAMOS	B	50
5328	CHINESE SHAVING SCENE	UNIFICANDO	B	60
5329	MYSTERIOUS CAFÉ	UNIFICAR	B	95
5330	FAT AND LEAN WRESTLING MATCH	UNIFICARON	A	75
5331	ARTIST'S DILEMMA	UNIFICASSI	A	125
5332	MYSTIC WREATH	UNIFIQUEIS	B	60

5333	GREAT WRESTLING MATCH BETWEEN ERNEST ROEBER AND AUGUST FAUST	UNIFLOROUS	A	355
5334	LEAPING DOGS, GENTRY'S CIRCUS	UNIFOLIUM	A	100
5335	PIONEER LIMITED	UNIFORMABA	B	50
5336	S. S. MARIA THERESA IN A STORM	UNIFORMEIS	A	70
5337	NEW YEAR MUMMERS' PARADE, PHILADELPHIA, PA.	UNIFORMITY	B	345
5337A	DO	UNIGEMME	B	50
5337B	DO	UNIGENOUS	B	100
5337C	DO	UNIGLANDE	B	150
5337D	DO	UNIGLUME	B	200
5337E	DO	UNIGNATI	B	250
5337F	DO	UNIHASTE	B	300
5338	PANORAMIC VIEW, MOKI LAND	UNIJUGATE	A	45
5339	PARADE SNAKE DANCERS BEFORE DANCE	UNIKUM	A	45
5340	MARCH OF PRAYER AND ENTRANCE OF DANCERS	UNILABIADO	A	100
5341	LINE-UP AND TEASING THE SNAKES	UNILABIATE	A	75
5342	CARRYING OUT THE SNAKES	UNILINGUE	A	65
5343	PRINCE HENRY ARRIVING IN WASHINGTON AND VISITING GERMAN EMBASSY	UNILLUSORY	A	200
5344	ARRIVAL OF PRINCE HENRY AND PRESIDENT ROOSEVELT, SHOOTERS ISLAND, N. Y.	UNILOBE	A	95
5345	CHRISTENING AND LAUNCHING KAISER WILHELM'S YACHT "METEOR"	UNILOCULAR	A	300
5346	MAGICAL CHANGES	UNIMAGINED	B	100
5347	COASTING, MONTMORENCY FALLS	UNIMITABLE	B	50
5348	CROSS COUNTRY RUNNING ON SNOW SHOES	UNIMITTE	B	100
5349	ARRIVAL OF GOVERNOR GENERAL LORD MINTO, QUEBEC	UNIMMORTAL	B	100
5350	SKIING, QUEBEC	UNIMPAIRED	B	60
5351	TOBOGGANING, MONTREAL, CANADA	UNIMPLORED	A	200
5351A	DO	UNIMPOSED	A	100
5352	SKIING, MONTREAL, CANADA	UNIMPOSING	B	60
5353	CUTTING AND CANALING ICE, GROTON ICE FIELDS	UNIMPROVED	B	90
5354	CIRCULAR PANORAMIC VIEW, HOUSING ICE, GROTON ICE FIELDS	UNINCENSED	B	50
5355	LOADING ICE ON CARS, GROTON ICE FIELDS	UNINDENTED	B	100
5356	ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY R. R.	UNINERVADO	A	175
5357	ROTARY SNOW PLOWS WORKING ON LEHIGH VALLEY R. R., NO. 2	UNINERVE	A	100
5358	FIREMEN FIGHTING THE FIRE, PATERSON, N. J.	UNINFECTED	B	180
5359	NEW YORK CITY IN A BLIZZARD	UNINFLAMED	B	175
5360	HOW THE LOVER SQUARED HIMSELF WITH PAPA	UNINFORMED	B	45
5361	WEARY HUNTERS AND MAGICIAN	UNINJURED	B	60
5362	UNCLE JOSH AT THE MOVING PICTURE SHOW	UNINOMINAL	A	120
5363	HINDOO FAKIR	UNINSPIRED	A	175
5364	FEMALE FACIAL EXPRESSIONS	UNINVITING	B	50
5365	PRIZE GEESE, NEWMAN'S POULTRY FARM	UNINVOLVED	B	60
5366	NATIONAL GEISHA DANCE OF JAPAN (CUT OUT)	UNION	A	40
5367	SAILING OF THE "DEUTSCHLAND" WITH PRINCE HENRY ON BOARD	UNIPALEOLE	B	100
5368	HAUNTED PAWNSHOP (CUT OUT)	UNIPLISSE	A	140

5369	UNDRESSING UNDER DIFFICULTIES	UNIPOLAR	A	200
5370	WHAT CAME OUT OF THE CHEESE	UNIPONCTUE	A	70
5371	EXTRAORDINARY CHINESE MAGIC	UNIPUPILLE	A	90
~~5372~~	~~DEONZO BROTHERS IN~~ WONDERFUL BARREL JUMPING ACT	UNIQUELY	A	115
5373	ORA PRO NOBIS ILLUSTRATED	UNIQUEMENT	A	100
5374	DEEP WATER DIVING ILLUSTRATED	UNIQUENESS	A	120
5375	HAIR IN THE SOUP	UNISILIQUE	A	50
5376	EGG ROLLING AT THE WHITE HOUSE	UNISSANT	B	150
5376A	DO (TOSSING EGGS)	UNISSONS	B	50
5376B	DO (SCRAMBLING FOR EGGS)	UNISYLLABO	B	50
5376C	DO (BABIES ROLLING EGGS)	UNRISSIMO	B	50
5377	ST. PATRICK'S CATHEDRAL AND FIFTH AVENUE	UNITABLE	B	125
5377A	DO	UNITIVELY	B	50
5377B	DO	UNIVALVE	B	75
5377C	DO	UNIVALVOS	B	100
5378	PANORAMIC VIEW, PITTSBURGH TO ALLEGHENY, PA.	UNITARISME	B	100
5379	CIRCULAR PANORAMA, JONES & LAUGHLIN'S STEEL WORKS, PITTSBURGH, PA.	UNITIF	B	50
5380	DUCKS BATHING, ALLENTOWN, PA., DUCK FARM	UNIVERSAUX	B	50
5381	FUN IN A BAKERY	UNIVERSUM	A	100
~~5382~~	~~MYSTERIOUS DOCTOR~~	UNIVOCAL	B	100
5383	DOUBLE MAGICIAN AND MAGICAL HEAD	UNIVOCALLY	B	75
5384	BURLESQUE SUICIDE	UNIVOCAMOS	B	65
5385	BURLESQUE SUICIDE, NO. 2	UNIVOCARIA	B	60
5386	WORCESTER HIGH SCHOOL EIGHT-OARED BOAT CREWS IN ACTION	UNIVOCARON	B	100
5387	NEW "SUNSET LIMITED"	UNIVOCO	B	50
5388	PANORAMIC VIEW, LAS VIGAS CANAL, CITY OF MEXICO	UNIVOLTAIN	B	105
5388A	DO	UNIVOQUE	B	50
5389	FEEDING BEAR AT A MENAGERIE	UNIVOQUEIS	B	50
5390	PRESIDENT ROOSEVELT REVIEWING TROOPS, CHARLESTON EXPOSITION	UNJEALOUS	B	125
5391	CHARLESTON CHAIN GANG	UNJOINS	B	45
5392	MIDWAY, CHARLESTON EXPOSITION	UNJOYFUL	B	50
5393	CHINESE MYSTERY	UNKAEFTIG	B	100
5394	GOLDEN CHARIOTS	UNKEMMED	B	50
5395	MINIATURE RAILWAY, CHARLESTON EXPOSITION	UNKEMPT	B	45
5396	MOONLIGHT, LAKE MAGGIORE, ITALY	UNKENNTNIS	B	65
5397	S. S. "DEUTSCHLAND" LEAVING DOCK, HOBOKEN, N. J.	UNKLARHEIT	B	50
5398	S. S. "DEUTSCHLAND" IN A STORM	UNKNELLED	B	65
5399	SHUFFLEBOARD ON S. S. "DEUTSCHLAND"	UNKNIT	B	70
5400	S. S. "DEUTSCHLAND" IN A HEAVY SEA	UNKNITTED	B	20
5401	RAILROAD WRECK (IMITATION)	UNKNOTS	B	10
5402	GREAT STAG HUNT	UNKNOTTY	B	400
5403	CHILDREN'S TOYS THAT CAME TO LIFE	UNKNOW	B	75
5404	FIRE DEPARTMEMNT, GLASGOW, SCOTLAND	UNKNOWABLE	B	40
5405	CHARACTERISTIC IMITATIONS	UNKNOWING	B	30
5406	CHILDREN'S TEA PARTY	UNKOSTEN	B	40
5407	EXPLODING SUBMARINE MINE	UNKRAUT	B	75
~~5408~~	DR. LEWIS' ~~AUTOMOBILE LEAVING~~ LONDON FOR TRIP AROUND THE WORLD	UNKUENDBAR	B	75

5409	WONDERFUL BABY INCUBATOR	UNKULTUR	B	75
5410	FIBULOUS WIRE WALKER	UNKUNDIG	B	60
5411	ENGLISH SOLDIERS EXERCISING	UNKUNDIGER	B	75
5412	CLOWN AND MYSTERIOUS PICTURES	UNLAENGET	B	90
5413	PALS AND CLOTHIER'S DUMMY	UNLAPT	B	60
~~5414~~	~~TRANSPORTING WAR BALLOON~~ (CUT OUT)	UNLASH	B	60
5415	MAGICIAN AND HUMAN PUMP	UNLATCHING	B	125
5416	CLOWN WITH PORTABLE BODY	UNLAUTER	B	110
5417	TROUBLES IN A TENEMENT HOUSE	UNLAVISHED	B	125
5418	WEARY TRAVELER AND HIS WONDERFUL DREAM	UNLAWED	B	110
5419	OTHER FELLOW'S LAUNDRY	UNLAWFULLY	B	50
5420	MAGICAL HEN	UNLEARNING	B	135
5421	PEASANT CHILDREN AND ROCKING HORSE	UNLEAVENED	B	40
5422	GOING TO BED UNDER DIFFICULTIES	UNLECTURED	B	90
5423	ABSENT MINDED CLERK, FLY PAPER AND SILK HAT	UNLEIDLICH	B	75
5424	HERRMANN, THE GREAT CONJURER	UNLEISURED	B	100
5425	CHINESE CONJURER AND DEVIL'S HEAD	UNLENKSAM	B	90
5425A	DO	UNPRIEST	B	50
5426	DEVIL IN THE SCHOOL HOUSE	UNLESSONED	B	175
5427	MYSTICAL BURGLARS	UNLEUGBAR	B	55
5428	WHAT HAPPENED THE INQUISITIVE JANITOR	UNLIEB	B	105
5429	GIANT AND PIGMY	UNLIEBSAM	B	60
5430	FISHERMEN AND THEIR WONDERFUL CATCH	UNLIKELY	B	75
5431	MAGICIAN AND SEVEN HATS	UNLIMBER	B	90
5432	WAVES, DOVER, ENGLAND	UNLIMBERED	B	75
5433	TOMMY ATKINS BATHING	UNLIQUORED	B	60
5434	DEVIL'S KITCHEN	UNLOADED	B	80
5435	HORRIBLE NIGHTMARE	UNLOADING	B	50
5436	GAY OLD BOY	UNLODGE	B	45
5437	WONDERFUL FEATS OF VIVISECTION	UNLODGING	B	70
~~5438~~	~~DEVIL'S THEATRE~~	UNLOGICAL	B	100
5439	WONDERFUL HAIR RESTORER	UNLOOKS	B	60
~~5440~~	~~CLOWN AND BURLESQUE~~ HORSE (CUT OUT)	UNLOOSED	B	65
5441	FAT AND LEAN COMEDIANS	UNLOOSENED	B	55
5442	BURLESQUE THIEVES	UNLOVING	B	145
5443	DARKTOWN COMEDIANS' TRIP TO PARIS	UNLUCENT	B	75
5444	BURLESQUE ON ROMEO AND JULIET	UNLUCKY	B	80
5445	MERMAID'S BALLET	UNLUCKILY	B	60
5446	MT. PELEE SMOKING BEFORE ERUPTION (IMITATION)	UNLUSTIG	A	75
5447	ERUPTION OF MT. PELEE AND DESTRUCTION OF ST. PIERRE (IMITATION)	UNMAIDENLY	A	100
5448	MT. PELEE ERUPTION COMPLETE	UNMAIMED	A	250
5449	MT. PELEE ERUPTION (SELECT STRIP)	UNMAKABLE	A	200
5450	BURNING OF ST. PIERRE (IMITATION)	UNMANLIKE	A	75
5451	NATIVE WOMEN WASHING CLOTHES, FORT DE FRANCE	UNMANNERLY	A	100
5452	STREET SCENE, FORT DE FRANCE, MARTINIQUE	UNMANURED	A	65
5453	NATIVE WOMEN WASHING CLOTHES, GUEYDON FOUNTAIN, FORT DE FRANCE, MARTINIQUE	UNMARRIED	A	50
5454	NATIVES UNLOADING COALING VESSEL, FORT DE FRANCE, MARTINIQUE	UNMARRY	A	75

5455	CIRCULAR PANORAMIC VIEW, ST. PIERRE, FROM LIGHTHOUSE, SHOWING MT. PELEE SMOKING IN DISTANCE	UNMARTYR	A	100
5456	CIRCULAR PANORAMIC VIEW, ST. PIERRE, SHOWING RUINS CATHOLIC CATHEDRAL AND MT. PELEE SMOKING IN BACKGROUND	UNMARTYRED	A	200
5457	STORM AT SEA NEAR ST. PIERRE, MARTINIQUE	UNMASKING	A	110
5458	NATIVE BULL CART, MORNE ROUGE	UNMASSE	A	30
5459	NATIVE WOMEN AT WORK, FORT DE FRANCE	UNMEANING	A	100
5460	JACK AND THE BEANSTALK	UNMEASURED	A	625
5461	NATIVES UNLOADING BOAT OF FIREWOOD, CARBET	UNMEDDLING	A	75
5462	KING'S PROCESSION	UNMEETLY	A	210
5462A	DO	UNPROMISE	A	200
5462B	DO	UNPROMPTED	A	150
5462C	DO	UNPROPOSED	A	100
5463	KING AND QUEEN ARRIVING, WESTMINSTER ABBEY	UNMEETNESS	A	300
5463A	DO	UNPROVIDE	A	250
5463B	DO	UNPROVOKED	A	200
5463C	DO	UNPUBLIC	A	150
5463D	DO	UNPUNCTUAL	A	100
5464	KING AND QUEEN LEAVING WESTMINSTER ABBEY AFTER CROWNING	UNMENSCH	A	135
5465	HODCARRIERS' PING PONG	UNORDNUNG	B	90
5466	CRYING FOR HIS BOTTLE	UNORIGINAL	B	50
5467	PAPA KEEPS TELEPHONE APPOINTMENT	UNORTHODOX	B	75
5468	KING EDWARD VII. AND QUEEN ALEXANDRIA OF GREAT BRITAIN	UNOWNED	A	100
5469	CHING LING FOO'S GREATEST FEATS	UNPAARIG	B	110
5470	TOURISTS CLIMBING THE ALPS	UNPACK	B	210
5471	STREET SCENE, CAIRO	UNPAINED	B	45
5472	LIGHTNING FACIAL CHANGES	UNPAINTING	B	70
5473	DEPARTURE BRIDE AND GROOM	UNPANNELS	B	60
5474	LOVERS AND DONKEY	UNPASSEND	B	65
5475	PHOTOGRAPHIC CONTORTION	UNPASTOR	B	85
5476	HAUNTED DINING ROOM	UNPASTORED	B	60
5477	LOADING CATTLE, INDIA	UNPAYABLE	B	75
5478	QUEEN WILHELMINA, OF HOLLAND, IN BERLIN	UNPEG	B	85
5479	GRANDMA THREADING HER NEEDLE	UNPEGGED	B	50
5480	HIS FIRST DOSE OF MEDICINE	UNPEGGING	B	70
5481	SKATE SAILING, SWEDEN	UNPENITENT	B	90
5482	KAISER WILHELM IN TIER GARTEN, BERLIN, GERMANY	UNPENS	B	90
~~5483~~	~~DUTCHMAN SHAVING~~	UNPEOPLE	B	60
5484	GERMAN SOLDIERS STARTING FOR WAR	UNPEOPLING	B	50
5485	SKIING, STOCKHOLM, SWEDEN	UNPERJURED	B	50
5486	BOLOGNA EATING CONTEST	UNPERPLEX	B	60
5487	OLD MAIDS' TEA PARTY	UNPERVERT	B	65
5488	OLD FASHIONED WAY OF PULLING A TOOTH	UNPICKABLE	B	50
5489	TORPEDO BOATS RACING OFF NEWPORT	UNPIERCED	A	45
5490	MOUNTED SOLDIERS FORDING RIVER	UNPILLARED	A	60
5491	TWO GERMANS IN A THEATRE	UNPILOTED	B	65
5492	SEA SICK EXCURSIONISTS	UNPINION	B	70

5493	DUTCH SOLDIER'S CHRISTMAS BOX	UNPINIONED	B	75
5494	KAISER WILHELM'S YACHT "METEOR" UNDER SAIL	UNPITIED	B	45
5495	AMPUTATING A LEG	UNPITIFUL	A	140
5496	WHY PAPA REFORMED	UNPITOUS	B	90
5497	ICE CREAM EATING CONTEST BLINDFOLDED	UNPITYING	B	50
5498	SKATING, STOCKHOLM	UNPLAGUED	B	75
5499	ICE RACING, STOCKHOLM	UNPLANTED	B	45
5500	MAGICAL DISH MENDER	UNPLAUSIVE	B	70
5501	UNVEILING ROCHAMBEAU STATUE, WASHINGTON, D. C.	UNPLEASANT	B	175
5502	COLUMBIA—CORNELL—PENNSYLVANIA BOAT RACE, POUGHKEEPSIE, N. Y.	UNPLEASING	B	160
5503	GOLF GIRLS AND TRAMP	UNPLIABLE	B	50
5504	DUTCHMAN'S INTERRUPTED DINNER	UNPLIANT	B	100
5505	APPOINTMENT BY TELEPHONE	UNPLIGHT	A	100
5506	UNVEILING ROCHAMBEAU STATUE, WASHINGTON, D. C.	UNPLUCKED	B	125
5507	LOVERS AND EGG MERCHANT	UNPLUMBING	B	60
5508	GAME OF OLD MAID	UNPOETIC	B	50
5509	CRAZY ARTIST AND PICTURES THAT CAME TO LIFE	UNPOETICAL	B	100
5510	QUEEN WILHELMINA ARRIVING AT KAISER'S PALACE (CUT OUT)	UNPOINTED	B	150
5511	KAISER WILHELM, OF GERMANY, AND EMPEROR FRANZ JOSEF, OF AUSTRIA	UNPOLICED	B	180
5512	BOWLING ALLEY, GERMAN PICNIC	UNPOLISH	B	65
5513	NIGHT OWL'S RETURN	UNPOLISHED	B	50
5514	TWO OLD PALS AT LUNCH	UNPOLLED	B	45
5515	KAISER WILHELM AT LAUNCHING OF GERMAN BATTLESHIP (CUT OUT)	UNPOLLUTED	B	50
5516	PEEPING FRENCHMAN AT GERMAN BATHHOUSE (CUT OUT)	UNPOPE	B	65
5517	SICK MAN'S DELIRIUM	UNPORTUOUS	B	40
5518	TWO BAD BOYS IN CHURCH	UNPOWERFUL	B	50
5519	KAISER WILHELM, EMPEROR FRANZ JOSEF AND PRINCE HENRY, RIDING HORSEBACK	UNPRAY	B	70
5520	KAISER WILHELM, AT STETTIN	UNPRAYING	B	65
5521	KAISER WILHELM INSPECTING HIS SOLDIERS (CUT OUT)	UNPREACH	B	50
5522	QUEEN WILHELMINA AND KAISER WILHELM RIDING IN TIER GARDEN (CUT OUT)	UNPREACHED	B	90
5523	KAISER WILHELM AND GERMAN CUIRRASSIERS GALLOPING	UNPREDICT	B	40
5524	HORSE RACING, GERMANY	UNPRELATED	B	50
5525	STEEPLE CHASING, BROOKLYN HANDICAP DAY	UNPREPARED	B	50
5526	MOVING PICTURE OPERATOR ON A DRUNK	UNPRESSBAR	B	75
5527	ROCK OF AGES	UNPRIESTLY	A	50
5528	CALIFORNIA NAVAL RESERVES	UNPRINCE	A	70
5529	CALIFORNIA NAVAL RESERVES DRILLING ON BOARD SHIP	UNPRINCING	A	120
5530	MICHAEL CASEY AND THE STEAM ROLLER	UNPRIZABLE	A	60
5531	CLEARING THE COURSE, HENLEY BOAT RACES, JULY 10, 1902	UNPRIZED	A	120

5532	UNIVERSITY COLLEGE, OXFORD, WINNING LADIES' CHALLENGE PLATE	UNPROBABLY		
5533	THIRD TRINITY, CAMBRIDGE, WINNING GRAND CHALLENGE CUP	UNPROFANED	A	60
~~5534~~	~~NERVOUS MAN RETIRING~~ (CUT OUT)	UNPROLIFIC	B	85
5535	BATHING, KIEL, GERMANY	UNQUEENED	B	70
5536	FRENCH CAVALRY EVOLUTIONS	UNQUIETLY	B	290
5537	GREAT FRENCH CAVALRY CHARGE	UNRACKED	B	125
5538	BRONCHO BUSTING	UNRAPTURED	A	185
5538A	DO	UNRATH	A	50
5538B	DO	UNRATHSAM	A	100
5538C	DO	UNRAVEL	A	150
5539	CANON OF THE GRAND	UNREADABLE	A	45
5540	PANORAMIC VIEWS AND SCENES, GARDEN OF THE GODS	UNREADYING	A	285
5540A	DO	UNREALIZE	A	100
5540B	DO	UNREASON	A	150
5540C	DO	UNREAVE	A	200
5540D	DO	UNREAVING	A	250
5541	PANORAMIC VIEW, STREETS OF PARIS, FRANCE	UNRECEIVED	A	120
5542	MAGICIAN AND IMP	UNRECHT	B	95
5543	EXTRAORDINARY BLACK ART	UNRECKONED	B	125
5544	CADET'S FIRST SMOKE	UNRECORDED	B	95
5545	HUMAN FLY	UNREDEEMED	B	130
5546	GREAT GERMAN CAVALRY CHARGE	UNREDLICH	B	35
~~5547~~	~~CATTLE BATHING~~	UNREFINED	B	45
5548	BATTLE ROYAL	UNREGARDED	B	75
5549	HERRING FISHING IN NORTH SEA	UNREIF	B	115
5550	TRIAL RUN, FASTEST BOAT IN THE WORLD, "THE ARROW"	UNREINHEIT	A	90
5551	BEAUTY SHOW	UNREINING	B	115
5552	DUDE AND BOOTBLACKS	UNREJOICED	B	50
5553	HOOLIGAN'S FOURTH OF JULY	UNRELATIVE	B	85
5554	PATERNAL AFFECTION	UNRELIEVED	B	70
5555	MEPHISTOPHELES' SCHOOL OF MAGIC	UNREMEDIED	B	160
5556	MAGIC TABLE	UNREMITTED	B	100
5557	IMPOSSIBLE FEAT OF BALANCING	UNREMOVED	B	80
5558	TOURISTS CLIMBING MT. BLANC	UNREPAID	B	800
5558A	DO	UNREPEALED	B	400
5559	[UP-TO-DATE SURGERY]	UNREPINING	B	255
5560	VOYAGE TO THE MOON	UNREPROVED	B	800
5561	ALI BABA AND THE FORTY THIEVES	UNREQUITED	B	575
5562	ELECTROCUTION OF AN ELEPHANT	UNRESPITED	A	70
5563	REVERSIBLE DONKEY CART	UNRIPENESS	B	75
5564	POLICEMAN AND AUTOMOBILE	UNRIPPEST	B	100
5565	ALLENTOWN DUCK FARM	UNRIVALED	B	110
5566	BULL AND PICKNICKERS	UNRIVET	B	75
5566A	INEXHAUSTIBLE CAB	UNROBING	B	95
~~5567~~	~~GIRLS' INTERRUPTED BATH~~	UNROMANTIC	B	60
5568	CHAUTAUQUA BOYS' CLUB, NO. 1	UNROOFED	B	45
5569	PROFESSOR BATTY'S TRAINED BEARS	UNROOFING	B	90
5570	ANNUAL CIRCUS PARADE (CHAUTAUQUA SERIES)	UNROOTS	B	145

5571	BEFORE AND AFTER	UNROUGH	B	60
5572	OH! SHUT UP	UNROYAL	B	55
5573	GOO GOO EYES	UNRUFFLING	B	75
5574	MASSACHUSETTS NAVAL RESERVES LEAVING U. S. S. "ALABAMA"	UNRUINATED	B	75
5575	SMITH'S WIFE INSPECTS THE NEW TYPEWRITER	UNRUINED	B	55
5576	WHAT CASEY WON AT THE RAFFLE	UNRULIMENT	A	75
5577	CASEY'S TWINS	UNRULINESS	A	85
5578	INTERRUPTED PICNIC	UNRUMPLING	B	75
5579	MINUET (CHAUTAUQUA SERIES)	UNSADDEN	B	70
5580	FEEDING BROOK TROUT, PENN'A. STATE FISHERY	UNSADDENED	B	50
5581	CHAUTAUQUA BOYS' CLUB, NO. 2	UNSADNESS	B	40
5582	CHAUTAUQUA GIRLS' CLUB	UNSAEGLICH	B	120
5583	SWEDISH GYMNASTICS, CHAUTAUQUA	UNSAFE	B	75
5584	CHAUTAUQUA AQUATIC DAY	UNSAFELY	B	60
5585	GENERAL ALARM	UNSAFTIG	A	25
5586	✓ NORTH ATLANTIC FLEET BOMBARDING FISHER'S ISLAND	UNSAINTED	A	170
5587	NORTH ATLANTIC FLEET BOMBARDING FORT ADAMS, NEWPORT HARBOR	UNSAINTING	A	130
5588	SPARRING EXHIBITION, U. S. S. "ALABAMA"	UNSALUTED	B	75
5589	PICTURE HANGING EXTRAORDINARY	UNSANFTES	B	125
5590	PANORAMA AND BATHING SCENE, OSTEND, BELGIUM	UNSAPPED	A	150
5591	CARRYING CROWN INTO WESTMINSTER ABBEY	UNSAUEER	A	75
5592	SMASHING A JERSEY MOSQUITO	UNSAVOURY	B	85
5593	PROLIFIC MAGIC EGG	UNSAY	B	135
5594	MARVELOUS SUSPENSION AND EVOLUTIONS	UNSAYING	B	130
5595	GRAVITY FOUNTAIN	UNSCALE	B	35
5596	SNOQUALMIE FALLS	UNSCALING	A	55
5597	HARVESTING SCENE	UNSCHLITT	B	170
5597A	DO	UNSCHOOLED	B	50
5597B	DO	UNSCHULD	B	100
5598	SEATTLE FIRE DEPARTMENT IN ACTION	UNSCHULDIG	B	75
5599	LOG ROLLING CONTEST	UNSCIENCE	A	70
5600	BOOTBLACK AND CROSSING SWEEPER	UNSCORCHED	B	65
5601	CANOE FIGHT	UNSCREW	B	75
5602	FAT MAN'S RACE	UNSCREWED	B	50
5603	SACK RACE	UNSEALED	B	50
5604	MARKET SCENE, CAIRO, EGYPT	UNSECULAR	B	50
5605	CAMEL RACE ON THE DESERT	UNSECURE	B	150
5605A	DO	UNWRITING	B	50
5605B	DO	UNWROUGHT	B	100
5606	TROUBLED DREAM	UNXIES	B	60
5607	BROKEN TRACE	UNYIELDING	B	50
5608	DEVIL'S PRISON	UPANISHED	B	175
5609	MAGICAL SWORD	UPBLAZE	B	175
5610	LA PETITE ALMA, BABY ACROBAT	UPBLAZING	B	65
5611	LIFE OF AN AMERICAN FIREMAN	UPBLOWING	A	425
5612	MILLER AND CHIMNEY SWEEP	UPBOUYANCE	B	50
5613	LOOPING THE LOOP, CONEY ISLAND	UPBRAID	B	75
5614	MOTHER GOOSE NURSERY RHYMES	UPBRAIDER	B	550
5615	SANTOS DUMONT'S AIRSHIP	UPBRAY	A	100

5616	REVERSING BATHERS	UPBREAKING	B	100
5617	LIFE RESCUE, ATLANTIC CITY	UPBREATHE	B	110
5618	ROUNDING UP AND BRANDING WILD HORSES	UPCLIMB	B	250
5619	ARTILLERY EXERCISES	UPCLIMBED	B	100
5620	FELLING AND SHIPPING HUGE TREES	UPCLIMBING	B	375
5621	WHEAT HARVESTING MACHINES IN OPERATION	UPCOILETH	B	125
5622	NATIVE WOMEN COALING SHIP, ST. THOMAS, D. W. I.	UPCREST	B	85
5623	PROCESSION OF CHINAMEN, PEKIN	UPCURLS	B	80
5624	HINDOO STREET SCENE	UPFILL	B	100
5625	SPEARING SALMON	UPFILLED	B	175
5626	LANDING, SORTING AND GUTTING FISH	UPFILLING	B	200
5626A	DO (LANDING)	UPFLOWING	B	75
5626B	DO (SORTING)	UPGATHER	B	75
5626C	DO (GUTTING)	UPGATHERED	B	50
5627	RAILWAY SCENE, INDIA	UPGAZE	B	70
5628	PROCESSION GIANT ELEPHANTS, INDIA	UPGAZING	B	150
5629	BUYING A BABY	UPGROW	B	315
5630	MARKET SCENE, HANOI, CHINA	UPGROWING	B	85
5631	TRAINING HOUNDS	UPGROWTH	B	80
5632	PAGEANT, EAST INDIAN PRINCES	UPHANGING	B	160
5633	FEMALE CONTORTIONIST AND ACROBATIC DOG	UPHARSIN	B	150
5634	VICEROY OF INDIA'S ROYAL LEVEE	UPHEAPED	B	240
5635	RESOURCEFUL WAITER	UPHEAVE	B	140
5636	DISAGREEABLE RAILROAD PASSENGERS	UPHEAVING	B	120
5637	ENGLISH BARN YARD SCENE	UPHIDE	B	75
5638	ANIMATED DOLLS	UPHOLDING	B	140
5639	PANORAMIC VIEW OF THE ALPS FROM ELECTRIC CAR	UPINGO	B	175
5640	ORIENTAL DANCERS	UPLAND	B	100
5641	WEST INDIAN GIRLS IN NATIVE DANCE	UPLANDISH	B	65
5642	NATIVE WOMAN WASHING NEGRO BABY, NASSAU, BAHAMA ISLANDS	UPLIFT	B	70
5643	PILOT LEAVING S. S. "PRINZESSIN VICTORIA LUISE," SANDY HOOK, N. J.	UPLIFTING	B	60
5644	COALING SHIP, AND SCRAMBLING FOR MONEY, ST. THOMAS, D. W. I.	UPLOCKS	B	110
5645	WHARF SCENE, AND NATIVES SWIMMING, ST. THOMAS, D. W. I.	UPMOST	B	55
5646	TOURISTS PLAYING SHUFFLEBOARD, S. S. "PRINZESSIN VICTORIA LUISE"	UPOGEBIES	B	60
5647	PANORAMIC VIEW, MONTE CARLO, MONACO	UPRAISING	A	115
5648	PANORAMIC VIEW, GENEVA, SWITZERLAND	UPRIGHT	B	145
5649	WORKMAN'S PARADISE	UPRIGHTLY	B	170
5650	TRADERS, EAST INDIAN EMPIRE	UPROAR	B	60
5651	BERLIN FIRE DEPARTMENT AT DRILL	UPROARED	B	115
5651A	DO (FIRE RUN)	UPROLLING	B	50
5651B	DO (LADDER DRILL)	UPROOT	B	65
5652	LAUNCHING SHAMROCK III., GOUROCK SHIPYARDS, SCOTLAND	UPRUSHING	B	95
5653	GAMBLER'S CRIME	UPSEEKEST	B	540
5654	NEW BULL FIGHT	UPSENDING	B	175
5655	LONDON FIRE SCENE	UPSET	B	165
5656	PHANTOM RIDE, CANADIAN PACIFIC R. R.	UPSETTING	B	200

5656A	DO	UPTAKE	B	100
5657	ENGLISH SOLDIERS AT GUN DRILL	UPSHOOT	B	50
5658	GAME OF PUSH BALL	UPSHOOTING	B	140
5659	PRIZE WINNERS AT THE DOG SHOW	UPSKIP	B	160
5660	LITTLE MATCH SELLER	UPSPEAR	B	200
5661	SOLDIER'S RETURN	UPSPEARED	B	185
5662	CORONATION PROCESSION PASSING UNDER CANADIAN ARCH	UPSPRING	B	150
5663	SPRING CLEANING	UPSTAND	B	210
5664	WINDOW CLEANER'S MISHAP	UPSTARTED	B	45
5665	PROFESSOR AND FIELD GLASS	UPSTAYED	B	65
5666	SIX SISTERS DAINES	UPSTAYING	B	320
5666A	DO	UPSTROKE	B	50
5666B	DO	UPSWARM	B	100
5666C	DO	UPSWARMED	B	150
5666D	DO	UPSWARMING	B	200
5666E	DO	UPSWELL	B	250
5667	THE ANGLER	UPTEARED	B	45
5668	GULLIVER'S TRAVELS	UPTHROW	B	260
5669	HOW THE VALET GOT INTO HOT WATER	UPTHROWING	B	60
5670	SMILES AND TEARS	UPTHUNDER	B	70
5671	FIGHTING RAMS	UPTRACE	B	40
5672	MINIATURE PRIZE FIGHTERS	UPTRAINED	B	75
5673	SCARECROW TRAMP	UPTRAINING	B	200
5674	ENGLISH AND FRENCH BOXERS	UPTURN	B	95
5675	PANORAMIC VIEW, HERRESHOFF WORKS FROM BRISTOL HARBOR	UPTURNING	B	100
5676	PANORAMIC VIEW, TORPEDO BOAT "WINSLOW" AND YACHT "CONSTITUTION"	UPUPA	B	50
5677	HOW THEY DO THINGS ON THE BOWERY	UPWHIRL	B	125
5678	LEHIGH VALLEY BLACK DIAMOND EXPRESS	UPWHIRLING	B	75
5679	WHITE WINGS ON REVIEW	URACHNESS	B	225
5680	FIREBOAT "NEW YORKER" IN ACTION	URACRASIA	B	250
5681	FIREBOAT "NEW YORKER" ANSWERING ALARM	URAGANO	B	75
5682	NEW YORK CITY GHETTO FISH MARKET	URAMILIQUE	B	165
5683	NEW YORK HARBOR POLICE BOAT "PATROL" CAPTURING PIRATES	URAMYIES	B	125
5684	NEW YORK CITY POLICE PARADE	URANE	B	390
5684A	DO (PUSHING BACK CROWDS AND MAYOR LOW PRESENTING MEDALS)	UXANTIS	B	120
5684B	DO (PARADE)	UXELLUM	B	270
5685	STILL ALARM	URANELAINE	B	145
5686	SKYSCRAPERS, NEW YORK CITY, FROM NORTH RIVER	URANEUX	B	195
5686A	EGYPTIAN BOYS IN SWIMMING RACE, RIVER NILE	URANGRAFO	B	70
5687	ROBINSON CRUSOE	URANITIC	B	900
5688	FEEDING PIGEONS, FRONT OF ST. MARK'S CATHEDRAL, VENICE, ITALY	URANKALK	B	60
5689	EGYPTIAN FAKIR WITH DANCING MONKEY	URANLAGE	B	110
5690	EATING MACARONI, STREETS OF NAPLES, ITALY	URANODON	B	80
5691	BLANK	———	—	—
5692	SIXTY-NINTH REGIMENT, N. G., N. Y.	URANOPETE	B	145
5693	TOURISTS LANDING, ISLAND OF CAPRI, ITALY (CUT OUT)	URANOPOLIS	B	95

5694	WASHING CLOTHES, SICILY	URANOSCOPY	B	55
5695	PANORAMA, TIVOLI, ITALY, SHOWING SEVEN FALLS	URANOUS	B	50
5696	FORDING RIVER NILE ON DONKEYS	URANOXYD	B	170
5697	JERUSALEM'S BUSIEST STREET	URBANORUM	B	70
5698	ARABIAN JEWISH DANCE	URBAREN	B	85
5699	PANORAMIC VIEW, EGYPTIAN CATTLE MARKET	URBICAPUS	B	155
5700	AERIAL POSING	URBICULOUS	B	95
5701	POLICEMAN'S INTERRUPTED VISION	URBIGENA	B	105
5702	RAW RECRUIT	URBILD	B	90
5703	COUNTY FAIR	URBILDER	B	150
5704	SCENES AT THE ZOO	URBILDLICH	B	150
5705	BALLET OF THE NATIONS	URBILDUNG	B	95
5706	PULLING AGAINST THE STREAM	URBINATES	B	50
5707	DEXTROUS HAND	URBINUM	B	75
5708	PHOTOGRAPHER'S VICTIM	URBODEN	B	65
5709	LEAPING TROUT	URCHILIA	B	45
5710	DOPE IN DIFFICULTIES	URCHIN	B	140
5711	IMPATIENT GUEST	URCHOUS	B	60
5712	SERENADER'S DIFFICULTIES	URCORUM	B	65
5713	LOVERS AND IMP	URDES	B	145
5714	SOAP VS. BLACKING	URDUME	B	115
5715	SCRAP IN BLACK AND WHITE	URELLIES	B	100
5716	MINIATURE RAILWAY, WILMINGTON SPRINGS, DEL.	URELTERN	B	75
5717	POLICEMEN'S PRANK ON THEIR COMRADE	UREMIA	B	60
5718	AFRICANDER WINNING SUBURBAN HANDICAP, 1903	UREMICAS	B	100
5719	WASHERWOMEN AND CHIMNEY SWEEP	UREMICO	B	75
5720	ROME AND THE VATICAN	URENKEL	B	145
5721	GLIMPSES OF VENICE	UTGARD	B	130
5722	STREET SCENE, HYDERABAD	UTHINA	B	160
5723	RENT COLLECTOR	UTILARY	B	55
5724	LONDON ZOO	UTILE	B	365
5725	DAYLIGHT BURGLARY	UTILIDADE	B	265
5726	BURGLAR'S ESCAPE	UTILISABLE	B	100
5727	PERFORMING DOGS	UTILISAIS	B	205
5728	NEPTUNE'S WIFE	UTILISE	3	55
5729	JULIANS, ACROBATS	UTILISONS	3	270
5730	FOLLOWING THE HOUNDS	UTILISSIMO	B	95
5731	RAZZLE DAZZLE	UTLEGATION	B	75
5732	CASEY'S NIGHTMARE	UTMOST	B	340
5733	UNCLE TOM'S CABIN	UTOPICAL	A	1100
5734	SLEEPING BEAUTY	UTOPICOS	B	900
5735	CHINAMAN'S ACROBATIC GUESTS	UTOPIQUE	B	100
5736	FEEDING THE SPARROWS	UTOPISTA	B	65
5737	RATTAN SLIDE AND GENERAL VIEW LUNA PARK	UTPOTE	B	150
5738	SIR THOMAS LIPTON'S YACHT FLEET LEAVING ENGLAND	UTRASQUE	B	360
5739	EMIGRANTS LANDING, ELLIS ISLAND	UTRICLE	B	140
5740	SHOOTING THE RAPIDS, LUNA PARK	UTRICULAR	B	130
5741	UNAPPRECIATED JOKE	UTRICULO	B	55
5742	STREET CAR CHIVALRY	UTRICULOSO	B	65
5743	LITTLE LILLIAN, DANSEUSE	UTRIFORME	B	145
5744	GAY SHOE CLERK	UTRINDE	B	75

5745	SUBDUES SURPRISES THE BURGLAR	UTROBIDEM	B	65
5746	SPRINGFIELD FIRE DEPARTMENT	UTROQUE	B	165
5747	SEA SHORE FROLICS	UTRUMLIBET	B	200
5748	DOWN WHERE THE WURZBURGER FLOWS	UTTERANCE	B	80
5749	RELIANCE AND SHAMROCK III. JOCKEYING AND STARTING, FIRST RACE	UTTERLESS	B	125
5750	RELIANCE CROSSING LINE AND WINNING FIRST RACE	UTTERLY	B	70
5751	RUBE AND MANDY, CONEY ISLAND	UTTERMOST	B	725
5752	KING EDWARD'S VISIT TO IRELAND	UTTREN	B	100
5753	TUB RACE	UVADA	B	55
5754	BABY REVIEW	UVAMICO	B	160
5755	MAY POLE DANCE	UVATE	B	85
5756	TURNING THE TABLES	UVAURE	B	85
5757	RUBE AND FENDER	UVEDALIES	B	40
5758	BABY CLASS AT LUNCH	UVEOUS	B	115
5759	ORPHANS IN THE SURF	UVERAS	B	75
5760	RELIANCE AND SHAMROCK III. TURNING OUTER STAKE, SECOND RACE	UVERO	B	200
5761	OLD FASHIONED SCOTTISH REEL	UVIFERO	B	75
5762	NEW YORK CALEDONIAN CLUB'S PARADE	UVOLCARE	B	55
5763	THROWING SIXTEEN POUND HAMMER	UVOSO	B	100
5764	MISS JESSIE DOGHERTY, CHAMPION FEMALE HIGHLAND FLING DANCER	UVRON	B	95
5765	MISS JESSIE CAMERON, CHAMPION CHILD SWORD DANCER	UVULAR	B	115
5766	EAST SIDE URCHINS BATHING IN FOUNTAIN	UXENTUM	B	75
5767	NEW YORK CITY PUBLIC BATH	UXORCULIS	B	75
5768	ROMANCE OF THE RAIL	UXORCULUM	B	275
5769	CASEY AND HIS NEIGHBOR'S GOAT	UXORIAL	B	120
5770	TWO CHAPPIES IN A BOX	UXORICIDE	B	70
5771	EXTRA TURN	UXORIEN	B	90
5772	PHYSICAL CULTURE GIRL	UXORIOUSLY	A	150
5773	HEAVENLY TWINS AT LUNCH	UXORIUM	B	100
5774	HEAVENLY TWINS AT ODDS	VAALBRUIN	B	80
5775	MESSENGER BOY'S MISTAKE	VAALGROEN	B	95
5776	CHAMELEONS FEEDING	VAANDRIS	B	95
5777	PUGILISTIC TOADS	VAANLEEN	B	60
5778	CHAMELEON CLIMBING	VAARTING	B	75
5779	BUSY BEES	VAARWATER	B	450
5780	NORWEGIAN WATERFALL	VAATDOEK	B	80
5781	MOUNTAIN WATERFALL	VAATJES	B	55
5782	LERFOSS WATERFALL	VAATSCH	B	120
5783	LAPLANDERS AND REINDEER	VAATWERK	B	130
5784	FLOOD SCENE, PATERSON, N. J.	VABULONICO	B	110
5785	ANCIENT AND HONOURABLE ARTILLERY OF LONDON ON PARADE	VACABAMOS	B	130
5786	ANCIENT AND HONOURABLES HOMEWARD BOUND	VACAMOS	B	115
5787	EAST RIVER NOVELTY	VACANCE	B	90
5788	SAN FRANCISCO CHINESE FUNERAL	VACANTERIA	B	90
5789	MOVE ON	VACANTIVOS	B	100
5790	ANIMATED POSTER	VACARIAS	B	100

5791	RISE AND FALL OF NAPOLEON THE GREAT	VACATEST	B	1300
5791B	SCENE 1 NAPOLEON'S SCHOOL DAYS	VACUOLATED	B	100
5791C	DO 2 BATTLE OF THE BRIDGE OF ARCOLA	VACUOUS	B	50
5791A	DO 3 NAPOLEON IN EGYPT	VACUNUMS	B	75
5791D	DO 4 NAPOLEON CROSSING THE ALPS	VADAVERO	B	115
5791E	DO 5 NAPOLEON AT HOME	VADAVISSEM	B	155
5791F	DO 6 CORONATION OF NAPOLEON AND MARIE LOUISE	VADEABA	B	195
5791G	DO 7 BATTLE OF AUSTERLITZ	VADEABLES	B	45
5791H	DO 8 NAPOLEON AND THE SENTINEL	VADEAVEL	B	60
5791I	DO 9 WOUNDED AT RATISBON	VADEMANQUE	B	50
5791J	DO 10 NAPOLEON IN HIS STUDY	VADEMECUM	B	135
5791K	DO 11 BURNING OF MOSCOW	VADEMHOUT	B	65
5791L	DO 12 ADIEUX AT FONTAINEBLEAU	VADEOSO	B	60
5791M	DO 13 WATERLOO—FALL OF THE EAGLE	VADERAARD	B	50
5791N	DO 14 ST. HELENA—DEATH OF THE EMPEROR	VADERGEK	B	65
5791O	DO 15-16 FINALE—THE PAST AND FUTURE	VADERHUIS	B	80
5792	WHAT HAPPENED IN THE TUNNEL	VACCADA	B	60
5793	LETTER THAT CAME TOO LATE	VACCARY	B	200
5794	THE POACHERS	VACHELLIE	B	220
~~5795~~	~~DESERTER~~ (CUT OUT)	VACHETTES	B	335
5796	ELEPHANTS AT WORK	VACUETTO	B	300
5797	FALLING CHIMNEY	VACUIDADE	B	125
5798	PRINCETON-YALE FOOTBALL GAME	VACUIST	B	200
5799	THE GREAT TRAIN ROBBERY	VACUNABAN	A	740
5800	TRICK BICYCLE RIDING	VACUNAR	B	115
5801	NAUTICAL TOURNAMENT	VACUNARIA	B	80
5802	HOW OLD IS ANN?	VACUNARON	A	90
5802A	VOYAGE OF THE "ARCTIC"	VACUO	B	600
5803	UNDER THE MISTLETOE	VADERKUS	A	90
5804	WILLIAM TELL	VADERLIEF	B	455
5805	COASTING SCENE IN THE ALPS	VADERS	B	60
5806	AUTOMOBILE RACE, BALLYSHANNON, IRELAND	VADERSCHAP	B	50
~~5807~~	~~DOROTHY'S DREAM~~ CUT OUT	VADIAMENTE	B	570
5808	OPENING, NEW EAST RIVER BRIDGE, N. Y.	VADIANOS	A	200
5809	LOTTO, TRICK BICYCLIST	VADIMONIS	B	100
5810	HAULING IN FISH	VADIMONY	B	115
5811	TRAGIC ELOPEMENT	VADIPEDES	B	325
5812	CHILDREN AND POULTRY	VADOMAR	B	70
5813	DIVING LUCY	VADOSAS	B	100
5814	ZOOLOGICAL GARDEN	VADROUILLE	B	195
5815	CHILDREN AND WHITE RATS	VADSIG	B	115
5816	CURATE'S LOVE	VADSIGHEID	B	70
5817	PUSS IN BOOTS	VAFELLORUM	B	535
5818	ENGLISH LOCOMOTIVE IN SHOP AND ON RAIL	VAFELLOS	B	200
5819	ICE SKATING, CENTRAL PARK, NEW YORK	VAFRITIAM	A	100
5820	TRELOAR AND MISS MARSHALL, PRIZE WINNERS PHYSICAL CULTURE SHOW, MADISON SQUARE GARDEN	VAFROUS	A	135
5821	CIRCULAR PANORAMA, HORSESHOE FALLS, IN WINTER	VAGABAN	A	100
5822	CROSSING ICE BRIDGE, NIAGARA FALLS	VAGABOND	A	140

5823	SLIDING DOWN ICE MOUNDS, NIAGARA FALLS	VAGABONDER	A	160
5824	SPANISH BULL FIGHT	VAGABUNDO	B	325
5825	AMUSING CHANGES	VAGADO	B	110
5826	CHARMING ENCHANTRESS	VAGALOGGIA	B	110
5827	LIVING DUMMY	VAGALUME	B	90
5828	FUNNY FACES	VAGAMENTE	B	75
5829	DOG AND RATS	VAGANTES	B	95
5830	HOLBEIN SWIMMING ENGLISH CHANNEL	VAGARIAMOS	B	150
5831	GIANT'S CAUSEWAY, IRELAND	VAGARIOUS	B	150
5832	MARIE ANTOINETTE	VAGARISH	B	550
5833	DEVIL'S KETTLE	VAGAROSAS	B	170
5834	METAMORPHOSIS OF THE KING OF SPADES	VAGAROSO	B	95
5835	PIERROT'S MYSTIFICATION	VAGARY	B	135
5836	BARBER'S REVENGE	VAGARYING	B	105
5837	ACROBAT AND PONY	VAGEDRUSA	B	35
5838	EQUESTRIAN BEAR	VAGELLASSE	B	50
5839	LION TAMER	VAGELLI	B	50
5840	DOGS PLAYING BUSH BALL	VAGEM	B	50
5841	THE PICKPOCKET	VAGHEGGINO	B	295
5842	SUCH IS LIFE	VAGHETTO	B	70
5843	SATURDAY AFTERNOON SHOPPING	VAGHISSIMA	B	250
5844	DUDE IN ENGLISH RAILWAY COACH	VAGIDOS	B	170
5845	WHAT HAPPENED TO JONES	VAGIFORME	B	265
5846	DEAR BOYS HOME FOR THE HOLIDAYS	VAGINATED	B	290
5847	BELATED HUSBAND	VAGINATEUR	B	90
5848	PANORAMA OF RUINS, LOMBARD AND CHARLES STREETS	VAGINELLE	A	135
5849	PANORAMA OF RUINS, BALTIMORE AND CHARLES STREETS	VAGINICOLE	A	115
5850	PANORAMA OF RUINS FROM WATER FRONT	VAGINOPORE	A	125
5851	COHEN'S ADVERTISING SCHEME	VAGIPEDES	A	95
5852	WIFEY'S MISTAKE	VAGIPENNE	A	75
5853	MIDNIGHT INTRUDER	VAGISSANT	A	55
5854	OLD MAID AND FORTUNE TELLER	VAGONETAS	A	80
5855	LITTLE GERMAN BAND	VAGOUS	A	100
5856	ANIMATED PAINTING	VAGRANCY	A	60
5857	HALLOW'EEN NIGHT AT THE SEMINARY	VAGRANT	A	130
5858	CASEY'S FRIGHTFUL DREAM	VAGUAGE	A	100
5859	ICE BOATING, NORTH SHREWSBURY, RED BANK, N. J.	VAGUE	A	100
5860	PANORAMA OF RUINS, LOMBARD AND HANOVER STREETS	VAGUEABAS	A	60
5861	EVIL DOER'S SAD END	VAGUEAMOS	B	120
5862	WRONG POISON	VAGUEAR	B	160
5863	QUARRELSOME NEIGHBORS	VAGUEARIA	B	120
5864	CRUELTY ON THE HIGH SEAS	VAGUEARON	B	105
5865	AT SEA IN A STORM	VAGUELY	B	45
~~5866~~	~~PANORAMA, RUSSIAN BATTLESHIP "GROMOBIA"~~	VAGUEMENT	B	100
5867	JAPANESE WRESTLING, BATTLESHIP "ASAMA"	VAGUENESS	B	100
5868	JAPS LOADING AND FIRING GUN, BATTLESHIP "ASAMA"	VAGUIDAS	B	70
5869	JAPS LOADING AND FIRING SIX POUNDER	VAGUING	B	75
5870	JAPANESE SAILORS FENCING WITH CAPSTAN BARS	VAGULATION	B	75

5871	SLEIGHING, CENTRAL PARK, NEW YORK	VAHALIS	A	100
5872	LIFE GUARDS RESPONDING TO DISTRESS SIGNALS	VAHANERA	B	740
5873	SCENE ON EVERY FLOOR	VAHEABAS	B	375
5874	BABE AND DOG	VAHEANDO	B	75
5875	ENGLISH LANCERS AT DRILL	VAICUS	B	130
5876	HERDING POLO PONIES AND POLO GAME	VAIDODE	B	275
5877	FANTASTIC CAKE WALK	VAIGRACE	B	65
5878	HOMING PIGEONS	VAILLANT	B	80
5879	LIVING PICTURE	VAINGLORY	B	75
5880	MYSTERIOUS PERFORMANCES	VAINICA	B	205
5881	LAUNCHING STEAMSHIP "CELTIC"	VAINILLADO	B	75
5882	BUILDING A LIGHTHOUSE	VAINNESS	B	95
5883	AUTOMOBILE ASCENDING MT. SNOWDON	VAINQUAIS	B	400
5884	NO BATHING ALLOWED	VAINQUANT	B	75
5885	LADY JUGGLER	VAINQUONS	B	110
5886	JUGGLING CONTEST	VAISHNAVA	B	75
5887	CHAMBERMAID'S REVENGE	VAISSEAU	B	135
5888	LAUNCHING THE LIFE BOAT	VAISSELLE	B	125
5889	WASHERWOMAN AND BUSS	VAISY	B	170
5890	BLANK	————	—	—
5891	BUSY BEE	VAIVODA	B	65
5892	NO ROOM FOR DAD	VAJILLA	B	110
~~5893~~	~~SURF SCENE~~ (CUT OUT)	VAKEEL	B	65
5894	WHAT THE WINDOW CLEANER SAW	VAKGENOOT	B	280
5895	RUSSIAN OUTPOST ATTACKED BY JAPANESE	VALABLE	B	300
5896	RUSSIAN BATTLESHIP REPULSING TORPEDO ATTACK	VALACOS	B	95
5897	PLEASANT BREAKFAST	VALAISAN	B	70
5898	EXPERIENCED WAITER	VALANGHE	B	80
5899	NEW COOK	VALBLIND	B	105
5900	THE SMUGGLERS	VALBLOK	B	490
5901	ROBBER OF THE DEAD	VALBRUGGEN	B	100
5902	FALLS OF THE CLYDE	VALDENSES	B	165
5903	JACK'S RIVAL	VALDEUR	B	245
5904	SAMSON AND DELILA	VALDEVINOS	B	410
5905	THE PRODIGAL SON	VALDISMO	B	420
5906	INSPECTOR'S BIRTHDAY	VALDREMOS	B	95
5907	SKIRMISH BETWEEN RUSSIAN AND JAPANESE ADVANCE GUARDS	VALDRIA	A	565
5908	BATTLE OF CHEMULPO BAY	VALDRIAMOS	A	150
~~5909~~	~~FASHIONABLE DRIVING, PALACE~~ QUAY, ST. PETERSBURG	VALEDEROS	A	55
5910	RELIGIOUS PROCESSION, MOSCOW	VALEDORA	A	45
5911	FLOWER PARADE, RACE COURSE, MOSCOW	VALEDOURO	A	45
5912	OBSTACLE RACE, NET AND TANK, S. S. "COPTIC," MID-OCEAN	VALEMOS	A	50
5913	PANORAMA, RAILROAD STATION, SEOUL, KOREA, FROM DEPARTING TRAIN	VALENCING	A	15
5914	RUSSIAN INFANTRY, WARSAW	VALENTINES	A	45
5915	AFTER THE SIEGE, TIEN-TSIN, NATIVE CITY, CHINA	VALENTONA	A	45
5916	MUDDY STREET, TIEN-TSIN, CHINA	VALENTULO	A	50
5917	CAMEL CARAVAN, PEKIN	VALENTUOMO	A	40

5918	WARSHIP, NAGASAKI HARBOR, JAPAN	VALERANDIE	A	40
5919	COAL CARRIERS, CHEE-FOO, CHINA	VALERIANA	A	45
5920	PILLOW FIGHT, S. S. "COPIC," MID-OCEAN	VALERIANIC	A	45
5921	POLISH FIRE BRIGADE ANSWERING AN ALARM, WARSAW	VALERIQUE	A	80
5922	JAPANESE R. R. STATION SCENE, KANAGARVA, JAPAN	VALERYLE	A	85
5923	CHUTES OF IMAHA, FINLAND	VALERYLENE	A	45
5924	BABE AND PUPPIES	VALETAILLE	A	45
5925	DOG FACTORY	VALETANT	A	240
5926	EASTER FLOWER PARADE, BOIS DE BOLOGNE, PARIS	VALETUDINI	A	120
5927	ALL FOR THE LOVE OF A GEISHA	VALETUDO	B	540
5928	HOLD UP IN COUNTRY GROCERY STORE	VALEVOLE	A	160
5929	COP FOOLS SERGEANT	VALFREDO	A	175
5930	JAPANESE ACROBATS	VALGAMOS	A	120
5930A	CHEESE MITES	VANHOUT	B	150
5930B	TOAD'S LUNCHEON	VANDRAGER	B	70
5930C	OFFICE BOY'S REVENGE	VUCANADORA	B	100
5931	JAPANESE SCHOOL CHILDREN	VALGIDES	B	100
5932	TROOPS LANDING AND BATTLE SCENE	VALGORUM	B	195
5933	ENGLISH SUBMARINE BOAT DISASTER	VALHACOUTO	B	215
5934	LONDON STREET FAKIRS	VALHALA	B	120
5935	JAPANESE STATE PROCESSION	VALHEK	B	65
5936	"BOBBIE" AND AUTOMOBILE	VALHOED	B	120
5937	LANDING "LONG TOM" GUN	VALIANCE	B	100
5938	WHEELBARROW AND AUTOMOBILE	VALICABILE	B	70
5939	BARNUM'S TRUNK	VALICAMMO	B	390
5940	BUCKING BRONCHO	VALICANDO	A	55
5941	ROUNDING UP AND BRANDING CATTLE	VALICARNO	A	95
5942	DRIVING CATTLE TO PASTURE	VALICATA	A	70
5943	BRUSH BETWEEN COWBOYS AND INDIANS	VALICAVAMO	A	80
5944	COWBOYS AND INDIANS FORDING RIVER IN A WAGON	VALICAVATE	A	50
5945	WESTERN STAGE COACH HOLD UP	VALICHERO	A	155
5946	HERDING HORSES ACROSS A RIVER	VALICHIAMO	A	65
5947	ANNUAL PARADE NEW YORK FIRE DEPARTMENT	VALID	A	290
5948	KIDNAPPED CHILD	VALIDADOS	B	300
5949	STOLEN PUPPY	VALIDAR	B	100
5950	TWO'S COMPANY, THREE'S NONE	VALIDARAS	B	100
5951	COSTER'S WEDDING	VALIDARIA	B	275
5952	JAPANESE VARIETIES	VALIDNESS	B	255
5953	GIOVANNI AND TRAINED PARROTS	VALIENDO	B	225
5954	CLOWN, TRAMP AND COP	VALIENTES	B	100
5955	WAR CANOE RACE	VALIERN	A	95
5956	CAPSIZED BOAT	VALIGETTA	A	50
5957	ELEPHANTS SHOOTING THE CHUTES, LUNA PARK	VALIMENTO	A	80
5958	INTER-COLLEGIATE ATHLETIC ASSOCIATION CHAMPIONSHIPS, 1904	VALINCH	A	600
5959	WEARY WILLIE KIDNAPS A CHILD	VALISES	A	150
5960	EUROPEAN IDEA OF CHRISTOPHER COLUMBUS' DISCOVERY OF AMERICA	VALISTEIS	B	840
5961	~~CAPTURE AND EXECUTION OF SPIES BY RUSSIANS~~	VALITURO	B	400
5962	GORDON BENNETT AUTOMOBILE TRIALS, ISLE OF MAN	VALKACHTIG	B	215

5963	MUSIC HALL MANAGER'S DILEMMA	VALKEBLIK	B	260
5964	SCANDAL ON THE STAIRCASE	VALKENHUIS	B	125
5965	COOK'S LOVERS	VALKENIERS	B	180
5966	SNAPSHOT FIEND	VALKENKAP	B	145
5967	PARISIENNE'S BEDTIME	VALKENNEST	B	110
5968	SCENES THROUGH TELESCOPE FROM BRIDGE OF RUSSIAN BATTLESHIP	VALKENOOG	B	115
5969	IMPUDENT FLEA	VALKEVEER	B	65
5970	HOUSE MAID'S LOVERS	VALKLEP	B	190
5971	PARSON'S COOKING LESSON	VALKLEPPEN	B	100
5972	APPLE WOMAN AND BAD BOYS	VALKYR	B	120
5973	SMOKED OUT	VALKYRIAN	B	135
5974	COURTING AND CAUGHT	VALKYRIE	B	175
5975	DUCK HUNT	VALLADEADO	B	150
5976	TERRIBLE SNEEZE	VALLARIDE	B	65
5977	HAUNTED SCENE PAINTER	VANGHEGGIA	B	170
5978	DISAGREEABLE REMEDY	VANGILE	B	75
5979	CHAPPIE AT THE WELL	VANGIONES	B	120
5980	METAMORPHOSIS OF A BUTTERFLY	VANGIONUM	B	110
5981	BUSTER BROWN SERIES	VANGLORIA	A	710
~~5982~~	~~THE DESERTER~~ (CUT OUT)	VANGOR	B	510
5983	TOY MAKER AND GOOD FAIRY	VANGRAD	B	190
5984	CIRCUS ROMANCE	VANGSTEN	B	535
5985	DRIVEN FROM HOME	VANGUARD	B	385
5986	CLEANING A STOVE PIPE	VANGUARDIA	B	100
5987	COLLIERY DISASTER	VANGUEJAR	B	470
5988	INTER-COLLEGIATE REGATTA, POUGHKEEPSIE, N. Y., 1904	VANIDAD	A	750
5988A	DO ('VARSITY EIGHT OARED RACE)	VANIDADES	A	115
5988B	DO (FRESHMAN EIGHT OARED RACE)	VANIDICAS	A	95
5988C	DO ('VARSITY FOUR OARED RACE)	VANIDOSAS	A	80
5988D	DO (WISCONSIN 'VARSITY LEAVING BOAT-HOUSE)	VANILLON	A	95
5988E	DO (SPURT BETWEEN PENNSYLVANIA 'VARSITY AND FRESHMAN CREWS)	VANILLOSME	A	85
5988F	DO (CORNELL 'VARSITY AND FRESHMAN CREWS LAUNCHING SHELL)	VANILOCO	A	190
5988G	DO (SYRACUSE 'VARSITY LAUNCHING SHELL)	VANILOCUAS	A	90
5989	OLD MAIDS AND UNFAITHFUL LOVER	VANISH	B	200
5990	PUSH BALL ON HORSEBACK	VANISHED	B	100
5991	FACIAL CONTORTIONS	VANISHING	B	60
5992	BOYS WILL BE BOYS	VANISSIMO	B	200
5993	COLEGE SPORTS	VANISTORIO	B	75
5994	BUMPING RACES	VANITE	B	225
5995	FOSTER PARENTS	VANITEUSES	B	110
5996	DANCE PLASTIQUE	VANITEUX	B	125
5997	TOUR OF ITALY	VANITOSO	B	850
5997A	DO (HARBOR OF GENOA)	VANMURE	B	60
5997B	DO (GRAND CANAL AND BRIDGE OF SIGHS)	VANNEAUX	B	210
5997C	DO (TRIP TO MT. VESUVIUS)	VANNEBAT	B	280
5997D	DO (MODERN AND ANCIENT ROME)	VANNENDOS	B	220
5998	"POLLYWOGS" 71st REGIMENT, N. G. N. Y., INITIATING RAW RECRUITS	VANNEROUS	A	130

5999	ANNIE'S LOVE STORY	VANNETTE	B	725
6000	JAPANESE AMBUSH	VANNIANAS	B	120
6001	STUDY, SMOKE AND SOOT	VANNIERS	B	165
6002	RUM VS. CHERRIES	VANOUDS	B	300
6003	NEST ROBBERS	VANQUISH	B	155
6004	WHITE STAR S. S. "BALTIC" LEAVING PIER ON FIRST EASTERN VOYAGE	VANQUISHED	A	150
6005	PARADE MYSTIC SHRINERS, ATLANTIC CITY, N. J.	VANTAGEM	A	115
6006	OUTING MYSTIC SHRINERS, ATLANTIC CITY, N. J.	VANTAGING	A	145
6007	BOXING HORSES, LUNA PARK, CONEY ISLAND	VANTAJOSO	A	165
6008	SCENES IN INFANT ORPHAN ASYLUM	VANTANEES	A	375
6009	ELEPHANTS SHOOTING THE CHUTES, LUNA PARK, CONEY ISLAND, No. 2	VANTOUR	A	75
6010	DEMOCRATIC PRESIDENTIAL CANDIDATE, JUDGE PARKER, AND MAYOR McCLELLAN, ESOPUS, N. Y.	VANUME	A	65
6011	DEPARTURE 14th CO. JAPANESE ENGINEERS FROM SHIMBASHI STATION FOR KOREA	VANWEGE	B	155
6012	GREAT TEMPLE PROCESSION, NIKKO, JAPAN	VAPEUR	B	310
6013	BOYS' TRICK ON GRANDPA	VAPIDITY	B	55
6014	ATTEMPTED MURDER IN A TRAIN	VAPIDNESS	B	230
6015	FIRE AND FLAMES, LUNA PARK, CONEY ISLAND	VAPORALLE	A	300
6016	JUDGE PARKER RECEIVING THE NOTIFICATION OF HIS NOMINATION FOR THE PRESIDENCY	VAPORABUNT	A	165
6017	PRESIDENT THEODORE ROOSEVELT	VAPORALIUM	A	50
6018	CANOEING ON THE CHARLES RIVER, BOSTON, MASS., No. 2	VAPORATE	A	130
6019	HOW A FRENCH NOBLEMAN GOT A WIFE THROUGH THE NEW YORK HERALD "PERSONAL" COLUMNS.	VAPORATING	B	675
6019A	DO ("PERSONAL" AD. AND "NOBLEMAN")	VAPORATIO	B	60
6019B	DO (GRANT'S TOMB)	VAPORATIOT	B	95
6019C	DO (RIVERSIDE DRIVE)	VAPORATIP	B	35
6019D	DO (ACROSS THE FIELDS)	VAPORATIRE	B	60
6019E	DO (DOWN THE SAND BANK)	VAPORATISE	B	80
6019F	DO (THROUGH THE WOODS)	VAPORATIV	B	75
6019G	DO (RAIL FENCE)	VAPORATIVER	B	110
6019H	DO (DOWN THE PIKE)	VAPORATIVEST	B	65
6019I	DO (CAUGHT AT LAST)	VAPORATIVING	B	95
6020	EUROPEAN REST CURE	VAPORATIVO	A	990
6021	FENCING CONTEST BETWEEN JAPANESE SOLDIERS, MANCHURIA	VAPORATORE	A	100
6022	JAPANESE WARRIORS IN ANCIENT BATTLE SCENE	VAPORISONS	A	70
6023	JAPANESE FLAG DANCE	VAPORIZE	A	115
6024	JAPANESE FAN DANCE	VAPOROSAS	A	75
6025	ANNUAL BABY PARADE, 1904, ASBURY PARK, N. J.	VAPOROSITY	A	370
6026	MISER'S DAUGHTER	VAPOROSO	B	270
6027	PUSSY'S DINNER	VAPOS	B	125
6028	PUSH BALL ON HORSEBACK, No. 2	VAPOURED	B	100
6029	RUFFIAN'S DANCE	VAPOURING	B	125
6030	ORLA AND TRAINED DOGS	VAPOURISH	B	135
6031	WAR BALLOON ASCENDING AND DESCENDING	VAPPAE	B	125
6032	CHILDREN AND RABBITS	VAPPONE	B	100
6033	DEATH OF ROBERT McCAIRE AND BERTRAND	VAPULABO	B	195

6034	CAPTURE OF "YEGG" BANK BURGLARS	VAPULABUNT	A	960
6035	OFF FOR THE HOLIDAYS	VAPULAR	B	375
6036	MILITARY MANOEUVRES, MANASSAS, VA.	VAPULARIAN	A	265
6037	LOCOMOTIVE HEAD-ON COLLISION (REAL)	VAPULATION	A	20
6038	INDIANS AND COWBOYS	VAPULEADAS	B	570
6039	BURGLAR AND GIRLS	VAPULEANDO	B	300
6040	FOX AND RABBITS	VAPULEARIA	B	65
6041	BURGLAR, COP AND BARREL	VAPULEMOS	B	190
6042	TRAGEDY IN MID AIR	VAPULEO	B	180
6043	THE STRIKE	VAQUAIS	B	455
6044	WEARY WILLIE KISSES THE BRIDE	VAQUASSES	A	140
6045	PARSIFAL	VAQUANT	S	1975
6046	BARBER'S TRICKS	VAQUEABA	B	105
6047	DEFENCE OF PORT ARTHUR	VAQUEABAIS	B	95
6048	FIGHTING PARSON	VAQUEARON	B	95
6049	SUBSTANTIAL GHOST	VAQUEARE	B	90
6050	MURPHY'S WAKE	VAQUERIAS	B	185
6051	EMBARKING WOOD IN THE FAR EAST	VAQUEROUT	B	65
6052	MANIAC CHASE	VAQUINHA	B	530
6053	STOP THIEF	VARADETUM	B	255
6054	LOVE OR MONEY	VARAIGNE	B	120
6055	CHASED BY DOGS	VARANASI	B	95
6056	SCULPTOR AND MODEL	VARANGUE	B	180
6057	OPERA HAT	VARANIDAE	B	75
6058	WRESTLING DONKEY	VARARAMOS	B	110
6059	REAL WARRIOR	VARASETO	B	95
6060	FANTASTIC FISHING	VARDA	B	90
6061	PUPPIES AND CAT	VARDASCA	B	55
6062	BARCELONA PARK AT TWILIGHT	VARDASCADA	B	125
6063	MARKET WOMAN'S MISHAP	VARDINGALE	B	75
6064	FLY PAPER VENDER	VARDINI	B	80
6065	LATE FOR WORK	VARDULOS	B	165
6066	BOBBIE'S DOWNFALL	VAREABAIS	B	100
6067	HOW PUSSY STOLE THE MILK	VAREADORES	B	75
6068	DIVING SCENE AND REVERSE	VAREAJE	B	120
6069	DWARF'S TROUBLES	VAREJADOR	B	65
6070	FISHERMAN, GENDARMES AND BIKE THIEF	VAREJADURA	B	60
6071	OLD MAID'S FLIRTATION	VAREJON	B	65
6072	LOVE'S DILEMMA	VAREJONES	B	65
6073	ACROSS MT. PILATE	VAREKSODA	B	470
6074	MYSTIFIED BATHER	VARELLA	B	125
6075	TRAINED HOGS	VARENEED	B	100
6076	CITY HALL TO HARLEM IN 15 SECONDS VIA THE SUB-WAY ROUTE	VAREÑGAJE	A	150
6077	RUBE COUPLE AT A COUNTY FAIR	VARENKRUID	A	540
6078	MISS LILLIAN SHAFFER AND DANCING HORSE	VARENMOS	A	185
6079	SEA GULLS AT NEWLYN, CORNWALL, ENGLAND	VARENNE	B	60
6080	FATAL WIG	VARENNEES	B	120
6081	SCENES IN A SLATE QUARRY	VARENSMAN	B	305
6082	LOVER'S CRIME	VARENSVOLK	B	305
6083	CLIFFS OF CHEDDAR, ENGLAND	VAREQUES	B	90
6084	OTTER HUNT	VARETEABA	B	275

6085	ILLUSTRATED SONGS	VARETEADAS	B	325
6086	SHANGHAIED BY PIRATES	VARETEARES	B	300
6087	OPENING CEREMONIES NEW YORK SUBWAY, OCT. 27, 1904	VARGALA	A	300
~~6088~~	~~RESULT TOO MUCH JEALOUSY~~ (CUT OUT)	VARGANO	B	245
6089	LIFE OF A RACE HORSE	VARGASIES	B	160
~~6090~~	~~DON'T BUTT IN~~ (CUT OUT)	VARGIS	B	100
6091	LOVE WILL FIND A WAY	VARGUIJAR	B	140
6092	WIFEY'S CHRISTMAS GIFT	VARGUNTEJO	B	140
6093	ICE CREAM EATING	VARIABIMUS	B	75
6094	ELECTRIC DOORBELL	VARIABLES	B	120
6095	SHOOTING RAPIDS, KILLARNEY, IRELAND	VARIABLY	B	155
6096	MINING OPERATIONS, PENNSYLVANIA COAL FIELDS	VARIABUNT	A	135
6097	STOWAWAY	VARIADO	B	560
6098	THE EX-CONVICT	VARIAMENTE		660
6099	SCARE CROW PUMP	VARIARAS	A	95
6100	LADY PLUMPTON'S MOTOR CAR	VARIATORI	B	200
6101	GUY FAWKES' DAY	VARIATUROS	B	150
6102	SANDY McGREGOR	VARIAVEL	B	300
6103	NIGHT DUTY	VARICABANT	B	120
6104	BAD BOYS' JOKE ON THE NURSE	VARICANT	A	75
6105	"STRENUOUS LIFE" OR ANTI-RACE SUICIDE	VARICOSAS	A	330
6106	LION AND LIONESS	VARICOSITY	B	60
6107	GREAT SEA SERPENT	VARICOSO	B	135
6108	POLAR BEARS AT PLAY WITH CUB	VARIEDADE	B	100
6109	OH! WHAT A SURPRISE	VARIEGABOR	B	90
6110	DON'T TROUBLE THE COAL HEAVERS	VARIEGADO	B	100
6111	INTERESTING STORY	VARIEGAMUR	B	235
6112	DISTURBED PICNIC	VARIEGATED	B	170
6113	MASHER AND OYSTER STAND	VARIEGGIA	B	85
6114	TRAMPS IN CLOVER	VARIEGOR	B	150
6115	SOLDIER'S ROMANCE	VARIFIED	B	275
6116	THE KLEPTOMANIAC	VARIFORMED	A	670
6117	LARGEST FAT BOY IN THE WORLD	VARIFY	B	150
6118	STOLEN PIG	VARIFYING	B	190
6119	TRACTION ENGINE	VARILARGO	B	150
6120	THE SEVEN AGES	VARILLAJE	A	415
6121	DUEL BETWEEN JAPANESE AND RUSSIAN SOLDIERS	VARINHA	B	155
6122	PRESIDENT ROOSEVELT'S INAUGURATION	VARIOLOIDE	B	1000
6122A	DO (EN ROUTE TO CAPITOL)	VARIOUSLY	B	155
6122B	DO (CEREMONIES AT THE CAPITOL)	VARIPEDE	B	170
6122C	DO (WEST POINT CADETS)	VARIQUEUX	B	90
6122D	DO (NAVAL CADETS)	VARKENS	B	110
6122E	DO (PORTO RICAN INFANTRY)	VARKENSKOT	B	55
6122F	DO (FILIPINO SCOUTS)	VARKENSMET	B	45
6122G	DO (CARLISLE INDIANS)	VARKENSNEK	B	35
6122H	DO (SEVENTH CAVALRY, U. S. A.)	VARKENSOOG	B	45
6122I	DO (GOV. HIGGINS AND STAFF, NEW YORK)	VARKENTJES	B	55
6122J	DO (GOV. PENNYPACKER AND STAFF, PENNSYLVANIA)	VARLETRY	B	80
6122K	DO (GEN. FITZHUGH LEE AND STAFF AND RICHMOND LIGHT INFANTRY, VIRGINIA)	VARLOAS	B	50

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6122L	DO (AMERICUS CLUB, PITTSBURG, PA.)	VARLOPANT	B	40
6122M	DO (CONKLING CLUB, UTICA, N. Y.)	VARLOPE	B	35
6122N	DO (DE-LIGHT-ED)	VARNISHES	B	30
6123	CARDS AND CRIME	VARON	B	255
6124	TOO MUCH FOR DAD	VARONIA	B	175
6125	AWFUL DONKEY	VARONILES	B	250
6126	HER FIRST BICYCLE LESSON	VARRAQUEAR	B	80
6127	HOW JONES LOST HIS ROLL	VARRAQUES	A	575
6128	"PLAY BALL." OPENING GAME NATIONAL LEAGUE N. Y. CITY, 1905, NEW YORK VS. BOSTON	VARRASCO	B	300
6129	ARMLESS MAN	VARREDORA	B	185
6130	HOW FATHER HELPED WITH THE SPRING CLEANING	VARREDOURA	B	165
6131	THE IRON HORSE	VARRIATED	B	250
6132	DEDICATION, GERMAN CATHEDRAL, BY EMPEROR WILLIAM	VARSOVIANO	B	190
6133	THE BURGLAR'S SLIDE FOR LIFE	VARTABED	A	265
6134	KING OF DOLLARS	VARTHEMIES	B	110
6135	OPENING BELMONT PARK RACE COURSE	VARUNA	A	175
6136	ON A GOOD OLD 5C. TROLLEY RIDE	VARVOUTE	A	545
6137	"KILTIES" BAND	VASABARRIS	A	75
6138	START OF RACE FOR OCEAN CUP PRESENTED BY THE GERMAN EMPEROR	VASADA	A	375
6139	THE WHOLE DAMM FAMILY AND THE DAMM DOG	VASADURA	A	300
6140	DRILLS AND EXERCISES, SCHOOL SHIP ST. MARYS	VASALL	A	605
6140A	DO (BREAKING OUT SAIL)	VASALLEN	A	160
6140B	DO (TAKING IN COLORS)	VASALLAJES	A	50
6140C	DO (HAMMOCK DRILL)	VASALLISCH	A	50
6140D	DO (HOSPITAL DRILL)	VASALLOS	A	75
6140E	DO (NAVIGATION CLASS)	VASCHE	A	80
6140F	DO (CUTTERS UNDER OARS)	VASCHETTA	A	75
6140G	DO (CUTTERS UNDER SAIL)	VASCOFILO	A	40
6140H	DO (DIVING AND SWIMMING)	VASCOLEJAR	A	75
6141	EMPIRE STATE EXPRESS 2ND TAKING WATER ON THE FLY	VASCOLOSA	A	75
6142	UNFORTUNATE POLICEMAN	VASCONCO	B	235
6143	SATURDAY'S WAGES	VASCONE	B	365
6144	SCENES AT THE ZOO, NO. 2	VASCONGADO	B	475
6145	HIPPODROME RACES, DREAMLAND, CONEY ISLAND, N. Y.	VASCONICAS	A	300
6146	CONEY ISLAND AT NIGHT	VASCULADAS	A	240
6147	"RAFFLES" THE DOG	VASCULADO	A	635
6148	BLOWING BOTTLES	VASCULARIO	A	100
6149	COOK AND CHIMNEY SWEEP	VASCULEUX	B	135
6150	TORPEDO BOATS MANOEUVERING	VASCULHAR	B	85
6151	RACE FOR BED	VASCULHO	B	195
6152	BISHOP AND BURGLAR	VASCULOSIS	B	475
6153	FATAL NECKLACE	VASCULUM	B	320
6154	ECCENTRIC BURGLARY	VASELINE	B	400
6155	ONLY HER BROTHER	VASENTA	B	225
6156	STOLEN BY GYPSIES	VASGONEN	A	845
6157	JUNE'S BIRTHDAY PARTY	VASIADOR	A	700
6158	FIXING THE DERBY FAVORITE	VASILHA	B	560

6159	ROBBING HIS MAJESTY'S MAIL	VASISTAS	B	345
6160	HIS WASHING DAY	VASIDUCTO	B	70
6161	HOW JONES SAW THE DERBY	VASIJA	B	335
X 6162	BOARDING SCHOOL GIRLS	VASILHAME	A	965
6163	MYSTIC SHRINERS' DAY, DREAMLAND, CONEY ISLAND N. Y.	VASILLO	A	230
6164	DANGEROUS GOLFERS	VASITOS	B	340
6165	BLIND MAN'S BLUFF	VASOLYMPHE	B	110
6166	LUCILLE MULHALL ROPING AND TYING A STEER	VASOMOTORA	A	50
6167	WESTERN "BAD MAN" SHOOTING UP A SALOON	VASOTTI	A	215
6168	SCENES AND INCIDENTS, RUSSO-JAPANESE PEACE CONFERENCE, PORTSMOUTH, N. H.	VASQUEJAR	A	800
6168A	DO (DEPARTURE OF ENVOYS FOR OYSTER BAY, L. I.)	VASQUEJARA	A	210
6168B	DO (ADMIRAL MEAD AND STAFF RECEIVING ENVOYS, PORTSMOUTH NAVY YARD)	VASQUEJARB	A	205
6168C	DO (PROCESSION)	VASQUEJARC	A	150
6168D	DO (RECEPTION AT COURT HOUSE)	VASQUEJARD	A	115
6168E	DO (ENVOYS LEAVING HOTEL WENTWORTH)	VASQUEJARE	A	120
6169	FALSELY ACCUSED	VASQUINHA	B	835
6170	LADY BARBER	VASSALAR	B	125
6171	TERRIBLE FLIRT	VASSALATES	B	225
6172	WIDE AWAKE	VASSALRY	B	300
6173	MASHER AND NURSEMAID	VASSELAGE	B	110
6174	AN AFFAIR OF HONOR (BURLESQUE)	VASSOLES	B	210
6175	WON'T YOU COME HOME?	VASSOURA	B	105
6176	REHEARSING A PLAY AT HOME	VASSOURADA	B	155
6177	AYLESBURY DUCKS	VASTABAN	B	125
6178	ELEPHANT'S TUB	VASTABUNDO	B	90
6179	ELECTRIC MULE	VASTAMENTE	A	540
6180	THE BLACKSMITH'S DAUGHTER	VASTARIAS	B	665
6181	THE LITTLE TRAIN ROBBERY	VASTASTEIS	A	725
6182	WHALING	VASTATION	B	485
6183	GREAT BUFFALO CHASE	VASTATOR	A	135
6184	LUCILLE MULHALL AND TRICK HORSE	VASTATRIX	A	155
6185	STARTING ON A COYOTE HUNT	VASTBINDEN	A	185
6186	STEAMBOAT TRAVEL ON LONG ISLAND SOUND	VASTBOUTEN	A	205
6187	THE WHITE CAPS	VASTEDAD	A	835
6188	HE LEARNED JU JISTU, SO DID THE MISSUS	VASTELAND	B	330
6189	DEVIL'S DICE	VASTENDAG	B	175
6190	POOR ALGY!	VASTEZZA	A	315
6191	THE MILLER'S DAUGHTER	VASTGIETEN	A	975
6192	SNEEZING	VASTHEBBEN	A	25
6193	CIGARETTE FIEND	VASTHEID	A	30
6194	CRY BABY	VASTHOUDEN	A	30
6195	CHEWING GUM	VASTIFICOS	A	25
6196	SCENES IN A POLICE COURT	VASTIGHEID	A	150
6197	ENGAGEMENT RING	VASTISSIMO	A	65
6198	OLD SWEETHEARTS	VASTITABAS	A	60
6199	OLD MAID AND PET CAT	VASTITABO	A	35
6200	DRESSING THE BABY	VASTITAMUS	A	35
6201	FORTUNE TELLING IN A GYPSY CAMP	VASTITAVIT	A	120
6202	ALWAYS A GENTLEMAN	VASTIUDE	A	80

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6203	BURGLAR AND VAPOR BATH	VASTKLEVEN	A	105
6204	BURGLAR AND BULL DOG	VASTLOOPEN	A	55
6205	GIRLS RIDING CAMELS	VASTMAKEN	A	90
6206	GIRLS RIDING STEEPLECHASE	VASTPAKKEN	A	35
6207	GIRLS RIDING "TROLLEY"	VASTSLAAN	A	65
6208	GIRLS AND MOVING STAIRWAY	VASTSMEDEN	A	65
6209	GIRLS ON THE "BUMPETY BUMPS"	VASTSTUREN	A	40
6210	GIRLS AND "BARREL OF LOVE"	VASTWERKEN	A	75
6211	THE WATERMELON PATCH	VASTWOELEN	A	725
6212	NAVAL WARFARE	VATAPA	B	120
6213	STEEL WORKS	VATBAAR	B	445
6214	DOWN ON THE FARM	VATERARM	A	440
6215	PILFERED PORKER	VATERBLICK	B	210
6216	FIREMEN'S PARADE, SCRANTON, PA.	VATERGUT	B	400
6217	THE CZAR AT CZARKOE SELO	VATERHAUS	B	385
6218	Motor Highwayman	Vateria	B	570
6219	Digesting a Joke (Jas. T. Powers)	Vaterland	A	70
6220	Motor Boat Race at Monaco	Vaterliebe	B	215
6221	Everybody works but Father	Vaterlos	A	350
6222	Train Wreckers	Vaterloser	A	815
6223	Life of an American Policeman with section showing River Tragedy	Vatername	A	1000
6223-A	Life of an American Policeman with section showing Desperate Encounter between Burglar and Police	Vatero	A	1000
6224	Phoebe Snow	Vaterstadt	A	400
6225	Night before Christmas	Vatertheil	A	800
6226	Hubby tries to keep house	Vaterunser	B	260
6227	Freak Barber	Vaterwort	B	195
6228	Goaded to Anarchy	Vatgeld	B	470
6229	Bicycle Police chasing a Scorching Auto	Vathout	A	240
6230	Desperate Encounter between Burglar and Police	Vatican	A	260
6231	Spectacular Scenes during a New York City Fire	Vaticanism	A	380
6232	Opium Smoker's Dream	Vatidicas	B	260
6233	The Peashooter	Vatienus	B	130
6234	A Misguided Bobby at a Fancy Garden Party	Vatillum	B	115
~~6235~~	~~Moose Hunt in Canada~~	Vatiques	B	520
6236	Shaving by Installments	Vatsel	B	265
6237	Two Little Waifs	Vatvuil	B	505
6238	Horse Stealing	Vaucherie	B	345
6239	Dream of a Rarebit Fiend	Vaucour	A	470
6240	Three American Beauties	Vaudeville	A	60
6241	A Winter Straw Ride	Vaudois	A	500
6242	Runaway in the Park	Vaudrais	A	120
6243	River Tragedy	Vaudrons	A	300
6244	Joke on a Roundsman	Vaufrenage	A	340
6245	The Terrible Kids	Vaultage	A	600
6246	Pano. Nob Hill and Ruins Millionaire Residences	Vaulting	A	75

6247	Pano. Ruins Aristocratic Apartments	Vaunter	A	100
6248	Pano. City Hall, Van Ness Ave. & College of St. Ignatius	Vaunteth	A	80
6249	Vertical Pano. City Hall & Surroundings	Vauntful	A	80
6250	Earthquake Ruins New Majestic Theatre & City Hall	Vauntingly	A	55
6251	Exploded Gas Tanks, U.S. Mint, Emporium and Spreckles Bldg.	Vauqueline	A	130
6252	Birdseye view from Hopkins Art Institute	Vautours	A	80
6253	Ruins of Chinatown	Vautrant	A	105
6254	Army Pack train Bringing Supplies	Vautres	A	105
6255	Ruins Bulletin Bldg. Cal. Theatre and Evening Post	Vauxhall	A	65
6256	Pano. Notorious "Barbary Coast"	Vavain	A	75
6257	Dynamiting Ruins and rescuing Soldiers Caught in Falling Walls	Vavangua	A	175
6258	Pano. Russian & Nob Hill from an automobile	Vavasory	A	140
6259	Life of a Cowboy	Vavasseur	A	1000
6260	Floral Fiesta, Los Angeles, Cal.	Vavatonem	A	315
6261	House Furnishing Made Easy	Vavatonis	B	335
6262	Fakir and Footpad	Veador	B	290
6263	How the office boy saw the ball Game	Veadoria	A	785
6264	Yale-Harvard Boat Race	Vechtlust	A/ OK 1906	350
6265	Waiting at the church	Vechtperk	A	470
6266	Kathleen Mavourneen	Vechtvaan	A	1000
6267	Hawaiians Arriving to Attend a "Luau" or Native Feast	Vectones	A	75
6268	Hawaiians Departing to attend a "Luau" or Native Feast	Vecussions	A	100
6269	S/S Kinau Landing Passengers, Mahukona, Hawaii	Vedabas	A	85
6270	Arrival Mahukona Express, Kohala Hawaii	Vedadora	A	85
6271	Shearing Sheep, Humuula Ranch, Hawaii	Vedalhas	A	95
6272	Washing Sheep, Humuula Ranch, Hawaii	Vedamiento	A	105
6273	Sheep Coming through "Chute" Humuula Ranch, Hawaii	Vedanga	A	90
6274	Hauling Sugar Cane, Kohala Plantation, Hawaii	Vedantic	A	125
6275	Scenes in Hawaii	Vedantinas	A	770
6276	Getting Evidence	Vedasse	A	930
6277	Scenes and Incidents U.S. Military Academy, West Point	Veddah	A	345
6278	Vanderbilt Cup 1906	Vedogambre	A	400
6279	Honeymoon at Niagara Falls	Vedeja	A	1000

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6280	Humuula Sheep Ranch Hawaiian Islands	Vedelaar	A	350
6281	Scenes on a Sugar Plantation, Hawaiian Islands	Vedelbcog	A	370
6282	"Snap Shots" Hawaiian Islands	Vederbal	A	330
6283	Pa-u Riders Hawaiian Islands	Vederbos	A	150
6284	Water Buffalo Wallowing Hawaiian Islands	Vedergras	A	100
6285	Pano. View Oahu Railroad, Pearl Harbor, Hawaiian Islands	Vederhoed	A	200
6286	Pano. View Honolulu Harbor Hawaiian Islands	Vedette	A	250
6287	Pano. View King St., Honolulu Hawaiian Islands	Vedicas	A	190
6288	Pano. View Waikiki from an electric car Hawaiian Islands	Vedijoso	A	200
6289	Crowds returning from the Games, Waikiki, Hawaiian Islands	Vedijuda	A	95
6290	Native Hawaiian Guards in Bayonnet Exercises, Hawaiian Islands	Vedijudos	A	120
6291	Pano. View Oahu Railroad, Haleiwa Hawaiian Islands	Vedilla	A	110
6292	The "Float" Waikiki, Honolulu Hawaiian Islands	Vedique	A	75
6293	Surf Board Riders, Waikiki Honolulu Hawaiian Islands	Vedoria	A	80
6294	Surf Scene, Waikiki, Honolulu, Hawaiian Islands	Vedovamno	A	75
6295	Pano. View of Waikiki Beach, Honolulu, Hawaiian Islands	Vedovando	A	110
6296	Kanaka Fishermen Casting the "Throw Net", Hilo, Hawaiian Islands	Vedovarono	A	155
6297	S.S. "Kinau" landing passengers, Laupahoihoi Hawaiian Islands	Vedovassi	A	90
6298	Surf Scene, Laupahoihoi Hawaiian Islands	Vedovata	A	100
6299	Shipping Cattle, Hawaihae, Hawaiian Islands	Vedovavamo	A	100
6300	Loading Sugar, Kahului, Maui, Hawaiian Islands	Vedovero	A	85
6301	Pano. View Crater of Haleakala, Hawaiian Islands	Vedovona	A	125
6302	A Trip through the Yellowstone Park, U.S.A.	Veedief	A	735
6302A	Mammoth Hot Springs	Veedora	A	110
6302B	New Crater Geyser	Veedores	A	105
6302C	Fire Hole Rapids	Veedurias	A	75
6302D	Riverside Geyser	Veefokker	A	90
6302E	Castle Geyser	Veegkruid	A	75
6302F	Old Faithful Geyser	Veegmes	A	130
6302G	Upper Geyser Basin	Veekooper	A	140
6302H	Brink of Upper Falls	Veelarm	A	55
6303	American Falls from Goat Island, Niagara Falls, N. Y.	Veelbemind	A	55
6304	Horseshoe Falls from American Side, Niagara Falls, N. Y.	Veelbladig	A	60

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6305	A Trip on the "Maid of the Mist Niagara Falls, N. Y.	Veeldeelig	A	185
6306	Horseshoe Falls from Canadian Side, Niagara Falls, N. Y.	Veeldruk	A	40
6307	American Falls from Canadian Side, Niagara Falls, N. Y.	Veelhalmig	A	70
6308	A Trip on the "Chippewa" Niagara Falls, N. Y.	Veelhandig	A	80
6309	Whirlpool Rapids Niagara Falls, N. Y.	Veelheid	A	60
6310	Cave of the Winds Niagara Falls, N. Y.	Veelkernig	A	185
6311	Scene at "The Oaks" Portland Oregon	Veelledig	A	85
6312	Daniel Boone, or Pioneer days in America	Veellobbig	A	1000
6313	The Teddy Bears	Veelmondig	A	935
6314	Pano. Columbus Point and Atlantic Entrance to Canal	Veelpootig	A	95
6315	Fire Run-Colon Fire Department under Cocoanut Trees	Veelsnarig	A	115
6316	Pano. Ruins of Old French Machinery,	Veelvakkig	A	110
6317	"Making the Dirt Fly"	Veelvoet	A	280
6318	Pano. of Culebra Cut	Veelvoetig	A	135
6319	U. S. Sanitary Squad Fumigating a House	Veelvoud	A	195
6320	Machete Men clearing a jungle	Veelvoudig	A	205
6321	Pano. LaBoca Harbor and Pacific Entrance to Canal	Veelvraat	A	205
6322	Old Market Place, Panama	Veelvuldig	A	120
6323	Jamaica Negroes "doing" a Twostep,	Veelwetend	A	100
6324	Lost in the Alps	Veeneester	A	830
6325	Jamestown Exp. Inter. Naval Review, Hampton Roads, Va.	Veenaarde	A	500
6326	Cohen's Fire Sale	Veenaders	A	900
6327	The Nine Lives of a Cat	Veenarbeid	A	955
6328	Three American Beauties #2	Veenbaas	A	85
6329	Stage Struck	Veendamp	A	785
6330	The Rivals	Veengraver	A	780
6331	A Race for Millions	Veengrond	A	975
6332	Jack, The Kisser	Veenrook	A	755
6333	Midnight Ride of Paul Revere	Veenwater	A	915
6334	The Trainer's Daughter, or a Race for Love	Veenwerker	A	800
6335	College Chums	Veenwortel	A	700
6336	Laughing Gas	Veerboot	A	575
6337	A Little Girl who did not believe in Santa Claus	Veerenbed	A	860
6338	The Suburbanite's Ingenious Alarm,	Veerkracht	A	795

6325B Jamestown Exp. Hampton Roads

6339	Rescued from an Eagle's Nest	Veerleden	815
6340	Fireside Reminiscences	Veerloon	505
6341	Yankee Man-O-Warsman's Fight for Love	Veerpasser	830
6342	A Sculptor's Welsh Rabbit Dream	Veerploeg	590
6343	Cupid's Pranks	Veerschuit	935
6344	Playmates	Veerslot	360
6345	Nellie, the Pretty Typewriter	Velenho	590
6346	Animated Snowball	Velenosa	795
6347	Stage Memories of an old Theatrical Trunk	Velenosita	635
6348	A Country Girl's Seminary Life and Experiences	Veleras	1000
6349	Cowboy and the Schoolmarm, The	Velerhande	950
6350	Tale the Autumn Leaves Told	Velero	805
6351	Nero and the Burning of Rome	Velerwegen	1025
6352	Merry Widow Waltz Craze; the	Velettaio	705
6353	Bridal Couple Dodging the Cameras	Velezies	785
6354	Gentleman Burglar, The	Velgboor	1000
6355	Curious Mr. Curio	Velgdrevel	680
6356	Painter's Revenge, The	Velghout	745
6357	Skinny's Finish	Velgjes	605
6358	Blue and the Gray, The or the Days of '61	Velhacada	1085
6359	Honesty is the Best Policy	Velhacao	640
6360	Fly Paper	Velhaquear	400
6361	Love will Find a Way	Velhaquete	850
6362	Pioneers Crossing the Plains in '49	Velhice	990
6363	Little Coxswain of the Varsity "8"	Velhinho	1040
6364	Boston Tea Party, The	Velhote	1000
6365	"June Bug" Aeroplane	Velhozinho	275
6366	Face on the Barroom Floor, The	Velocidade	550
6367	Dumb Hero, A	Velocifere	900
6368	Life's a game of Cards	Velocimane	960
6369	Tales the Searchlight Told	Velocipede	995
6370	Romance of a War Nurse	Velocitate	1000
6371	When Ruben Comes to Town	Velocity	800
6372	Aeroplane Flights by Henry Farman Coney Island, N. Y.	Velonera U. S. A.	200
6373	Heard Over the Phone	Velonee	575
6374	Comedy in Black and White, A	Velours	225
6375	Devil, The	Veloute	1065
6376	Wifey's Strategy	Velorta	780
6377	Ingomar	Veloneros	1060
6378	Buying a Title	Veloz	960
6379	Leprechaun, The, An Irish Fairy Story	Velozmente	1010
6380	Pocohontas	Veltage	1050
6381	Ten Pickaninnies	Velter	600
6382	Sandy McPherson's Quiet Fishing Trip	Velteurs	425
6383	Lover's Guide, The	Veltra	925
6384	Voice from the Dead, A	Velture	1025
6385	Bridge of Sighs, The	Velutinous	995
6386	Ex-Convict No. 900	Velverette	905
6387	Minstrel Mishaps, or Late for Rehearsal	Vendevole	880
6388	Fool for Luck, A	Vendible	995
6399	Army of Two, The	Vendicanza	975
6390	Football Warrior, A	Vendicar	975

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6391 Saved by Love
6392 The Jester
6393 Lover's Telegraphic Code
X6394 "She"
6395 The New Stenographer
6396 The Lady or the Tiger
6397 Colonial Virginia
6398 The King's Pardon
6399 Lord Fetherton
6400 Miss Sherlock Holmes
6401 The Old Maid's Temperance Club
6402 Tale the Ticker Told
6403 The Angel Child
6404 Cocoa Industry, Trinidad, B.W.I.
6405 A Street Waif's Christmas
6406 An Unexpected Santa Claus
6407 Turning over a new Leaf
6408 Lost New Year's Dinner, The
6409 A Persistent Suitor
6410 Under Northern Skies
6411 The Worm Will Turn
6412 Where is my Wandering Boy To-night
6413 Drawing the Color Line
6414 Pagan and Christian
6415 A Burglar Cupid
6416 A Romance of Old Madrid
6417 A Modest Young Man
6418 Origin of Beethoven's Moonlight Sc.
6419 The Adventures of an old Flirt
6420 A Bachelor's Supper
6421 The Saleslady's Matinee Idol
6422 A Daughter of the Sun
6423 The Uplifting of Mr. Barker
6424 The Landlady's Portrait
6425 The Janitor's Bottle
6426 Left Out
6427 100% Jealousy
6428 Boyhood Dreams
6429 A Bird in a Gilded Cage
6430 The Colored Stenographer
6431 Mary Jane's Lovers
6432 The Star of Bethlehem
6433 A Canadian Winter Carnival
6434 A Midnight Supper
6435 Love is Blind
6436 Strolling Players
6437 A Cry from the Wilderness
6438 Hard to Beat
6439 Oh! Rats!

Vendicom 985
Vendidies 985
Vendifumo 950
Vendilhao 1070
Vendimiado 910
Vendimias 980
Venditabo 985
Venditamus 975
Venditaria 980
Vendition 685
Venditrix 358
VendrediF870 995
Vendremos 850
Vendriais 880
Vendrian 1015
Vendurecht 920
Venecians 975
Veneys 925
Veneziano 920
Venezolano 970
Vengadores 865
Venganzas 955
Vengaramos 705
Vengariais 1000
Vengarian 915
Vengativa 985
Vengativos 990
Vengeable 945
Vengeance 990
Vengefully ~~990~~ 845
Vengeons 960
Vengeresse 945
Vengeriens 970
Venges 585
Vengeurs 405
Vengo 980
Vengeline 405
Vengude 425
Ventanero 1000
Ventania 595
Ventanicos 865
Ventanilha
Ventaporpa-984-985
Ventarola -531-530
Ventarron -414-415
Venticelly 945
Ventidiano 980
Ventidius 445
Ventiduct 485

6440	On the Western Frontier	Ventigeno	1010
6441	Father's First Half Holiday	Ventilabro	705
6442	Unappreciated Genius	Ventilamos	815
6443	A Cup of Tea and She	Ventilando	995
6444	The Interrupted Joy Ride	Ventrilho	500
6445	The Other Fellow or the Fight for Love	Ventriloco	475
6446	In the days of Witchcraft	Ventriosos	1000
6447	The Wood-Chopper's Child	Ventrisca	950
6448	Lunatics in Power	Ventrone	945
6449	The Little Shepherd of "Tumbling Run"	Ventrosito	930
6450	Who's Who?	Ventrudo	945
6451	A Road to Love	Ventruz	950
6452	Uncle Tom Wins	Ventuccio	675
6453	An Unsuccessful Substitution	Ventura	300
6454	Fuss and Feathers	Ventureras	605
6455	Pressing Business (Cut Out)	Venturest	300
6456	The Doctored Dinner Pail	Venturing	305
6457	The Pony Express	Venturon	765
6458	See a Pin and Pick it up	Venturoso	835
6459	A Somnambulistic Hero	Venturous	900
6460	The Sandman	Venoccia	685
6461	Professor Fix Fixed	Venuleius	535
6462	Little Miss Moffit & Simian Stone	Venulose	515
6463	Brothers in Arms	Venulus	975
6464	The Child's Prayer	Venundebat	665
6465	The Curfew Bell	Verlengsel	960
6466	A Wife's Ordeal	Verlepping	840
6467	The Hold up Held Up	Verlernen	160
6468	The Legend of Sterling Keep	Verles	1000
6469	The Boots he Couldn't Lose	Verletsel	640
6470	Buying Manhattan	Verletzbar	300
6471	A Rural Tragedy	Verletzest	1000
6472	How the Tramp got the Lunch	Verletzt	170
6473	Closed on Sunday	Verletzung	830
6474	The Lost Invitation	Verleugnen	905
6475	The Whole World Kin	Verliefd	520
6476	An Affair of Art	Verliess	480
6477	The Man Without a Country	Verliesses	1000
6478	Parted on their Honeymoon	Vermiller	695
6479	He Wouldn't Go Under a Ladder	Vermillion	305
6480	Up the Ladder with Tom Bowline	Vermily	975
6481	A Squeedunk Sherlock Holmes	Verminacao	500
6482	An Absent Minded Cupid	Verminamus	490
6483	The Secret of the Locket	Verminaria	915
6484	Caught by the Coupon Craze	Verminate	435
6485	The Egyptian Mystery	Vermindern	565
6486	The Missionary and the Maid	Vermineux	630
6487	McGinty's Sudden Rise	Verminking	370
6488	The Bridegroom's Dilemma	Verminor	735
6489	Casey's Jumping Toothache	Verminoso	205

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For 6499 see bottom of page.

6490	Mother Goose	Vermious	330
6491	Taking His Photograph	Verrijken	620
6492	Love's Sacrifice	Verrijking	320
6493	Mulligan's Waterloo	Verrimpeld	455
6494	The Prince and the Pauper	Verringern	1065
6495	Lochinvar	Verrons	795
6496	The Tobacco Edict	Verrooken	205
6497	Apprentice Boys at Newport Naval Training Station	Verrosten	195
6499 6498	A Coward	Verroterie	795
6500	Furnished Rooms to Let	Verrucaria	415
6501	A Simple Home Dinner	Verruga	230
6502	Far From the Maddening Crowd	Verrugine	760
6503	The Web of Fate	Verrugoso	390
6504	Wright Brothers' Aeroplane	Verruiming	585
6505	A Child of the Forest	Verruncabo	965
6506	The Patience of Miss Job	Verrucavi	185
6507	A Dash to Death	Verruzeln	800
6508	"Suffer Little Children... For of Such is the Kingdom of Labor	Verruqueux	990
6509	Ethel's Luncheon	Verruto	675
6510	Backward, Turn Backward, O Time in your Flight	Versaaged	290
6511	A Dangerous Pair	Versabiles	510
6512	The Temptation	Versabunda	475
6513	The Making of Money	Versadores	195
6514	The Amateur William Tell	Versagung	805
6515	Little Sister	Versaletes	970
6516	How the Landlord Collected his Rents	Versalilla	450
6517	'Tis now the Very Witching Time of Night	Versalita	490
6518	The Ordeal	Versallesa	1000
6519	A Knight for a Night	Versalzt	365
6520	True Love Never Runs Smoothly	Vertebroso	210
6521	Love and War	Vertederos	420
6522	Why Girls Leave Home	Vertedora	990
6523	The Wallace Jewels	Vertedouro	715
6524	Two of a Kind	Vertelles	275
6525	Laddie	Vertelling	995
6526	The Minister's Daughter	Vertello	810
6527	Expert Glass Blowing	Vertelsel	190
6528	A New Life	Vertement	985
6529	Hansel and Gretel	Vertemos	620
6530	Whitler's Witless Wanderings	Verteucia	325
6531	Their Social Education	Verteria	985
6532	The Lost Handbag	Vertigine	390
6533	A Great Game	Vertilgbar	585
6534	The Lie	Vertilgen	950
6499	The Price of a Soul	Verrucaire	555

6535	All's Fair in Love	Vertraha	405
6536	Three Kisses, The	Vertragus	560
6537	Naval Parade of the Hudson-Fulton Celebration	Vertrapt	735
6538	Comedy and Tragedy	Vertrauen	965
6539	Duel in Mid-Air, A	Vertreiben	745
6540	Bill, the Bill Poster	Vertrekjes	205
6541	Bride & Groom's Visit to the Zoological Gardens, A	Vertrekuur	930
6542	His Masterpiece	Verulae	540
6543	Man with Three Wives, A	Verulames	425
6544	Landing of Com. Robert E. Peary, The Discover of the North Pole at Sydney Nova Scotia, The	Verulamium	400
6545	Imp of the Bottle, The	Verulanus	705
6546	Winter's Tale, A	Veruntamen	265
6547	Three Thanksgivings	Veruno	960
6548	Rose of the Tenderloin, A	Veruntreut	900
6549	Bluebeard	Verunziert	395
6550	Then and Now	Vervagunt	280
6551	Annual Celebration of School Children, Newark, N. J. Open Air Exercises, Aug. 19-1909	Vervaltijd	270
6552	Heart of a Clown, The	Vervangen	555
6553	Wonderful Electro-Magnet; The	Verwegen	400
6554	Keeper of the Light, The	Verwond	935
6555	My Lord in Livery	Verwonding,	515
6556	What the Cards Foretold	Verworgd	415
6557	House of Cards, The	Verworfen	960
6558	Fenton of the 42nd	Verwrikken	850
6559	New Policeman, The	Verwundbar	95
6560	Gift from Santa Claus, A	Verwundet	920
6561	Happy Accident, A	Verwundung	510
6562	Mischievous Elf, The	Verwursten	495
6563	Faust	Verzagend	990
6564	Tobacco Mania	Verzagnis	355
6565	Fallen Idol, The	Verzagt	335
6566	Cap of Fortune, The	Verzahnen	285
6567	Fishing Industry at Gloucester, Mass.	Verzaking	950
6568	Atlanta Automobile Speedway Races	Verzameld	610
6569	Pardners	Verzano	980
6570	Engineer's Romance, The	Verzapft	650
6571	Ashes	Verzapfung	320
6572	Bear Hunt in the Rockies	Verzaubert	965
6573	Warrior Bold, A	Verzeepen	465
6574	Parson's Umbrella, The	Verzegelen	220
6575	Troop "B" 15th U. S. Cavalry, Bare-back Squad in "The Monkey Drill" at Fort Myer, Virginia	Verzehbar	240
6576	In the Nick of Time	Vescimur	960
6577	Coquette, The	Vescovado	490
6578	Luck of Roaring Camp, The	Vescovessa	485
6579	Woman's Strategy, A	Vescovile	945
6580	Georgia Possum Hunt, A	Vesculorum	130
6581	Skipper's Yarn, The	Vesculos	850

6582	Japanese Peach Boy, A	Vescuntur	930
6583	His Just Deserts	Vesevinus	375
6584	Surprise Party, The	Vesevus	365
6585	Bad Man From Riley's Gulch, The	Vesguear	260
6586	Livingston Case, The	Vesicabunt	985
6587	An Equine Hero	Vesicaires	730
6588	Queen of the Burlesque, A	Vestiares	255
6589	President's Special, The	Vestiairo	945
6590	Miniature, The	Vestiarian	720
6591	Trip to Mars, A	Vestibular	265
6592	Victim of Bridge, A	Vestibulo	980
6593	Lost and Regained	Vesticella	445
6594	That Girl of Dixon's	Vesticeps	490
6595	Ranson's Folly	Vestido	995
6596	Eleventh Hour, The	Vestidura	780
6597	Man Under the Bed, The	Vestificos	205
6598	Right Decision, The	Vestifluam	590
6599	My Milliner's Bill	Vestigabas	395
6600	His First Valentine	Vestigabit	760
6601	Love Drops	Vestigator	230
6602	Fruit Growing, Grand Valley, Colo.	Vestiging	530
6603	Mountain Blizzard, A	Vestigios	440
6604	Frankenstein	Vestiglo	960
6605	Western Romance, A	Vestilius	690
6606	Man With the Weak Heart, The	Violon	305
6607	Suit Case Mystery, The	Violoncelo	930
6608	Bradford's Claim	Violiniste	720
6609	Capture of the Burglar, The	Violuruque	265
6610	Michael Strogoff	Vioolblok	990
6611	Heart of a Rose, The	Vioolboom	660
6612	It Pays to Advertise	Vioolhars	325
6613	Sandy, the Substitute	Vioolhout	980
6614	King Cotton	Vioolkam	460
6615	For Her Sister's Sake	Vioolmaker	520
6616	Her First Appearance	Vioolsnar	990
6617	New York of Today		500
6618	A Case of Identity	Viooltoon	1000
6619	Miner and Camille, The	Viorna	605
6620	Ready in a Minute	Viornes	365
X 6621	Gallegher — Feb 9/1910	Viottolina	965 —
6622	Drowsy Dick, Officer No. 73	Vioulte	205
6623	Yorkshire School, A	Viperatore	795
6624	Cigarette Maker of Seville, The	Viperello	985
6625	Senator & the Suffragettes, The	Viperes	635
6626	Love & Marriage in Poster Land	Viperetta	365
6627	History Repeats Itself	Viperidae	540
6628	Stuff That Americans are Made of, The	Viperiers	460
6629	Carminella	Viperinas	720
6630	Accidents Will Happen	Viperino	280
6631	Princess and the Peasant, The	Vipernbiss	995
6632	Sisters	Virgineo	995
6633	All on Account of a Laundry Mark	Virginhood	445
6634	Fortune's Fool	Virginland	530
6635	'Mid the Cannon's Roar	Virginibus	995
6636	Mule Driver & the Garrulous Mute, The	Virginique	985

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6637 Piece of Lace, A
6638 Shyness of Shorty, The
6639 Mr. Bumptious on Birds
6640 Bellringer's Daughter, The
6641 United States Life-Saving Drills
6642 House on the Hill, The
6643 Central American Romance, A
6644 Bootles' Baby
6645 Judgment of the Mighty Deep, The
6646 Little Fiddler, The
6647 Pano. View from Front of Railway Train
6648 Stars and Stripes, The
6649 Tale of Two Coats, A
6650 Equal to the Emergency
6651 Wireless Romance, A
6652 Out of the Night
6653 Vacation in Havana, A
6654 How Bumptious Papered the Parlor
6655 Pickaninny and the Pup, The
6656 Old Loves and the New
6657 Frontier Hero, A
6658 Lazy Farmer Brown
6659 Peg Woffington
6660 An Unexpected Reward
6661 Bumptious as an Aviator
6662 St. George and the Dragon
6663 With Bridges Burned
6664 U. S. Submarine "Salmon"
6665 Moths and the Flame, The
6666 Lady and the Burglar, The
6667 Attack on the Mill, The
6668 Sans Famille
6669 How the Squire was Captured
6670 Bumptious takes up Automobiling
6671 Love and the Law
6672 Valet's Vindication, The
6673 From Tyranny to Liberty
6674 Sea Waves
6675 Man Who Learned, The
6676 Big Scoop, The
6677 Alice's Adventures in Wonderland
6678 Great Secret, The
6679 From the Arctics to the Tropics
6680 Bumptious as a Fireman
6681 An Unselfish Love
6682 A Jar of Cranberry Sauce
6683 Almost a Hero
6684 Over Mountain Passes
6685 The Footlights or the Farm
6686 Ononko's Vow

Virginite 995
Virgolaria 740
Virgolina 250
Virgrain 990
Virgulaire 250
Virgular 740
Virgulilla 995
Vlaag 990
Vlaamsch 1000
Vlaggelijn 985
Vlaggen
Vlaggestok 1000
Vlaggetouw 430
Vlagjonker 570
Vlakgang 985
Vlakheid 945
Vlaktemaat 680
Vlamkleur 320
Vlammeyjes 90
Vlampijpen 995
Vlamvormig 445
Vlasakker 550
Vlasbaard 990
Vlasbloem 755
Vlasboer 250
Vlasboom 505
Vlasbouw 995
Vlasbraak 520
Vlasbreker 675
Vlashaar 945
Vleitwater 990
Vlijen 1000
Vlijmkoker 580
Vlijmsteek 420
Vlijtig 1000
Vlijtiger 995
Vlinders 975
Vocalizza 100
Vocalness 985
Vocativo 995
Vocazione 1000
Voceabais 995
Voceabanos 495
Voceadores 505
Voceareros 995
Volhandin 500
Volharden 490
Volharding
Volhouden
Volicion

6687	More than His Duty	Volieres	1000
6688	Bumptious Plays Baseball	Volicz	645
6689	Farmer's Daughter, The	Volijverig	345
6690	Song That Reached His Heart, The	Volitaba	990
6691	Chuncho Indians, The	Volitable	255
6692	Stolen Father, The	Volitamos	745
6693	House of the Seven Gables, The	Volitando	1000
6694	Wedding Trip from Montreal through Canada to Hong Kong, A	Volutabro	1000
6695	His Breach of Discipline	Volutamus	1000
6696	Swiss Guide, The	Volutelle	990
6697	Key of Life, The	Volutide	975
6698	Boy Scouts of America, etc.	Volutions	450
6699	Riders of the Plains	Volutta	550
6700	Little Station Agent, The	Volvaardig	1000
6701	Trip Over the Rocky & Selkirk Mountains, A	Volvaceas	440
6702	Lassie's Birthday, The	Volvaires	560
6703	Ship's Husband, The	Volvaria	1000
6704	Adoption, The	Volvebaris	1000
6705	Into the Jaws of Death	Volvedor	985
6706	Stolen Claim, The	Volmemos	1000
6707	Toymaker, The Doll and the Devil, The	Volvendos	995
6708	His Mother's Thanksgiving	Volverelle	1000
6709	Through the Clouds	Volviéra	1000
6710	Daughter of the Mines, A	Volvieron	1000
6711	Greater Love, The	Volvoce	1005
6712	Arms and The Woman	Volvoeren	965
6713	Aviation Meet of the Aero Club St. Louis, Mo.	Volvoering	995
6714	Cowpuncher's Glove, The	Volvoetig	1000
6715	Winning of Miss Langdon, The	Volvox	1000
6716	Life of a Salmon, The	Volvoxis	435
6717	Amateur Night	Volvulo	555
6718	Captain's Bride, The	Volwassen	1005
6719	Silver Mine in Peru, A	Volwerpen	250
6720	Mountain Maid, A	Volzalig	755
6721	Pigs is Pigs	Volzin	1000
6722	Red Cross Seal, The	Volzinnen	1005
6723	Police Force of N.Y. City, The	Vomer	1000
6724	Joke They Played on Bumptious, The	Vomeraio	980
6725	Christmas Carol, A	Vomicao	1005
6726	Eléora, The Fruit Girl	Vomicosos	1000
6727	Family of Vegetarians, A	Vomique	995
6728	Romance of Hefty Burke	Vomiquier	1000
6729	In the Days of Chivalry	Vomirais	1000
6730	Sleep, Gentle Sleep	Vomiriez	990

6731 The Fire Department of New York City
6732 Western Night, A
6733 Test of Friendship, The
6734 Home of the Seal, The Off the Coast of Peru
6735 Gardener's Ladder, The
6736 Link that Held, The
6737 Scenes along the C.P.R.R.
6738 Interest to Date
6739 Uncle's Birthday Gift
6740 Mike the Miser
6741 An Eventful Evening
6742 The Lover and the Count
6743 The Black Bordered Letter
6744 The Try Out
6745 Bumptious as Lance
6746 Selling Old Master
6747 Doctor, The
6748 Two Valentines
6749 His First Commission
6750 The Rajah
6751 Ransom of Red Chief, The
6752 Stage Romance, A
6753 Rival Sculptors, The
6754 Mr. Bumptious, Detective
6755 Price of Victory, The
6756 Iron-Master, The
6757 Rival Candidates, The
6758 Writing on the Blotter, The
6759 Love and the Stock Market
6760 Night of Terror, A
6761 Old Family Bible
6762 How Bella Was Won
6763 All for the Love of a Lady
6764 Department Store, The
6765 Baby's Fall
6766 The Wedding Bell
6767 The Test of Love
6768 Who Gets the Order
6769 The Disreputable Mr. Pagson
6770 Jim, The Mule Boy
6771 April Fool
6772 Between Two Fires
6773 Panama Canal in 1911, The
6774 Monsieur
6775 Resurrection of John, The

Vomiroit	400
Vomissant	600
Vomissions	1000
Vomitado	995
Vomitadora	700
Vomitar	965
Vomitasse	70
Vomitavano	1000
Vomitories	995
Vomitorio	995
Voncondre	995
Vondrecht	1000
Vonken	1000
Vonkjes	1000
Vonnissen	980
Vononus	995
Vontwater	1000
Voogd	1000
Voorslnes	997
Voorarm	1000
Voorayond	975
Voorbank	1000
Voorbeeld	985
Voorbehoud	995
Voorbidder	1000
Voorbij	1000
Voorboer	1000
Voorbuurt	1000
Voordans	1000
Voordeelig	405
Voordeur	600
Voordracht	1000
Voorebbe	990
Vooregrat	685
Vooreiland	975
Voorgangor	1000
Voorgedaan	997
Voorgelegd	995
Voorgemeld	1000
Voorgepast	975
Voorgeveis	985
Voorgevoel	1000
Voorgrond	
Voorhaak	1000
Voorhoede	1000

6776	Nell's Last Deal	Voorhoofd	1000
6777	Strike at the Mines, The	Voorhouden	995
6778	Silver Threads among the Gold	Voorhuis	505
6779	Card of Introduction, A	Voorkennis	500
6780	Buried Past, A	Voorkeuken	1000
6781	Haunted Sentinel Tower, The	Voorkoning	985
6782	How Scriggins took Lodgers	Voorlaatst	1000
6783	Turned to the Wall	Voorlang	995
6784	Twin Towers, The	Voorliefde	995
6785	Two Heroes, The	Voorluik	970
6786	Child and the Tramp, The	Voormaand	1000
6787	Josh and Cindy's Wedding Trip	Voormalig	1005
6788	Aida	Voormeten	1000
6789	Dana's Imprisonment	Voormout	980
6790	Baby of the Boarding House, The	Voormuur	1000
6791	Quarrel on the Cliff, The	Voornaaien	1000
6792	In the Baggage Coach Ahead	Voornaam	1005
6793	In and Around Havana, Cuba	Voorneren	470
6794	How the Hungry Man was Fed	Voornoemd	550
6795	Case of High Treason, A	Voorroeyer	1000
6796	Captain Nell	Voorrender	1005
6797	Madeline's Rebellion	Voorrop	995
6798	Hearts and Flags	Voorrpgaan	1005
6799	Niece and the Chorus Lady, The	Voororgel	975
6800	Inheritance, The	Voorouders	625
6801	It served Her Right	Voorpaard	580
6802	San Francisean Monastery	Voorpand	
6803	Sane Fourth of July, A	Voorpassen	1000
6804	Cardinal's Edict, The	Voorpoot	1000
6805	Lesson Learned, A	Voorproef	500
× 6806	**Father's Dress Suit**	Voorriem	500
6807	Wager and the Wage Earners, The	Voorrijder	1000
6808	Her Brother's Photograph	Voorroeier	1000
6809	Heroes Three	Voorschans	495
6810	Mistakes Will Happen	Voorschijn	500
6811	Poet's Proposal, The (Foreign only)	Voorschip	545
6812	Van Dibber's Experiment	Voorschoot	1000
6813	Thoroughbred, A	Voorshands	1000
6814	Cure for Dyspepsia, A	Voorslaan	745
6815	Comedy of Understanding, A	Voorsmaak	550
6816	His Misjudgment	Voorspel	1000
6817	Crusader, The	Voorspelen	1000
6818	How Willie Raised Tobacco	Voorspoed	1000
6819	Star Spangled Banner, The	Voorspook	1000
6820	Price of a Man, The	Voorspraak	990
6821	Trading his Mother	Voorsteek	500
6822	Polish and Pie	Voorsteng	500
6823	Crucial Test, The	Voorsteven	990

6824	Marvels of Horsemanship	Voorstoot	1000
6825	Trapper's Five Dollar Bill, The	Voortduren	985
6826	Minute Man, The	Voortellen	1000
6827	New Church Carpet	Voortempel	1000
6828	Famous Duel	Voortgaan	985
6829	Capture of Fort Ticonderoga	Voortijlen	1000
6830	Younger Brother	Voortleven	1005
6831	Bob and Howdy	Voortmaken	550
6832	Hair Restorer and the Indians, The	Voorts	450
6833	Doomed Ship, The	Vooruit	1000
6834	Christian and Moor	Voorvaders	995
6835	Money to Burn	Voorvalen	560
6836	The Unfinished Letter	Voorvinger	440
6837	The Switchman's Tower	Voorvlak	995
6838	Sir George and the Heiress	Voorwaarde	1000
6839	The Battle of Bunker Hill	Voorwacht	1000
6840	The Adventures of a Baby	Voortwagen	660
6841	The Stolen Log	Voorwereld	540
6842	The Spirit of the Forge	Voorwerp	1000
6843	Friday the Thirteenth	Voorwerpen	1000
6844	The Winds of Fate	Voorzeil	1000
6845	Views of Amer. Cities, Boston	Voorzet	615
6846	His First Trip	Voorzetsel	1000
6847	Two Officers	Voorzijde	1000
6848	The Modern Dianas	Voorzitter	995
6849	The Venom of the Poppy	Voorzolder	1000
6850	The Professor and the New Hat	Voorzoon	505
6851	The Question Mark	Voorzuster	505
6852	Then You'll Remember Me	Voosachtig	1000
6853	Two White Roses	Vophsi	965
6854	The Surgeon's Temptation	Vopiscorum	990
6855	Betty's Buttons	Vopiscos	450
6856	The Silent Tongue	Vorabatis	555
6857	B.P.O. Elks Annual Convention, Atlantic City, N. J.	Vorabend	750
6858	Declaration of Independence	Voracidade	995
6859	New York State Barge Canals	Voracious	995
6860	The Three Musketeers, Part 1	Vorador	995
6861	The Three Musketeers, Part 2	Voraermel	1000
6862	At Jones Ferry	Voragem	1000
6863	That Winsome Winnie Smile	Voragine	500
6864	No Cooking Allowed	Voraginoso	500
6865	Off the Coast of Maine	Vorahnung	870
6866	Under the Tropical Sun	Voralpen	730
6867	The Escaped Lunatic	Voraneilen	500
6868	For the Queen	Vorangehen	500
6869	The Lighthouse by the Sea	Voranzeige	1000
6870	Manoeuvres of Troop 4, Squadron A	Vorarbeit	
6871	The Sheriff	Vorbahnen	1000
6873	An Unknown Language	Voravistis	985
6872	The Sailor's Love Letter	Voraussage	995

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6874	The Battle of Trafalgar	Vorazzonte	1000
6875	The Dig Dam	Vorarten	1000
6876	Mary's Masquerade	Vorbauen	995
6877	A Cure for Crime	Vorbedig	1000
6878	The Death of Nathan Hale	Vorbegriff	1000
6879	The Maiden of the Piefaced Indians	Vorbehalt	500
6880	Turning the Tables	Vorbeiflug	500
6881	Eugene Wrayburn	Vorbeirast	995
6882	The Summer Girl	Vorbeiritt	1000
6883	Foul Play, Part 1	Vorbeizog	995
6884	Foul Play, Part 2	Vorbemerkt	995
6885	Foul Play, Part 3	Vorbericht	1000
6886	Leaves Romance	Vorbeten	1000
6887	How Mrs. Murray Saved the American Army	Vorbeugen	1000
6888	Mac's Suitors	Vorbeugung	1000
6889	At the Threshold of Life	Vorbild	1000
6890	Her Wedding Ring	Vorbilder	1000
6891	An Old Sweetheart of Mine	Vorbildung	940
6892	Mike's Hero	Vorbinden	650
6893	Launching of the Battleship "Kivadavia"	Vorblasen	350
6894	A Conspiracy Against the King	Vorboten	995
6895	Three of a Kind	Vorbramraa	995
6896	A Day at West Point	Vorbuchne	1000
6897	A Fairies' Banquet	Vorburg	395
6898	How the Telephone Came to Town	Vordach	600
6899	An Island Comedy	Vordaecher	995
6900	The Kid from the Klondyke	Vordem	995
6901	The Reform Candidate	Vorderarm	995
6902	The Rise and Fall of Weary Willie	Vorderbein	995
6903	The Girl and the Motor Boat	Vorderdeck	995
6904	Love and Hatred	Vorderglas	1000
6905	A Modern Cinderella	Vorderhaus	1000
6906	Logan's Babies	Vorderhof	995
6907	The Black Arrow	Vorderkopf	1000
6908	Willie Wise and His Motor Boat	Vorderlauf	645
6909	Icebergs Off the Coast of Labrador	Vordermann	345
6910	Ludwig from Germany	Vordermast	995
6911	The Living Peach	Vordernacht	600
6912	The Young Men's Christian Association	Vorderpaar	400
6913	The Ghost's Warning	Vorderrang	1000
6914	The Story of the Indian Ledge	Vordersatz	1000
6915	Life in the U. S. Army	Vorderste	995
6916	The Bo'sun's Watch	Vorderzahn	995
6917	Home, A Thanksgiving Story	Vordringen	995
6918	A perilous Ride	Vordruck	995
6919	The Lure of the City	Vordrucken	1000
6920	The Troubles of A.Butler	Vordudeln	1000

6921	Pull for the Shore, Sailor	Voreilig	990
6922	A Man for all That	Voreiliger	995
6923	Awakening of John Bond, The	Voreltern	1000
6924	John Brown's Heir	Vorentjes	990
6925	Heart of Nichette, The	Voressen	985
6926	Daisy Cowboys, The	Vorfall	985
6927	Buckskin Jack, The Earl of Glenmore	Vorfeier	1000
6928	International Heart Breaker, An	Vorfenster	700
6929	Eskimos in Labrador	Vorfluth	300
6930	Brockton Fair and Horse Show	Vorfordern	985
6931	Stage-Struck Lizzie	Vorform	650
6932	A Trip from Colorado Springs to Cripple Creek	Vorformen	350
6933	Santa Claus and the Clubman	Vorfrage	1000
6934	The Sign of the Three Labels	Vorfuehren	1000
6935	How Sir Andrew Lost His Vote	Vorgabe	995
6936	Pat Clancy's Adventure	Vorgaenger	1000
6937	Papa's Sweetheart	Vorgarten	625
6938	Modern Weapons for Fighting Fire	Vorgaukeln	375
6939	The Stuff that Dreams Are Made of	Vorgebirge	1000
6940	A Romance of the Cliff Dwellers	Vorgeblich	995
6941	Uncle Hiram's List	Vorgedacht	995
6942	Eleanore Cuyler	Vorgefasst	1000
6943	The Two Flats	Vorgefecht	990
6944	Freezing Auntie	Vorgelogen	660
6945	Codfish Industry, Newfoundland	Vorgemach	340
6946	Please remit	Vorgenannt	995
6947	Thirty Days at Hard Labor	Vorgenuss	1000
6948	Max and Maurice	Vorgesehen	1000
6949	Lead Kindly Light	Vorgesetzt	1000
6950	A Question of Seconds	Vorgestern	770
6951	St. Johns, Newfoundland, and its Surroundings	Vorgestrig	230
6952	Jack and the Beanstalk	Vorgethan	1000
6953	The Bachelor's Waterloo	Vorgiebel	650
6954	Fifty Mile Ramble Through the Thousand Islands	Vorgium	350
6955	The Little Organist	Vorgreifen	1000
6956	To Save Her Brother	Vorgrund	995
6957	The Stolen Nickel	Vorhaben	995
6958	Father's Bluff	Vorhalle	1000
6959	For the Cause of the South	Vorhaltig	995
6960	The New Editor	Vorhaltung	570
6961	U.S. Volunteer Life-Saving Corps, New York City	Vorhanden	430
6962	The Jewels	Vorhaupt	995
6963	Mother and Daughters	Vorhaus	1000

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6964	His Secretary	Vorhend	995
6965	Niagara Falls	Vorherbst	500
6966	Lucky Dog	Vorhersage	500
6967	The Passing of J. B. Randell & Company	Vorheulen	1000
6968	The Commuter's Wife	Vorhexen	995
6969	The Corsican Brothers	Vorhimmel	1000
6970	City of Denver	Vorhoefen	425
6971	Van Webber's Last Waltz	Vorhof	575
6972	His Daughter	Vorhut	995
6973	Hogan's Alley	Voriges	1000
6974	Martin Chuzzlewit (3 parts)	Vorjaehrig	3000
6975	At the Point of the Sword	Vorjahr	1000
6976	Curing the Office Boy	Vorjammern	325
6977	The Little Delicatessen Store	Vorkammer	680
6978	The Nurse	Vorkampf	995
6979	One Thousand Miles Through the Rockies	Vorkauen	350
6980	Everything Comes to Him Who 'Waits'	Vorkehr	645
6981	Children Who Labor	Vorkehren	995
6982	The New York City Street Cleaning Dept.	Vorhecht	425
6983	The Lost Kitten	Vorkirche	575
6984	How Motion Pictures are Made and Shown	Vorkkruis	990
6985	My Double and How He Undid Me	Vorkleben	1000
6986	The Equitable Life Insurance Building	Vorkommen	
6987	Tony's Oath of Vengeance	Vorkimmnis	995
6988	A Cowboy's Stratagem	Vorkopf	625
6989	The Jam Closet	Vorkost	380
6990	"Lost" - Three Hours	Vorksteel	995
6991	The Yarn of the "Nancy Bell"	Vorkstok	970
6992	The Heir Apparent	Vorkvormig	1045
6993	New York Poultry, Pigeon and Pet Stock Association, etc.	Vorladbar	535
6994	The Patent Housekeeper	Vorladen	465
6995	The Baby	Vorladung	995
6996	Her Polished Family	Vorlaengst	995
6997	For the Commonwealth	Vorlagern	1000
6998	Personally Conducted - A Trip to Bermuda	Vorlassen	995
6999	Her Face	Vorlassung	990
7000	Dress Suits in Pawn	Vorlautes	995
7001	The House with the Tall Porch	Vorlegtuch	995
7002	Incidents of the Durbar, Delhi, India	Vorlegwage	600
7003	Tommy's Geography Lesson	Vorlehnen	400
7004	The Lighthouse Keeper's Daughter	Vorlesung	1000
7005	Archibald Chubbs and the Widow	Vorletzte	1000
7006	How Washington Crossed the Delaware	Vorliebe	1000
7007	A Funeral that Flashed in the Pan	Vorlippe	1000
7008	The Mine on the Yukon	Vorluegen	1000
7009	Two Knights in a Barroom	Vormalige	1000
7010	Charlie's Reform	Vormals	1000
7011	Rowdy and His New Pal	Vormarkt	675
7012	Dr. Brompton-Watts Age Adjuster	Vormarsch	330
7013	Spanish Cavalier	Vormast	995

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7014 Is he Eligible----------VORDBAAR 1000
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7016 Winnie's Dance----------VORGDRAAD 1000
7017 Insurgent Senator, The----------VORGSINNING 1000
7018 Dumb Wooing, The----------VORGELIJK 1000
7019 Boss of the Lumber Camp No.4----------Vormerk 980
7020 Dream Dances----------VORNIA 405
7021 How Patrick's Eyes Were Opened----------VORNKRGEN 600
7022 Little Woolen Shoe, The----------VORMIANO 990
7023 Tenacious Solicitor, A----------VORMIJZER 995
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7031 Billie----------VORNPJES 1000
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7033 Treasure Island----------VORNROL 1045
7034 Every Rose Has Its Stem----------VORNSCHIJF 1000
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7036 Personal Affair, A----------VORNTAMM 995
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7041 Their Hero----------VORNAGEL 1000
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7059 A Man in the Making----------VORRIBER 995
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7061 Apple Pies----------VORRICHTEN 350
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7063 Girl at the Key, The----------VORROSE 995
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7073 An Intelligent Camera----------VORSCHLACK
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7083 The Little Artist of the Market--------VORSICHTIG
7084 The Sketch with the Thumb Print--------VORSILBE
7085 The Grouch----------VORSINGEN
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7092 Mary had a Little Lamb ----------Vorsprache
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7119 Lazy Bill Hudson----------VORTRAGEN 490
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7134 Usurer's Grip, The----------vORWAND 1000
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7145 Foundling, The----------VORWUCHS 995
7146 A Soldier's Duty----------vORWURF 995
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7149 At The Masquerade----------VORZEIGER 995
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7151 The Boy Rangers----------VORZEIT 600
7152 Affair at Raynor's, The----------VORZEITEN 1000
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7154 Land Beyond the Sunset, The------- -VORZUENDEN 995
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trees Of California--------VOUSSOYONS) 380
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7229 Power of Sleep, The----------VOYAGEOUS 1000
7230 False to thier Trust----------VOYAGERAIT 1000
7231 Lorelei, The----------VOYAGERIETX 995
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7233 Day that is Dead, A----------VOYAGEURS 1010
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7361 A Gentleman's Gentleman----------VROUWENARM
7362 The Signal----------VROUWENDAG

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7365	Scenes of Other Days- - - - - - - -	VROUWTJES	990
7366	His Mother-in-law's Visit - - - -	VROUWVOLK	1005
7367	In the Old Dutch Times - - - - -	VRUCHTBARR	1005
7368	The Diamond Crown - - - - - - - -	VRUCHBOOM	1030
7369	A Pair of Foils - - - - - - - - -	VRUCHTJES	1000
7370	In the Garden - - - - - - - - - -	VROUCHTKIEM	1000
7371	International Polo Games- - - - -	VRUCHTNOP	1000
7372	The Dream Fairy - - - - - - - - -	VRUCHTLOOT	1020
7373	To Abberville Court-house - - - -	VRUCHTMAND	950
7374	On the Broad Stairway - - - - - -	VRUCHTAK	103
7375	A Tardy Recognition - - - - - - -	VUBARANA	99
7376	A Great Metropolitian Newspaper -	VUECENCIA	96
7377	A Knife ~~at~~ of Fire - - - - - - -	VUELGUES	39
7378	At Midnight - - - - - - - - - - -	VUELTOS	59
7379	The Meadow Lark - - - - - - - - -	VUELVA	101
7380	A Proposal from the Duke- - - - -	VUELVES	102
7381	The Greed of Osman Bey- - - - - -	VUESARCED	104
7382	The Bells - - - - - - - - - - - -	VUESENORIA	100
7383	Grand Canyon of Arizona - - - - -	VUESTRA	41
7384	As the Tooth Came Out - - - - - -	VUESTROS	60
7385	Red Old Hills of Virginia - - - -	VUILER	100
7386	The Robbers - - - - - - - - - - -	VUILIGHEID	10'
7387	Substitute Stenographer, The- - -	VUILNIS	9
7388	Dolly Varden - - - - - - - - - -	VUILISBAK	10
7389	Romance of Rowena, The- - - - - -	VUILNISKAR	10
7390	His Greatest Victory- - - - - - -	VUILNISVAT	10
7391	By Fire & Water - - - - - - - - -	VUIST	10
7392	Treasure of Captain Kidd, The - -	VUISTBAL	10
7393	Rightful Heir, The - - - - - - -	VUISTHAMER	10
7394	Battle Fields around Chattanooga-	VUISTLOOK	3
7395	Right Number but the Wrong House-	VUISTSLAG	7
7396	Coast Guard's Sister, The - - - -	VULAARDE	10
7397	Pied Piper of Hamelin - - - - -	VULCANEO	10
7398	Starved Out - - - - - - - - - - -	VULCANICHE	10
7399	Flood Tide - - - - - - - - - - -	VULCANIEN	10
7400	First Aid to the Injured - - - -	VULCANISER	
7401	Bobbie's Long Trousers - - - - -	VULCATIUS	
7402	Mystery of West Sedgwick - - - -	VULGABIMUS	2
7403	Proposal from the Spanish Don	VULGACHO	1
7404	Mutual Understanding - - - - - -	VULGADAS	
7405	Mistake in Judgement - - - - - - -	VULGADO	1
7406	Quaint Spots in Cario, Egypt - - -	VULGAIRE	
7407	Zeb's Musical Career - - - - - - -	VULGARIDAD	
7408	Joyce of the North Woods - - - - -	VULGARISMO	
7409	Ghost of Granleigh, The - - - - -	VULGARITY	
7410	Younger Generation - - - - - - - -	VULGARIZAR	
7411	Grecian Vase, The - - - - - - - -	VULGARNESS	
7412	Series of Tallulah Falls, Ga.- - -	VULGATE	
7413	Girl, the clown and the Donkey, The	VULGAVERO	
7414	Awakening of Man - - - - - - - - -	VULGIVAGOS	
7415	Slander's Tongue - - - - - - - - -	VULGIVAGUE	
7416	Keepers of the Flock - - - - - - -	VULHAAR	
7417	Light on Troubled Waters - - - - -	VULHOUT	
7418	Desperate Condition of Mr. Boggs -	VULKANISCH	
7419	Caste - - - - - - - - - - - - - -	VULNERAGAO	

7420	Green Eye of the Yellow God- - - -	-VULNERAIRE	1,000
7421	The Island of Perversity- - - -	-VULNERALNO	1,000
7422	Jerusalem and the Holy Land- - -	-VULNERALOS	1,000
7423	Cornwall, the English Rivera - -	-VULNERANT	4000
7424	The Comedian's Downfall - - - -	-VULNERARY	600
7425	Saved by the Enemy - - - - - - - -	-VULNERASSI	2,000
7426	The Great Physician- - - - - - - -	-VULNERATO	950
7427	The Honor of the Force - - - - - -	-VULNERAVEL	1,000
7428	The Stroke of the Phoebus Night-	-VULNERERAI	1,000
7429	Embarrassment of Riches- - - - -	-VULNERIBUS	1,000
7430	Hard Cash - - - - - - - - - - - - - -	-VULNEROSE	2,000
7431	A Proposal from the Sculptor- - -	-VULNIFEROS	1,000
7432	The Stolen Models - - - - - - - - -	-VULNIFICAL	1,000
7433	A Daughter of Romany- - - - - - -	-VULNIFICO	1,000
7434	Damascus and the Ruins of Baalbek-	VULNING	500
7435	Mr. Toots' Tooth - - - - - - - - -	VULNUSCULO	500
7436	Why Girls Leave Home - - - - - - -	-VULPANSER	2,000
7437	The Contents of the Suitcase - - -	-VULPARIA	1,000
7438	Birds of a Southern Seacoast - - -	-VULPICIDE	300
7439	A Short Life and a Merry one - - -	-VULPIN	700
7440	A Wilful Colleen's Way - - - - - -	-VULPINABOR	1,000
7441	Pink Granite Industry- - - - - - -	-VULPINALES	400
7442	Boy Wanted - - - - - - - - - - - - -	-VULPINISM	600
7443	In the Shadow of the Mountains - -	-VULPINONE	2,000
7444	The Girl and the Outlaw- - - - - -	-VULPINUE	1,000
7445	Bill's Career as a Butler- - - - -	-VULSPANT	1,000
7446	The Family's Honor - - - - - - - -	-VULSTUX	1,000
7447	The Widow's Suitors- - - - - - - -	-VULTICULO	1,000
7448	The Foreman's Treachery- - - - - -	-VULTOSO	2,000
7449	Twice Rescued - - - - - - - - - - - -	-VULTUFUX	1,000
7450	Hiram Green, Detective - - - - - -	-VULTUOSITE	990
7451	Reginald's Courtship - - - - - - -	-VULTUROIUS	1,025
7452	Jaffa, the Seaport of Jerusalem-	-VULTURINO	405
7453	His First Performance - - - - - -	-VULTURISH	625
7454	Silas Warner - - - - - - - - - - - -	-VULTURNAL	2,050
7455	A Proposal from--Nobody- - - - - -	-VULTUROS	1,051
7456	Across Swift Current Passes- - -	-VULVIFORM	400
7457	A Hornet's Nest- - - - - - - - - - -	-VULWIJN	600
7458	A Daughter of the Wilderness - -	-VULZIJDE	1,010
7459	The Horrible Example - - - - - - -	-VUNIBAUDO	1,000
7460	Janet of the Dunes- - - - - - - -	-VUNSHIED	2,000
7461	A Woodland Paradise- - - - - - - -	-VUPPIPI	1,007
7462	Wild Wales - - - - - - - - - - - - -	-VURENHOUT	350
7463	Porgy's Bouquet- - - - - - - - - -	-VURIGER	650
7464	Tommy's Strategm - - - - - - - - -	-VURIGHEID	1,016
7465	Archie and the Bell Boy- - - - - -	-VURMO	1,000
7466	A Face from the Past - - - - - - -	-VUURBERG	2,000
7467	Elise - - - - - - - - - - - - - - - -	-VUURBLANS	1,000
7468	Camping with the Blackfeet - - -	-VUURBOL	500
7469	Seth's Woodpile - - - - - - - - -	-VUURDEKSE	1,000
7470	The Doctor's Duty - - - - - - - -	-VUURDIENST	1,000
7471	His Nephew's Scheme - - - - - - -	-VUURDOOD	1,000
7472	The Phantom Signal - - - - - - - -	-VUURETERS	2,000
7473	Getting a Patient - - - - - - - - -	-VUURFIESCH	1,000
7474	Nora's Boarders - - - - - - - - -	-VUURGEEST	1,000
7475	Cause for Thankfulness - - - - - -	-VUURGLANS	1,000
7476	The Girl in the Houseboat- - - -	-VUURGLOED	1,000
7477	A Good Sport - - - - - - - - - - - -	-VUURHAAK	2,000

1913

7478	A Proposal Deferred - - - - - - - - - -	-VUURHAARD	1,000
7479	From Durban to Zululand - - - - - - -	-VUURIJZER	500
7480	Enoch & Ezra's First Smoke- - - - - -	-VUURKEVER	500
7481	The Vanishing Cracksman - - - - - - -	-VUURBLEED	1,000
7482	A Sense of Humor - - - - - - - - - -	-VUURKOGEL	1,000
7483	The Gunmaker of Moscow- - - - - - - -	-VUURKOLK	2,000
7484	A Royal Romance - - - - - - - - - - -	-VUURKOLM	1,000
7485	South African Whaling Industry- - - -	-VUURKRANS	500
7486	Wanted, a Burglar - - - - - - - - - -	-VUURLIJN	550
7487	The Price of Human Lives- - - - - - -	-VUURMEER	1,000
7488	The Thrifty Janitor - - - - - - - - -	-VUURMOND	1,000
7489	Alexia's Strategy - - - - - - - - - -	-VUUROVEN	2,000
7490	What Shall it Profit a Man?- - - - -	-VUURPIJLEN	1,000
7491	The Manicure Girl - - - - - - - - - -	-VURPLANT	1,000
7492	The Stolen Plans - - - - - - - - - -	-VUURPOEL	1,000
7493	The Joining of the Oceans - - - - - -	-VUURPOOK	500
7494	Greedy George - - - - - - - - - - -	-VUURPOT	500
7495	Peg O' the Movies - - - - - - - - - -	-VUURPROEF	2,00
7496	The First Christmas - - - - - - - - -	-VUURSPEER	1,000
7497	A Pious Undertaking - - - - - - - - -	-VUURSTEEN	1,000
7498	The Actress - - - - - - - - - - - - -	-VUURSTO F	1,000
7499	Falling In Love with Inez - - - - - -	-VUURSTRAAL	1,000
7500	Within the Enemy's Lines- - - - - - -	-VUURTANG	2,000
7501	The Haunted Bedroom - - - - - - - - -	-VUURTEST	1,000
7502	Products of the Palm- - - - - - - - -	-VUURTOREN	350
7503	Teaching his Wife a Lesson- - - - - -	-VUURVLAM	675
7504	The Upward Way - - - - - - - - - - -	VUURVONKEN	1,000
7505	Mary's New Hat - - - - - - - - - - -	VUURWAPEN	585
7506	The Janitor's Quiet Life- - - - - - -	VUURWERK	415
7507	A Tudor Princess - - - - - - - - - -	VUURZORGEL	2,000
7508	A Proposal from Mary - - - - - - - -	VUURZOEKER	1,000
7509	Her Face was Her Fortune - - - - - -	VYASA	1,000
7510	The Mystery of the Dover Express - -	VYUVIDADE	1,000
7511	Andy Gets a Job - - - - - - - - - -	WAAGDRAGER	1,000
7512	The Antique Brooch- - - - - - - - - -	-WAAGELD	2,065
7513	Stanton's Last Fling- - - - - - - - -	-WAAGHEID	1,055
7514	The Girl in the Middy - - - - - - - -	-WAAGSPEL	1,000
7515	On the Great Steel Beam - - - - - - -	-WAAGSTAND	1,000
1913 7516	African Seabirds - - - - - - - - - -	WAAGWERKER	410
7517	The Sherlock Holmes Girl - - - - - -	-WAAIERBOOM	600
7518	The Witness to the Will - - - - - - -	-WAAIERDEUR	2,075
7519	A Lonely Road - - - - - - - - - - -	-WAAIERDOOS	1,060
7520	Adventure of the Actress' Jewels- - -	-WAAIERS	1,020
7521	A Night at the Inn - - - - - - - - -	WAAIERTJES	965
7522	Andy Plays Hero - - - - - - - - - -	-WAAKHOND	1,020
7523	Deacon Billington's Downfall- - - -	-WAAKBLAATS	1,915
7524	The Last Scene of all - - - - - - -	-WAAKROL	1,030
7525	Ostrich Farming - - - - - - - - - -	-WAAKSTER	425
7526	The Janitor's Flirtation- - - - - - -	-WAAKZAAM	610
7527	The Message of the Sun Dial - - - - -	-WAANGELOOF	1015
7528	The Uncanny Mr. Gamble- - - - - - -	-WAARACHTIG	1,000
7529	The Necklace of Rameses - - - - - -	-WAARBORG	2,975
7530	United in Danger - - - - - - - - - -	-WAARBORGEN	1,050
7531	The Lovely Senorita - - - - - - - -	-WAANDEEREN	1,050
7532	The Mystery of the Talking Wire - - -	-WAARDIG	1,045
7533	How Boby Called Her Bluf - - - - - -	WAARDOOR	575
7534	The Call of the Footlights - - - - -	WAARDSCHAP	480
7535	The Silent Death - - - - - - - - - -	WAARE	1,860

7436	The Perfect Truth - - - - - - - - - - - -	WAARENHAUS	1,025
7437	Storm at Sea		
7438	How the Earth Was Carpeted- - - - - - -	WARENWOLL	1,045
7539	A Treacherous Rival - - - - - - - - - -	WARENZUG	1,010
7540	On the Lazy Line - - - - - - - - - - -	WAARHEDEN	1,040
7541	The American King- - - - - - - - - - -	WAARLIJK	2,015
7542	The Man of Destiny - - - - - - - - - -	WAARMERK	1,060
7543	A Story of Crime - - - - - - - - - - -	WAARMERKEN	940
7544	The Story of the Willow Pattern - - -	WAARNEMING	990
7545	Andy Goes on the Stage - - - - - - - -	WABENARTIG	1,015
7546	Rorke's Drift - - - - - - - - - - - - -	WABENHONIG	1,935
7547	His Grandchild- - - - - - - - - - - - -	WACHHOLDER	1,035
7548	Adventure of the Extra Baby - - - - -	WACHUETTE	1,000
7549	Sophia's Imaginary Visitors - - - - -	WACHSAM	1,050
7550	Courting Betty's Beau - - - - - - - -	WACHSAMER	1030
7551	All for His Sake - - - - - - - - - - -	WACHSBAUM	2,060
7552	The Powers of the Air - - - - - - - -	WACHSBILD	975
7553	The Beautiful Leading Lady - - - - -	WACHSBODEN	1,000
7554	The Mystery of the Ladder of Light- -	WACHSCHIFF	1010
7555	Love's Young Dream - - - - - - - - -	WACHSDECKE	560
7556	Cheese Mining - - - - - - - - - - - -	WACHSEN	490
7557	The Play's the Thing - - - - - - - -	WACHSFADEN	2,065
7558	The Ghost of Mother Eve - - - - - -	WACHSFARBE	1,045
7559	Mr. Sniffkin's Widow - - - - - - - -	WACHSFIGUR	965
7560	With the Eyes of Love - - - - - - -	WACHSGELB	1,065
7561	An Absent Minded Mother - - - - - -	WACHSHAUT	505
7562	A Fourfooted Desperado - - - - - - -	WACHSKERZE	555
7563	Comedy & Tragedy - - - - - - - - - -	WACHSKLUMP	1,980
7564	When the Cartridges Failed - - - - -	WACHSLEIM	1,035
7565	The Sultan and the Roller Skates - -	WACHSLICHT	1,020
7566	The American's Gratitude - - - - - -	WACHSMALER	1,035
7567	Andy the Actor - - - - - - - - - - -	WACHMASKE	1,045
7568	The Price of the Necklace- - - - - -	WACHSOEL	2,040
7569	AN Affair of Dress - - - - - - - - -	WACHSOPAL	1,010
7570	The Adventure of the Alarm Clock - -	WACHSPALME	1,060
7571	Care of Babies - - - - - - - - - - -		925
7572	A Real Helpmate - - - - - - - - - - -	WACHSPUPPE	1,040
7573	A Winter Holiday in the Berhese - - -	WACHSALBE	425
7574	A Boarding House Romance - - - - - -	WACHSSEIFE	610
7575	The Double Shadow - - - - - - - - - -	WACHSSTOCK	2,030
7576	The Message in the Rose - - - - - - -	WACHSTAFEL	1,025
7577	Dinklespiel's Baby - - - - - - - - -	WACHSTHUM	1,000
7578	The Borrowed Finery - - - - - - - - -	WACHSTUCH	1,045
7579	A Night Out - - - - - - - - - - - - -	WACHTEL	980
7580	The Brass Bowl- - - - - - - - - - - -	WACHTERUF	2, 120
7581	Putting one Over - - - - - - - - - -	WACHTFEUER	1,040
7582	The Vision in the Window - - - - - -	Wachtfrei	1,015
7583	The Mystery of the Laughing Death- -	WACHTHUND	1,015
7584	Mr. Romana's Scenario - - - - - - -	WACHTKAMER	460
7585	The Missing $25.00 - - - - - - - - -	WACHTIJST	570
7586	A Romance of the Everglades - - - - -	WACHTLOKAL	1,290
7587	His Comrade's Wife - - - - - - - - -	WACHTLOOM	1,030
7588	Clarence & Percy's Sailing Party - -	WACHTNACHT	960
7589	The Black Mask - - - - - - - - - - -	WACHTROL	1,065
7590	Andy and the Hypnotist- - - - - - - -	WACHTSCHIP	1,020
7591	The Impersonator - - - - - - - - - -	WACHTTOREN	3,025
7592	The Chinese Fan - - - - - - - - - - -	WACHTVUUR	1,015
7593	Quarantined - - - - - - - - - - - - -	WACHTWOORD	96[illegible]

7594	The Resurrection of Cabel Worth - - -	WACKELIG	1,000
7595	Lo, The Poor Indian - - - - - - - - -	WACKELIGER	1,040
7596	Tip of the Dark Continent- - - - - - - - - -

The Whole Story

about

Walk-Over Moving Pictures

Being eight pages from the October 1908 number of Walk-Over Shoe Prints

WALK-OVER MOVING PICTURES

WHEN we first announced our plan of exhibiting the "*Walk-Over*" moving pictures, we knew that it would prove a popular move, but we had no idea that there would be such an instantaneous and almost unanimous demand from our dealers for an opportunity to show them. Hardly had the announcement been made before letters began to reach this office, in some cases requesting further information, and in many instances telling us that the writer had made arrangements with the local theatre manager and desired us to send the pictures on at once.

The demand has been so great that on two separate occasions we have ordered additional films. We now have twelve.

Operatives Leaving Factories

It is very plain that it would not be practical to order any more films, not only on account of the cost of the films themselves, which is no small item, but because the extra clerical assistance required in attending to the vast amount of detail, seeing that the films reached their several destinations at the times specified, and the necessary correspondence which would result, would require the services of a special office force whose sole duty it would be to have this particular feature in charge. This is, of course, impossible. As it is, however, this moving picture proposition has materially increased the work of the Publicity Department. But, you say, "That doesn't help me, the local '*Walk-Over*' dealer, who wants the pictures and wants them now.' Perhaps not, but it explains the situation a little and serves to show you, we hope, that the fact that you have not had the opportunity to show the pictures is not our fault

Some "*Walk-Over*" dealers who wanted the films at once have not received them but those who have been disappointed must remember that with five thousand and more dealers in this country alone, we are in receipt of a very large correspondence during the course of the day, and even a day's delay on your part may have meant that a dealer who lived in a city where the theatre manager is quick to see a profitable opportunity was entitled to and received first consideration.

Another thing to be remembered is that we were unable to get this plan working satisfactorily before the middle of March, and the season was, therefore, very short. We make this statement as an explanation not as an excuse.

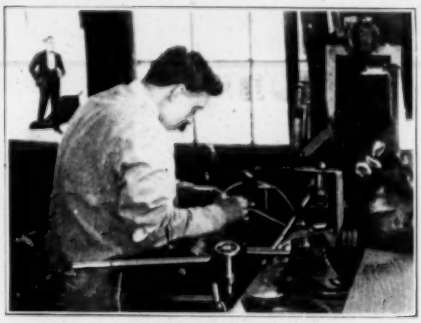
Now it is Fall; a whole season of activity is before us and we can plan these circuits a long time ahead. From the experience we have obtained from handling this proposition, the past few months, we are going to offer "*Walk-Over*" dealers the following suggestions:

First; Don't write us and say, "We have made satisfactory arrangements with our

Cutting

Stitching

Pulling Over



Lasting

local theatre. Send the films right along." We cannot do it. If you have any special date when you want the pictures, let us know about it as far ahead as possible, and wherever we can, we will comply with your request.

Second; Read carefully *all* our correspondence and instructions, and answer as soon as you possibly can. This is one of the most important requirements, as it is necessary for us to keep in constant touch with all the films all the time.

Third; Remember that a strict compliance with our route plans is necessary. Perhaps the pictures are making a great hit in your town (they do everywhere) and perhaps you are tempted to keep them another week, our instructions to the contrary notwithstanding, remember, then, that that particular film which you now have in your possession, was promised weeks and perhaps months ago to the next dealer on the list for next week and to the next dealer after him for the week after, and so on. Every dealer has advertised the pictures for his specified date. They don't arrive then but a week later, thus confusing every dealer on that circuit and changing every date. What is the result? The people of each town, the dealer's present and prospective customers, lose faith in his statements and, naturally and logically, in "*Walk-Over*" shoes. The dealer equally naturally blames us, when in reality it wasn't our fault even in the slightest degree. As a consequence a splendid advertising proposition which was inaugurated at heavy expense to help "*Walk-Over*" dealers, and through them the Geo. E. Keith Company, instead of proving a source of profit is, on the contrary, the cause of a loss, and all because one dealer was a little selfish.

Lastly, and most important of all, bear in mind at all times that we are working for your interest; we want to help our business and this is dependent upon our dealers' success. That is the reason we had the

pictures taken. Therefore, be patient, realizing that whatever we do, is done for the best interest of this great "*Walk-Over*" industry which every "*Walk-Over*" dealer and every "*Walk-Over*" employe has so near his heart.

We have received very enthusiastic letters from nearly everybody who has had an opportunity to show these pictures. We quote some of them herewith:

Our dealer in Concord, N. H. when he received the film wrote as follows: "The film for '*Walk-Over*' display was received O. K. and run off last night on trial and proved fine. The film was the most steady of any I ever saw and so said the manager of the theatre."

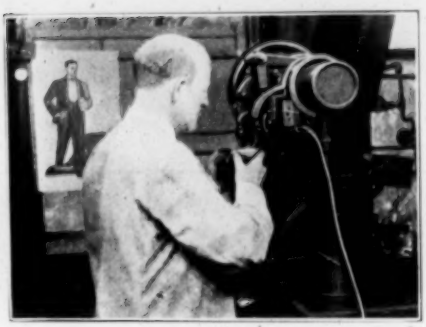
Afterwards, he wrote again as follows: "The attendance here in the Concord Opera House was very large The second night was obliged early in the evening to stop any more admissions on account of an overcrowded house. Many thanks."

From Cleveland, Ohio, we received the following: "I am sorry to be so slow in acknowledging receipt of the film. It is GREAT!!!"

The Walk-Over Shoe Co., New Haven, Conn. wrote, while the pictures were being shown, as follows: "There is no question but what it will do us a lot of good. They will be shown to no less than 20,000 people and many of them are talking about them. The attraction is such that they cannot accommodate the crowds."

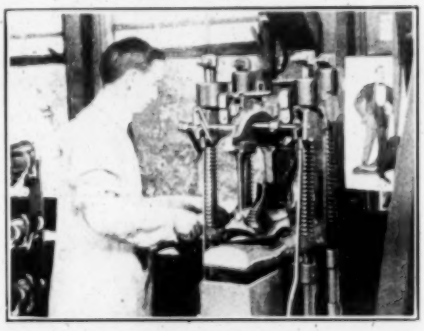
The Walk-Over Boot Shop, Englewood, N. J. said "The film was shown with great success."

Walk-Over Boot Shop, Chillicothe, O. sent us this: "This week has been a notable one for the '*Walk-Over*' shoe in the matter of successful advertising. In the Dreamland Theatre crowds have come to see the '*Walk-Over*' factory in operation as per illustrations on moving pictures and an announcer was stationed in the gallery to enlighten the audience as to the work being



Welting

Sole Cutting



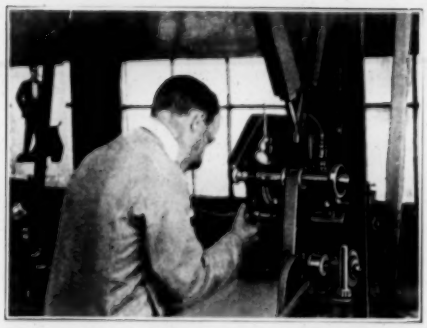
Sole Laying

Rough Rounding

Leveling

Goodyear Stitching

Heeling



Edge Trimming

done by each machine and he also gave a history of the Geo. E Keith Co. together with a big adv. in conjunction for us."

Walk-Over Boot Shop, Wapakoneta, O. wrote us as follows: "It has been great and no less than 10,000 people will see it. I am well pleased."

The "*Walk-Over*" dealer in Crookston, Minn. says: "The film was a success and feel that it has done us a great deal of good. We thank you very much for the use of same."

From Monessen, Pa. comes the following: "We have had very favorable comments on the showing of the factory and I know it will be productive of good results. All our competitors have congratulated us in securing the advertisement and speak in high praise of it. The smile of Miss Mahoney is contagious and always brings forth a ripple of mirth while the way which Mr. Keith examines the leather makes an impression. Thanking you for your co-operation in this advertising work, we are."

After the pictures were shown in So. Bend, Ind., the Walk-Over Boot Shop of that city wrote the following: "We showed the film to 20,000 in the Olympia Theatre. They make a very good advertisement and will do us a lot of good. Thanking you for being kind enough to let us have them here, we are."

The proprietor of the Walk-Over Boot Shop, Wheeling, W. Va. says: "I am well pleased with the '*Walk-Over*' pictures. I had many favorable comments on same and believe it did me a lot of good. I am in hopes of having it again in the Fall. Thanking you for the use of same, I am."

From the Walk-Over Boot Shop, Mansfield, O. we received the following: "The pictures were shown to good audiences twice a day. Think it was a good adv. and that it increased our business for Saturday and will feel its effect for some time."

The "*Walk-Over*" dealers in Elkins, W.

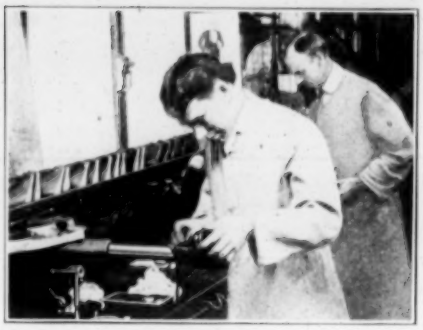
Va. say: "As instructed by you we have forwarded the '*Walk-Over*' film, which we have used to good advantage in advertising the now famous '*Walk-Over*.'"

From the "*Walk-Over*" dealer in Alliance, O., "We received a great many comments on the film and know it has given us a big boost. Thanking you for the same and hoping that all other '*Walk-Over*' dealers receive the same gratifying results, we remain."

In order that there may be no confusion or misunderstanding we state our proposition regarding the moving pictures here: If you can make satisfactory arrangements with the manager of the local moving picture theatre, we will send you, without expense either to you or the theatre manager, a film showing the different processes of shoemaking as carried on in the "*Walk-Over*" plant, the largest fine shoe plant in the world. These pictures are the finest that can be produced, having been taken by a corps of expert workmen sent to our plant by the Edison Mfg. Co. of New York. Special lights and the latest and most modern appliances were used and no effort or expense was spared to make the pictures a success in every particular. In view of the heavy expense to which we have already been put, we cannot make our dealers any allowance to assist them in advertising or exhibiting these pictures. This is a rule that we cannot change under any circumstances. We are glad to furnish copy for advertising these pictures and to offer suggestions and advice for the benefit of our dealers.

The pictures have proven a great attraction wherever shown and it will not be necessary to pay the theatre manager anything for showing them.

The seventeen illustrations which accompany this article are made from the same negatives as the moving pictures. They show the nature of the pictures very clearly.



Treeing

Inspecting

Packing

Shipping

SOME LETTERS REGARDING MOVING PICTURES

In addition to the letters quoted on another page we have received many others from "*Walk-Over*" dealers expressing their appreciation of the moving pictures. In order that you may know how other "*Walk-Over*" dealers regard this proposition we print some of them here.

While the pictures were being shown in Lansing, Mich., our dealers wrote as follows:

"We are having splendid results from the moving pictures. We are hearing from them every day. We are sending just a few papers with some of the ads. used during that time. We did a lot of advertising, such as billing the town, etc. and the manager of the Bijou Theatre advertised it on the posters, etc. We never had such good results from advertising as we have had from the pictures and would like them again sometime in the near future if we can have them."

The Walk-Over Boot Shop, Newark, Ohio, say:

"We are mailing you copy of paper with ad. of moving pictures. We think it was a big advertisement of the shoe and help to our store. The manager of the theatre was much pleased with the pictures; very clear views."

The Walk-Over Boot Shop, Manchester, N. H., sent the following:

"We are returning by Am. Ex. today the W. O. film. This was used in local theatre, Monday, Tuesday, Friday and Saturday of last week. The consensus of opinion seems to be that it was the best bit of advertising ever used in this city. The direct results will probably be hard to estimate, but certainly the full houses which witnessed each performance carried away an impression in regard to the making of '*Walk-Over*' shoes. We wish to thank you for the favor of the past week and trust it will be as well received everywhere as in Manchester."

This is from our dealer in Grove City, Pa.

"I received the film and showed it in Grove City six nights. I think there are very few people here that did not see the pictures and I am sure there are none who did not hear of it. The pictures are certainly one of the best advertisements that has been put out by any shoe firm. I have already had good results from it."

From Plain City, Ohio, comes this:

"We have mailed you under separate cover copy of our home paper containing ad. Also can say that the show was a success in every particular, in spite of the inclement weather that we have been having this week. Also consider it one of the best ads. we have ever had."

From out in Oconto, Wis. comes this letter:

"The film caused much comment here and was most interesting. I was told by the theatre people that many went the second night to see it again. I think it *must* bring results though of course, it is impossible to know exactly how much good it has done, but I expect results for a long time to come. I think it is something people will remember more than an ordinary ad."

The Napoleon, Ohio, Walk-Over dealer writes:

"We have shown the '*Walk-Over*' moving pictures to good audiences. These pictures were well and favorably received by those who saw them. These pictures are good advertisers for the '*Walk-Over*' shoe. They are the means of a lot of '*Walk-Over*' talk. Thanking you for the use of the moving picture film and other favors, we beg to remain."

The Walk-Over Boot Shop, Saginaw, Mich., wrote as follows:

"In regard to the results from the advertising we had from this film will say, we consider it the best ad. of any kind we have ever seen. It was shown last week at the Bijou Theatre at 21 performances being seen by over nine thousand people. Since then we have had customer after customer remark about this picture film. Mr. Rosco, the manager of the Bijou Theatre, stated that it was one of the clearest films he had ever seen and considered it a great success."

The Walk-Over Shoe Co., Toledo, Ohio,

sent this:

"We think the whole thing is *grand* and the writer overheard two young ladies exclaim;—'Isn't that wonderful' and 'That must be a big factory, look at the people pour out.' We feel that the exhibition will do '*Walk-Over*' dealers lots of good and wish to thank you for the favor just at this opportune time."

Here is what the Walk-Over Shoe Store, Dover, N. H., say:

"The pictures were shown here last week and we must say excited considerable talk. It seemed to be in the air—'*Walk-Over*'—people everywhere talking about the pictures. There were crowded houses every night at the theatre and should certainly impress upon the people's minds the goods and the store. We advertised it extensively and feel that it did us a great deal of good."

The Walk-Over Boot Shop, Donora, Pa., sent us this report:

"The moving pictures were run at the Star Theatre all of last week as previously arranged. They seemed to take well and had many compliments passed on this style of advertisement. We consider this the best ad. you have ever put out as every person in our city must have seen the pictures and with the trademark impressed on their minds it must have a lasting effect for our mutual good. Thanking you for the consideration."

The Walk-Over Shop, Chattanooga, Tenn., made this report:

"We ran this film at one of the best show houses in the city and advertised it extensively and were very much pleased with the advertising derived from it."

This is from our dealer in Owosso, Mich.,

"We were very much pleased with the '*Walk-Over*' moving picture film we had last week. We had a slide of our store which we ran in connection with it. We feel that it's bound to make '*Walk-Overs*' stronger in Owosso."

Here is what our dealer in Seaford, Del., writes:

"We returned film to you yesterday by express, prepaid. They were run here eight nights and we think them the best of ads. Thanking you for their use, we remain."

From the Walk-Over Boot Shop, La Porte, Ind., we received this:

"I wish to thank you for the interest you have taken in me in shipping this film, as it was the best advertisement I could get for the occasion, having been able to exhibit it before at least seven or eight thousand people. I have been complimented on it on all sides, and also have had people come into the store who wished to see the '*Walk-Over*' shoe, who would never have come in had I not had the opportunity of presenting this picture."

The Walk-Over Boot Shop, Kokomo, Ind., have this to say:

"I am very glad to report that the '*Walk-Over*' moving pictures at the Sipe Theatre last week were a big hit and the most interesting of its kind that has been on exhibition here for several seasons past. While the Sipe had a splendid vaudeville all the week the '*Walk-Over* Shop' as many called it—was certainly a drawing card for the show people and filled the 4000 seats night after night. We had many appreciative comments by our best people who went purposely to see the reproduction of the famous '*Walk-Over*' shoe factory. Many traveling shoe men came here to see the picture and all spoke in glowing terms of it, especially as an educator. We sent it yesterday to Philip E. Netterville, Watseka, Ill., Thanking you for this and many other favors."

From our dealer in Pontiac, Ill., we received the following:

"We are pleased to report that the '*Walk-Over*' moving picture show was a complete success. We had good crowds at every performance and think we will receive much benefit from these exhibitions. Everyone who saw the pictures was highly pleased with them and we wish to thank you for the use of same."

Our dealers in Columbus, Miss., wrote as follows:

"We are this day sending to O'Ferrall Bros., Hattiesburg, Miss., moving picture film No. 1, that we had showing last week at our parks and which was witnessed by at least 5,000 people. It is indeed a high class ad. and many people came to us and expressed their appreciation of same."

These letters, in our dealers' own language, tell the whole story.

"HOW SHOES ARE MADE"

The above is the headline of an article which appeared in the Decatur, (Ind.) Daily Times under date of June 25, 1908.

The account is so readable and interesting that we are republishing it here in full for the benefit of those of our dealers who wish more detailed information concerning the moving pictures. Together with the illustrations and letters published on the preceding pages this description of the pictures will answer any questions that may arise regarding the character of this film.

We would suggest that this article, either in part or as a whole, could be used to good advantage by every dealer who has the films:

"Have you ever wondered how a shoe is made? Nine cases out of ten you haven't! It's just another case of the commonplace —'Familiarity breeds contempt' you know! When we were kids, we thought jolly well of a pair of shoes as long as the 'squeak' lasted, or as long as the boot-tops kept their shiny red, or as long as they kept the 'stickers' from hurting our feet or the cold from stinging our toes. When one grew older we thought of them when they pinched our favorite corn or 'pinched' our pocket-book shoeing so many of the little ones—but that is as far as our thoughts went.

"Now, if you want to know, the history of a shoe is an interesting one. A visit to a shoe factory will prove this and carry you through a story as interesting as the ones that begin 'Once upon a time' and end with 'They lived happily ever after.' And this is just what all of us can do,—visit a shoe factory, for on next Saturday afternoon and evening, June 27, and on Wednesday, July 1, and Saturday, July 4, the great '*Walk-Over*' shoe factory, of Brockton, Mass., will be shown at the Crystal theatre. This has been arranged by F. B. Tague, the progressive shoe dealer of this city, and agent for the famous '*Walk-Over*' shoe—who has secured the film which will be displayed with other interesting ones on the aforementioned evenings. The first view shown is a panoramic view of the many factory buildings stretching over many acres of ground. Then we enter with a guide, and are first shown the interesting process of cutting the leather for the 'uppers,' in which many men are engaged. The next room shows the many employes stitching the tops to the vamps, then comes the pulling of the 'uppers' over the last, the 'lasting' or shaping of the shoe, the 'stitching on welt,' the cutting of the out-soles, and so on and on to the 'heeling,' and finishing. All this is shown in detail, and all the many and intricate machines used in cutting, shaping and finishing the shoe. The inspecting and packing rooms are interesting. Here expert judges look each piece over carefully, and pass upon its merits before the goods are given to the public. From the inspectors, the shoes go to the packers, who with lightning-like rapidity put them neatly in boxes ready to be sent to the wearer. It is remarkable that the shoes must pass through so many hands before they reach our feet! The closing view of the film, shows the closing hour of the factory, with literally thousands of employes leaving their work and hastening away through the streets to their homes. The great out-pouring resembles nothing so much as the crowds that used to throng Decatur at the time of the old-fashioned circus or the Fourth of July celebration. Taking all in all this film is one of the best ever shown in this city and all who desire to see an instructive and interesting show should 'Walk-Over' to the Crystal theatre and see the '*Walk-Over*' shoe factory on Saturday afternoon and evening, June 27, Wednesday, July 1, and Saturday, July 4. Then when you have seen the interesting process of the making, go to the Tague Shoe Store, and see the product in reality, the ideal '*Walk-Over*' shoe, on display there."

THE illustration on the cover shows the window card that we send our dealers to advertise the moving pictures. It is 15x18 inches. There is plenty of space to print the date and place of exhibition. The colors are the same as those on the cover.